



Director Gordon Greenberg

Actor Marie-France Arcilla

# WORK FORCE

In Globe's musical ode to toil, the unsung take a bow



Music director / conductor Mark Hartman



Stage manager Dan Rosokoff

K.C. Alford / Union-Tribune photos

By James Hebert  
THEATER CRITIC

**T**he stage manager has managed to make it on-stage. The dressers (and the dressing rooms) are part of the set dressing. The band is out of the pit and into the action; the actors share the spot-

light with the crew.

The Old Globe Theatre's production of the musical "Working," which opens this week, does more than tell stories about Americans on the job. It shows Americans on the job. Working to put on "Working."

The concept of pulling back the curtain on the show's own workings — of "expos-

ing the bones of the production," as director Gordon Greenberg puts it — is not meant as some postmodern gimmick.

"It drives home the point that (a show) is created by hundreds of people, really," Greenberg says. "From the person who designed and printed the program you're holding, to the person who welded the seat you're sitting in, to the person who sweeps the carpet you're walking down, to all of the people onstage."

The idea also puts the musical in tune with the work it's named after: the 1974 Studs Terkel book whose matter-of-fact mouthful of a subtitle — "People Talk About What They Do All Day and How They Feel About

What They Do" — defines the meaning of the piece.

Terkel, the tireless Chicago writer who died last year at age 96, interviewed dozens of working Americans for the book, from waitresses to gravediggers. Stephen Schwartz, the composer who's now best-known for the massive hit "Wicked," adapted those stories for a Broadway musical (with additional songs by James Taylor and others) that ran for only 24 performances in 1978 but has stayed alive on the regional and school circuit.

Greenberg, who directed a revival of Schwartz's "The Baker's Wife" four years

SEE "Working," E2

"Working" When: Now in previews; opens Thursday. Schedule: Tuesdays-Wednesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Sundays, 2 and 7 p.m.; through April 12. Where: Old Globe Theatre, Balboa Park. Tickets: \$53-\$79. Phone: (619) 234-5623. Online: TheOldGlobe.org

▶ **'WORKING'**

CONTINUED FROM E1

**Characters yearn for meaning in their existence**

ago, decided to revisit and revise "Working" with new interviews and a different, stripped-down, transparent look. His adaptation, which premiered at Asolo Repertory Theatre in Florida last year, adds several new characters, pares some from the original and updates still others: a 1970s CEO becomes a 21st-century hedge-fund manager, for example.

It also adds two new songs by Lin-Manuel Miranda, the mastermind behind the current Tony Awards-dominating musical "In the Heights."

Miranda calls one of those tunes, "Delivery," the "my first job" number. Though the show chronicles people at different stages of their careers, "this is the entry-level,

minimum-wage, 'this job sucks' job. Which we've all had."

His other song, "A Very Good Day," is a duet between a care worker in a senior-citizens home and a nanny, both immigrants. Miranda did his own interviews with those characters' real-life counterparts to work up ideas.

The song is about "the complexity of doing jobs no one else wants to do — which is sort of every immigrant's leg up in this country — but even further complicated by doing the jobs someone's own family doesn't want to do."

For Greenberg, the key part of the updating was "shaving away what was period-specific about the original version, and maintaining that which was human and at the core of each of these people."

"Ultimately, every one of these people who was interviewed by Studs Terkel was yearning for relevance and for meaning in their daily existence. And to make a lasting impression on the world. To make a difference."

That goes, Greenberg be-

lieves, for those making the show happen as well. Not just the six actors putting their hearts into the piece, but the people whom playgoers don't usually see. At

various times during "Working," the stage manager and other backstage crew will be visible to the Globe audience, calling cues, running costumes and generally

getting on with the intricate labor of creating a work of theater.

"It's an understanding of how many people have to be in one place, on the same page at the ex-

act time, for this magical thing to happen," as Greenberg puts it.

James Hebert (619) 293-2040; [jm.hebert@uniontrib.com](mailto:jm.hebert@uniontrib.com)

## WHY IT'S WORK AND WHY IT'S FUN

### GORDON GREENBERG

**Present position:** Director

**First job:** At age 12, cast as a news boy in... "Working."

**Worst job:** Producer and director of commercials for an ad agency. It wasn't so much the job as the setting: Greenberg recalls sitting down in his cubicle, looking up at the fluorescent lights "and thinking, 'I'm going to spend the bulk of my life here. This is it.' I had a little panic attack. I took the elevator down and walked around the block about five times and breathed, and got through it."

**Why this is work:** "I think it's a well-known fact it's not an easy way to make a living. Nor is it the most lucrative. They used to say you can't make a living in the theater, but you can make a killing. The challenging parts are being away from home — you miss your friends, your relationship and your family. You are constantly jockeying to keep your projects alive. Making sure they're still relevant, artistically and commercially. And making sure you're keeping everyone happy."

**Why this is worth it:** "I love telling stories, and I love seeing the power of storytelling with an audience, and the power of being a part of a big group and experiencing something together. Which is why theater is so essential."

### LIN-MANUEL MIRANDA

**Present position:** Co-composer

**First job:** Cashier and delivery boy at McDonald's, 90th Street and Columbus Avenue in Manhattan.

**Worst job:** That cashier position. "The register was just a miserable, miserable experience. But then deliveries were just, like, freedom. I felt untethered from the world."

**Why this is work:** After a year performing the taxing lead role of Usnavi in the Broadway hit "In the Heights," Miranda looked forward to "going back to being a writer, and not having physical therapy



"In the Heights" creator Lin-Manuel Miranda, a "Working" contributor, got his start at McDonald's. *Joan Marcus*

once a week." As a composer, Miranda works way, way overtime: he cut some 60 songs from "In the Heights" in the time between its conception (when he was still a student at Wesleyan College) and its Broadway debut.

**Why this is worth it:** "Having a musical is like having a baby. We're the village that raised it, and we're going to take care of it for the rest of its life." And teaming with Schwartz on "Working" is "very exciting, because it's being let into the club. It's an incredible group of songwriters who got to work on that (original) show."

### MARIE-FRANCE ARCILLA

**Present position:** Performer

**First job:** At age 8, anchored the "Children's News Hour" for a TV station in Manila, Philippines (her home country), for \$5 an episode.

After she moved to the States six years ago, sold bread at the Brooklyn Greenmarket. **Worst job:** "I've been fortunate enough that if maybe the job wasn't that interesting, at least the people were nice. But when I was working coat check in a restaurant, it was kind of what they talk about in the show — the lack of recognition. People kind of glaze over, they don't see you. One time, a drunk guy took the coat bag with him (which she needed to keep). I ran after him for the bag, and a guy at the bar said, 'Yeah

baby, run after that dollar."

"Now I tip well."

**Why this is work:** "Sometimes my full-time job is looking for a job. That's my life." Arcilla notes that castmate Wayne Duvall has done a lot of film and TV work, and they've talked about how "what he does is there for all to see. It's on DVD. It's on YouTube. And for the most part, what we do in the theater, once it's done — that particular night, that particular performance — it's gone."

**Why this is worth it:** "What's wonderful about it is it's fresh all the time. It's not set in stone. One performance is not going to define me. (And) I feel incredibly satisfied in the theater when there's a young kid there, or a grandmother from New Jersey, and she says, 'You really touched my life.'"

### MARK HARTMAN

**Present position:** Music director/conductor

**First job:** Playing organ and piano at age 12 in the rural North Carolina Baptist church where his father was a minister.

**Worst job:** Repackaging cigarettes at an R.J. Reynolds Tobacco Co. factory at age 17. He lasted one day, then got a new job at Action Video.

**Why this is work:** "Well, my parents still don't think I really have a job," says Hartman, who is on leave as

music director of the hit "Avenue Q" on Broadway. "You do what? But there are similarities to every other job on the planet. It's a group of people getting together to make a product. What we produce happens to be a play."

**Why this is worth it:** "The most satisfying thing in rehearsals is working with actors to create a moment out of a song that is sculpted specifically for them. Taking a song on a page, and finding a key or an arrangement or a moment in the song that allows them to shine both as singers and actors." Plus, "When I'm the conductor in the pit and there's an orchestra, that's a stunning feeling."

### DAN ROSKOFF

**Present position:** Stage manager

**First job:** Stocking shelves and working the register at the pharmacy his dad co-owned in Tonawanda, NY.

**Worst job:** Temping as a personnel assistant at the National Heart, Lung and Blood Institute in Bethesda, Md. The verdict: "Booooooring. It was monotonous. It was just the same thing driving to work every day." Roskoff adds that he's not belittling the job: "It just wasn't right for me."

**Why this is work:** No matter how much you plan, things can and do go wrong. Like the time during a production of "Jesus Christ Superstar" that a wick flew out of a lit torch and started a fire onstage. "Here I am, very young, thinking 'Oh my God, I'm the stage manager, I'm in charge,'" he recalls. "I grabbed a fire extinguisher off the wall, walked onstage and put out the fire. We cleaned up the stage and went on with the show."

**Why this is worth it:** "When you're working on a new show, just seeing all the creativity in the room — whether it's a playwright or composer or director or choreographer, with all their wants, wishes, dreams — listening to all that, and then imparting it to the other people who make it happen."

# SAN DIEGO UNION-TRIBUNE

March 8, 2009

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## IN TODAY'S UNION-TRIBUNE



◀ ARTS

### **On-the-job training**

The Old Globe Theatre's production of the musical "Working" does more than tell stories about Americans on the job. It shows the behind-the-scene folks — working to put on "Working." E1

# SAN DIEGO UNION-TRIBUNE

April 2, 2009

NIGHT & DAY

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## PLAYBILL

### CRITIC'S CHOICE

**'Working'** The latest version of Stephen Schwartz and Co.'s take on the Studs Terkel work has a swell set, fine cast and an ace band. But the story (about Americans and their jobs) can stray into cliché and misfiring satire, and the music – though it features two good new tunes by Lin-Manuel Miranda of "In the Heights" – tends to have its Birkenstocks planted firmly in '70s soft-rock. (James Hebert) *The Old Globe, 1363 Old Globe Way, Balboa Park. Through April 12. 619-234-5623 [theoldglobe.org](http://theoldglobe.org). S53-S79.*

**'Opus'** The bickering musicians of Michael Hollinger's play manage to make some sweet music, and so does the Globe with Kyle Donnelly's smart, involving and (here come the puns) expertly tuned production of the work about a string quartet coming unstrung. As sheer entertainment, the show is just about note-perfect. (James Hebert) *Copley Auditorium, 1450 El Prado, Balboa Park. Through April 26. 619-234-5623 [theoldglobe.org](http://theoldglobe.org). S29-S59.*

## For some theaters, tough times are a time to 'Rock'

By James Hebert  
THEATER CRITIC

Here's what it's come to, at this melt-down-minded moment in history: Karl Marx's political-economic tract "Das Kapital" turned into a play. And not just a play: a Broadway-meets-Vegas musical.

Before you begin dreaming up snappy lyrics to rhyme with "bourgeoisie," though, there's one other thing: The show is happening in China. (It hits the boards in Shanghai next year.)

Here on our own shores, theater is grappling with the economic crash in its own, somewhat contradictory way. On Broadway, it seems as though happy days are here again (or never left) — escapist shows like "The Lion King" still pull in \$1 million-plus a week, box office remains strong overall and the recession hasn't slowed the pace of openings.

SEE Theater, E10

### ► THEATER CONTINUED FROM E1

#### Hard times are a time to 'dust off classic pieces'

But locally, theater companies are both feeling the effects of the downturn more acutely and, in some cases, responding to the issues it raises more nimbly.

For many, the crisis brings up a tricky philosophical issue: Do audiences want (and need) plays that take their minds as far as possible from thoughts of foreclosures and bank failures? Or is it better to face those hardships straight up and give theatergoers a chance for commiseration and catharsis?

One local company unveils its answer today: A production of "The Cradle Will Rock," Marc Blitzstein's classic story of corruption and greed, whose tumultuous first staging (in 1937) was a drama all its own.

Stone Soup Theatre is presenting the seldom-seen work at the Tenth Avenue Theatre downtown, and it's perhaps the first local show to be conceived specifically as a response to the financial free-fall.

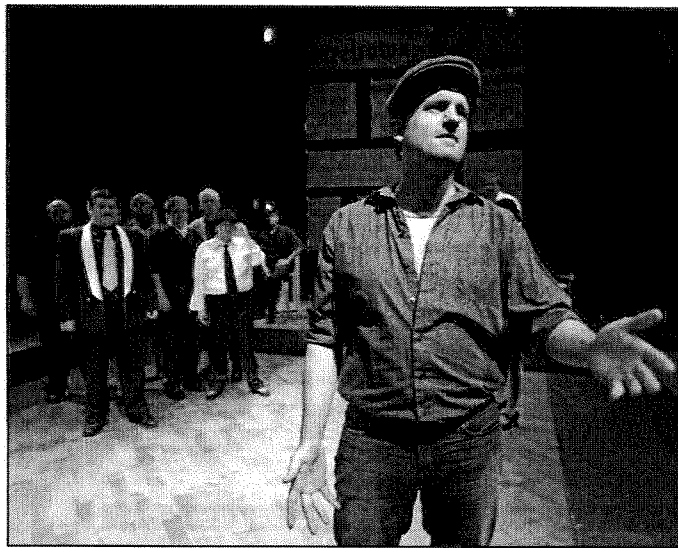
"It goes one way or the other," says Lindsey Duoos Gearhart, who is directing the work. "You either meet (the crisis) head-on — you confront it, deal with it, examine it. Or (you decide) people are just looking for frothy entertainment to get their minds off things.

"We chose to do the former."

#### Shut down

Blitzstein wrote the sharp-toothed musical as part of the Depression-era Federal Theatre Project, a government-funded initiative that sprang from President Franklin D. Roosevelt's New Deal.

But the leftist allegory — which pits a worker named Larry Foreman against the wicked boss Mr. Mister, and depicts community members



Marc Blitzstein's infamous "The Cradle Will Rock" is more often seen in music history books than on stage. Stone Soup is bringing it to life with a cast that includes Christopher T. Miller. Joel Zwink

as prostituting themselves to those in power — didn't go over so well with all concerned. On the day of the play's opening, the company found the doors to the theater padlocked; the production had been shut down, a victim of (highly politicized) budget cuts.

Orson Welles, the director, and John Houseman, the producer, nevertheless managed to pull off an impromptu, bare-bones staging at another theater, with performers delivering lines from the audience so as not to break actors' union rules. (That spectacle was memorialized in Tim Robbins' 1999 film, "Cradle Will Rock.") Given the play's sober-minded subject, "it's very funny, surprisingly," says Gearhart. "But it also confronts these issues and hopefully will make people think.

"I hope we'll see more of that in theaters' seasons as people start to plan for (the rest of) 2009 and 2010, now that we know what the (economic

situation will be."

The planning is the tough part. Most theaters, particularly larger ones, assemble their seasons months in advance (or in some cases more than a year), which can make it hard to respond quickly to what's happening in the world. Yet now and then, luck (or maybe subconscious intuition) intercedes.

San Diego Repertory Theatre just closed a successful run of the Bertolt Brecht/Kurt Weill classic "The Threepenny Opera," whose themes of greed and poverty proved nicely in tune with the moment. (It so happens that Brecht helped inspire Blitzstein to write "The Cradle Will Rock.")

But the Rep's just-announced 2009-10 season doesn't include any obvious artistic nods to recession, even though for budget reasons the shows mostly lean toward the lean.

"To be honest with you, the season is not a response to the recession, I can say that," ar-

tistic director Sam Woodhouse says. He adds with a laugh:

"No more than the programming of 'The Threepenny Opera' was the anticipation of a recession.

"I certainly don't know what America will be like in the fall and winter of 2009. And there are many people like me."

Case in point: The Old Globe Theatre is currently staging a revamped version of the musical "Working," a show about Americans and their jobs that comes complete with a downsized cast.

Last spring, when the potentially Broadway-bound show was scheduled, "we knew the economy in San Diego was faltering," says Louis G. Spisto, the Globe's CEO/executive producer.

"We certainly knew the real estate market was flattening. We knew we were heading into potentially troubled waters. So, the idea of bringing in a piece about working men and women did seem right for the time.

"But I had no idea how right it would be."

**DETAILS****"The Cradle Will Rock"****Stone Soup Theatre**

**When:** Thursdays-Saturdays, 8 p.m.; Sundays, 7 p.m.; through April 26

**Where:** Tenth Avenue Theatre, 930 10th Ave., downtown

**Tickets:** \$25, online; all other tickets, pay-what-you-can

**Phone:** (619) 287-3065

**Online:** stonessouptheatre.net

Spisto adds that while the Globe — one of the largest regional theaters in the country — is mindful of the Zeitgeist, "I don't think we go out with a different orientation to what we do" based on what's happening at any given moment.

"We're always trying to serve San Diego. I think that's the strategy."

**Sense of timing**

La Jolla Playhouse, the county's other regional-theater powerhouse, showed an uncanny sense of timing last fall when it opened the Depression-era drama "Tobacco Road" — another show that had been scheduled long beforehand.

"I was writing my letter for the ('Tobacco Road') program the day Lehman Brothers went under," recalls Christopher Ashley, the Playhouse's artistic director.

For its recently announced 2009-10 season, the Playhouse was to have staged a workshop of the darkly comic musical "The Hudsucker Proxy," based on the Coen Bros. movie about corporate intrigue. But that show, originally announced as part of the Playhouse's 2009-2010 season, was just postponed — for budget reasons.

Still, like Gearhart, Ashley believes that confronting tough times instead of shying from them is the right move for theaters and their audiences. After all, in its original 1930s version, the often grim "Tobacco Road" was a long-running hit.

"I think what people want most in times like this is to be together, experiencing some-

thing in a group," Ashley says. "Whether it's a serious play or a comic play, I think it's the very fact of being in a theater together that (makes a difference)."

"Whatever the tone of the entertainment, I think this is a great moment to make art. Because people are hungry for it."

Rebecca Johanssen, Stone Soup's artistic director, says that hunger could prove a boon to theater by inspiring artists to revive more forgotten works.

"I think it offers an opportunity to dust off some of the classic pieces that maybe nobody here in San Diego has been exposed to do before," she says. "There's a real opportunity there, especially if we find plays that we can strip down to their basic elements, and produce them at relatively low cost. Then, we can start to open our doors to (broader) audiences."

Stone Soup is already taking a step toward that kind of outreach with "The Cradle Will Rock" by offering tickets at the door on a pay-what-you-can basis (a concept also embraced in a big way recently by downtown's Sushi Performance and Visual Art).

Gearhart says it's also a good time to remember that hard times have a funny way of reminding people what it means to live in a free society.

"Economic crisis aside, we have a president who was elected on the platform that everyday people have the power to create change," Gearhart notes. "That message is there (in 'Cradle') as well. It's sort of the everyman versus the big, bad fat-cat."

"It's not a sort of 'woe is me' poverty tale; people can go to this show and feel maybe they can take this on. They can get through this OK. If we all work together, it's possible to combat this and triumph over it."

"I don't know how we'll get through a crisis like this if we don't keep that kind of hope alive."

In its humble way, that spirit might just prove more powerful than a chorus line of Karl Marxes.

# SAN DIEGO UNION-TRIBUNE

April 5, 2009

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## ARTS LETTERS

### **'Working' did not work for her**

I just saw a production of the Old Globe's "Working." At the end of the lively musical, the audience gave the players a standing ovation. People beamed and cheered. I, however, had almost walked out half-way through, and left disgruntled.

The cast is superb, the scenery wonderful ... and the message lost. I have read Studs Terkel's book, and I saw the original adaptation. Both were permeated with the tone that reverberates through the final number: that all work is worthy and that people have dignity in their jobs, whether that's putting up the steel beams or waiting tables with flair. Much of this current adaptation, however, directly contradicts that message. We laugh, for example, at the tech support guy, not with him. Few of the newer jobs are represented with the respect accorded that of the stonemason. One might argue that the inconsistency is deliberate; that indeed our attitude toward work has changed. I was willing to test this hypothesis, but found it didn't hold up. There is, simply, a disconnect between the original theme and those added characters who are now stereotyped objects of mockery. I keep asking the same questions raised in James Herbert's review (" 'Working' update tries hard, shows labor pains," *Smart Living*, March 14): Why does a visually dazzling show so focused on real people still stray into cliché? Why does a piece that seeks to honor American workers seem, now and then, to satirize them?

Why did no one at the Globe notice that a tribute to American workers, when most needed, has been translated into a joke at their expense? And why didn't the rest of the audience feel Studs Terkel rolling in his grave?

*Patricia Vreeland, Bay Park*



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# QUICK TAKES

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## Reworked 'Working' due

A new version of "Working," the musical based on Studs Terkel's iconic book about Americans and their

day-to-day jobs, will be the final offering in the Old Globe's previously announced 2008-09 subscription season.

Adapted by Stephen Schwartz ("Wicked") and Nina Faso, "Working" will run March 12 to April 12, newly "re-imagined" by Schwartz and director Gordon Greenberg. It will include added songs by Lin-Manuel Miranda, composer and lead actor for "In the Heights," which won the Tony Award's 2008 best musical in addition to four other awards.

—LYNNE HEFFLEY

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## 'Working' getting a workover at Old Globe

**PAM KRAGEN**  
STAFF WRITER

As America enters the sharpest economic downturn since the Great Depression, the value of an honest day's pay has never been more important.

**"Working"**  
When: Opens Saturday and runs through April 26; showtimes, 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays  
Where: Old Globe Theatre, Balboa Park, San Diego  
Tickets: \$53-\$79  
Phone: (619) 234-5623  
Web: www.theoldglobe.org

That's fortuitous timing for the return of "Working," a reimagined version of the 1978 Stephen Schwartz musical about hard-working Americans talking about the jobs they love, they hate and that define them. "Working" opens Saturday at the Old Globe in a production that di-

rector Gary Greenberg describes as a "complete rethinking" of the original musical.

"Working," which had a brief 25-performance run in its Broadway debut 31 years ago, was adapted by Schwartz and Nina Passo from the bestselling nonfiction book by Studs Terkel, which documented the stories of real-life everyday working Americans. The musical had a score by Schwartz, pop star James Taylor and several other songwriters.

But in the working world, nothing ever stands still: In the mid-'70s there were no home computers, cell phones or a global digital marketplace. So the characters in the musical — from a telephone switchboard operator to a burned-out '60s hippie, a newsboy and a born-in-let-face-patch migrant farmworker — quickly grew dated, and the musical fell into obscurity.

Then a few years ago, Schwartz and Greenberg decided to take a fresh look at "Working." Even though the jobs have changed, the way Americans feel about their jobs has not, so the merits of

their stories remained powerful, Greenberg said.

"When we went back and looked at it, we learned that it's not the job, it's the kernel

► 'WORKING,' 23



PHOTO COURTESY OF J. KAT WORONOWICZ

The cast of the Old Globe's production of "Working" rehearses a musical number in the Globe's rehearsal hall.

### ► 'WORKING'

Continued from 13

of the person that we connect with," Greenberg said. "There's a deep well of humanity in the everyday people of this country. We realized we could keep the words and the core humanity of the characters but put them in a modern context."

Schwartz and Greenberg examined every one of the 26 characters in the show to see whether they and their jobs were still relevant. Like Terkel, they went out and conducted their own interviews, talking to everyone from the inventor of the Segway to a supermarket scanning technician. Then, they brought in songwriter Lin-Manuel Miranda (writer/star of Tony-winning "In The Heights") to contribute some contemporary songs about today's workplace.

Greenberg describes the musical's new characters as "recontextualized." The female telephone operator

who loves to talk has morphed into a male telephone service rep in India. The Mexican farmworker has been expanded into two characters — a Latina nanny and a Latino home health care worker (who sing about doing "the jobs no one wants to do"). And the corporate arbitrager has morphed into a Wall Street hedge fund manager.

Still intact are the characters of Kate the homemaker (now a "stay-at-home mom"), the prostitute Rita, the zen-like waitress Dolores, and the third-generation steelworker Mike, among many others, but their lives have been modernized where necessary.

Another adaptation to modern times is a rethinking of the musical's size for modern budget realities. "Working" was originally written for 11 to 20 actors, but the Old Globe's version will have just six actors each playing multiple roles. And the show's design will be bare bones — the audience will see the actor's dressing tables, where they watch the

actors transform themselves from one character to another with the help of a visible stage manager.

"It will be a celebration of the craft of theater, exposing the bones of the production to show the working people who make theater happen backstage," Greenberg said.

The newly refreshed version of "Working" had its premiere last summer in Sarasota, Fla. Lou Spisto, the Old Globe's executive producer, saw it there and wanted to bring it to San Diego for further development. Schwartz arrived this week for a residency at the Globe and will be working on the show right up until opening night. He'll also headline a one-night concert next Monday featuring music from some of his most-famous musicals (including "Wicked," "Pippin" and, of course, "Working").

Spisto said he's excited to bring this re-envisioned "Working" to the Globe audience.

"It's a piece that speaks to our time," he said.

## ARTS NEWS

# Wizard behind 'Wicked' booked for benefit concert at the Globe

The composer-lyricist behind the Oz-inspired musical "Wicked" will blow into town (without benefit of tornado) this spring for a one-night performance benefiting the Old Globe Theatre.

Stephen Schwartz, who scored the Tony-winning show that chronicles the back story of the "Wizard of Oz" witches, comes to the theater March 7 for "Stephen Schwartz and Friends," a concert of his music that also will include singer-actors Debbie Gravitte, Liz Calaway and Scott Coulter.

Globe executive producer/CEO Louis G. Spisto likens it to a one-night event the Globe hosted this year featuring Jerry Herman, who scored such hits as "Hello, Dolly!" and "Mame." The Schwartz show, though, will feature "wall-to-wall performances," with no interview segments, he said.

"It's just an incredibly rare treat to hear this man perform his work," said Spisto. "Stephen is a powerhouse. He's very much in his prime, but he's absolutely a legend."

By the time the event rolls around, the Globe likely will be a familiar place to Schwartz, whose work also includes "Godspell" and "Pippin" on Broadway and three Oscars for the Disney films "Pocahontas" and "The Prince of Egypt."

Schwartz is bringing an updated version of his musical "Working" to the theater, featuring new songs by Manuel Lin-Miranda, the composer and actor behind "In the Heights," this year's Tony-winner for best musical. "Working," based on the late Studs Terkel's book about Americans and their jobs, runs March 6 to April 26.

Tickets for "Stephen Schwartz and Friends" are now available for Globe 2009 season subscribers, and go on sale Feb. 8 to the general public. Prices are \$49-\$79 (\$139 for tickets that include a post-show meet-and-greet with the composer). For info: (619) 234-

ARTS NEWS

# Workers of world, unite! (for 'Working')

**A**re-imagining of a durable and widely produced musical will fill the final slot of the Old Globe Theatre's 2008-09 subscription season. The Balboa Park theater has announced it will stage Stephen Schwartz's updating of "Working," based on the Studs Terkel book about Americans and their jobs. The show will run March 6 to April 26.

The pared-down version of the 1978 musical has a cast of six portraying 26 characters. It also has two new songs by Manuel Liri-Miranda, the key composer-actor behind the current Tony-nominated hit "In the Heights."

Schwartz, who directed and co-created the original production, is best known for his work on "Wicked." He premiered the updated "Working" recently at the Ashlin Repertory Theater in Sarasota, Fla.

"We're delighted to help them re-imagine this work," said Louis G. Spisto, the Globe's CEO/executive producer. "It's a terrific piece that I think is even more timely than it was in the late '70s when it premiered."

"We hear a lot from the (presidential) candidates about hardworking Americans. And this show is a musical examination of the lives and emotions of hardworking Americans — our relationships with our work, and our relationships with the people around us through our work."

The show's creators, Spisto and Liri, "have their minds on a Broadway production" of the musical. The Globe, though, is staging the show itself rather than take on producing partners.

The Globe also announced it will present Terry Herрман's

"Broadway," a one-night show featuring the composer-lyricist behind "Hello, Dolly," "Mame" and other hits. Herрман will take the stage with several performers, a pianist and a master of ceremonies for the event, taking place at 7:30 p.m. Aug. 23.

Tickets for the Herрман show are \$49 to \$79, and go on sale July 7 (immediately for Globe subscribers). Tickets/for information: (619) 234-5623 or TheOldGlobe.org. — JAMES HERBERT

## Grant to film nonprofit

Media Arts Center San Diego, the community organization located in Golden Hill that produces the annual Latin Film Festival, has been awarded a \$7,500 grant from the Academy of Motion Picture Arts and Sciences (the Oscar statuette) for screening and work shop programs.

A total of \$300,000 was presented this week to 56 film-related nonprofit organizations throughout the United States and Canada from the UCLA Film & Television Archive to the Visual Effects Society in Encino. "One of our primary goals is to increase access to prizes,



Stephen Schwartz, best-known for "Wicked" and "Godspell," is working on the Old Globe's "Working."

sional opportunities in the motion picture industry," said grants committee chair Andrew Marlowe.

That, too, is the goal of the Media Arts Center, which in its mission statement notes, "The organization works closely with underserved teens in the local community, teaching them media literacy and creating local documentaries."

The Academy of Motion Picture Arts and Sciences' grant will go specifically to a monthly Spanish-language film program to be presented beginning in August at Ultrastar Mission Valley that includes presentations by the filmmakers and workshops.

"The local Latino population is 30 percent," said Ethel van Thillo, executive director and founder of the Media Arts Center. "They should be able to see a film about their culture and their people."

"But you don't have to be Latino to need a filmmaker." The first picture to be screened Aug. 23 is "Prebendito" (Ugly Me) from Chile with the Mexican star Barbara Mori. Information: (619) 230-1988. — JEE QUART

## Variety will be the spice of touring-show season

By James Hebert  
THEATER CRITIC

A hip-hop hit, a Python romp and a celebration of blond ambition lead the lineup for Broadway/San Diego's 2009-10 season of touring shows, to be presented at the Civic and Balboa theaters downtown.

"In the Heights," the boisterous hip-hop musical that's one of the hottest shows on Broadway (and a Tony-winner as best musical last year), hits the Civic in July 2010 as the caper to the just-announced season.

Before that comes "Monty Python's Spamalot," the distillation of sublime silliness from the British comedy troupe's "Holy Grail" film, and "Legally Blonde: The Musical," the Broadway adaptation of the movie about a sorority sister who avenges a bad breakup by heading to Harvard Law School.

Also on the slate is the return of "The Lion King," the enduring Disney mega-hit that last visited here in 2005; "101 Dalmatians: The Musical," the movie adaptation featuring songs by Styx co-founder Dennis DeYoung; "Cirque Dreams: Illumination," the latest incarnation of Neil Goldberg's fantasy-world franchise; and performances by both the Australian vocal group Ten Tenors and the Irish-minded entertainment phenomenon Riverdance, in that group's local farewell performances.

The season opens in September with "Spamalot"; "Legally Blonde" arrives in March 2010.

While "In the Heights" continues to run on Broadway, its star and main creator, Lin-Manuel Miranda, will be giving up his onstage role next month and focusing on helping to build a "farm team" of actors to play the key roles of Usnavi, on Broadway and beyond.

The show tells the story of Usnavi and his neighbors, friends and family in a tight-knit block of Washington Heights, a multicultural community in Upper Manhattan. The characters' hopes and dreams — of leaving forever, or of staying to save the changing

### THEATER CONTINUED FROM PAGE E1

## 'Spamalot' opens the new season in September

neighborhood — are woven together with Miranda's score, a melange of hip-hop, soul and other sounds.

The show is the first hip-hop musical to hit it big on Broadway. And while some of its references are New York-specific, Miranda says its themes of gentrification and communities in upheaval should feel familiar all over the country.

"I'm very excited (about the tour)," Miranda said by phone

from New York. "We've already begun planning the set design for the tour, and it's a chance to go back and tweak stuff."

Miranda notes that the creative team of "Wicked," another Broadway hit, "tried out things for the tour that they liked so much they put them back in the Broadway production," and he welcomes a similar chance to "get back in the room" with his team and rethink "In the Heights" for a fresh audience.

Miranda meanwhile has written songs for the Old Globe Theatre's upcoming staging of the musical "Working" — an adaptation of the Studs Terkel work whose main creative force is Stephen Schwartz, the

composer behind "Wicked."

And Miranda shares a Globe connection with Jerry Mitchell, director and choreographer of "Legally Blonde: The Musical."

Though "Blonde" is Mitchell's Broadway directing debut, he choreographed the hits "Hairspray" and "Dirty Rotten Scoundrels" — both directed by Jack O'Brien, the longtime artistic director of the Globe and a mentor and close friend to Mitchell.

Mitchell says that fans of the "Legally Blonde" film, which starred Reese Witherspoon, will notice some differences with the musical, including some fleshed-out characters that had little presence in the movie.

But much of the narrative

remains the same, along with what Mitchell sees as the key messages of the show — "Don't judge a book by its cover" among them.

Though the show continues Mitchell's recent string of working on film-to-stage adaptations, he argues that the medium a story comes from is less important than what it has to say.

"If the story is a strong, fabulous story, there are lots of ways you can tell it. If it's a good story, if it's a strong story, I think the music and the style and everything 'Legally Blonde' says is still important."

Plus, the show will travel with a whole team of Chihuahuas, the preferred animal companion of lead character Elle; Luckily for all involved, "Cats" has long since left town.

Here's the full season schedule:

- "Monty Python's Spamalot," Sept. 8-13, Civic Theatre.
- "The Lion King," Oct. 13 to Nov. 8, Civic.
- "The Ten Tenors Holiday," Dec. 8-13, Civic.
- "Riverdance," Jan. 6-10, 2010.
- "Legally Blonde: The Musical," March 30 to April 4, 2010, Civic.
- "Cirque Dreams: Illumination," April 13-18, 2010, Balboa Theatre.



Andrea Burns (left) and Janet Dagal in the Broadway production of "In the Heights," the smash hip-hop musical whose tour hits San Diego next year.

• "101 Dalmatians: The Musical," June 1-6, 2010, Civic.

• "In the Heights," July 27 to Aug. 1, 2010, Civic.

# Jazz greats join Coastal Cities gig

Guest performers are nothing new at the Coastal Cities Jazz Band's regular North County concerts, but the lineup for Sunday's concert in Carlsbad qualifies these performers as "special guests."

## Backstage



KRAGEN

Wayne Bergeron and Eric Marienthal will join the North County jazz band for a salute to the music of Gordon Goodwin and the Big Flat Band at 2:30 p.m. Sunday at Carls-

bad Community Church.

Jazz trumpeter Bergeron is one of L.A.'s busiest session musicians, having recorded with the likes of Bette Midler, Ray Charles, Mel Tormé, Barry Manilow and Celine Dion. He's also recorded big-band albums with Quincy Jones, Ray Anthony and Sammy Nesic and is the lead trumpeter for the Rig Flat Band.

Saxophonist Marienthal, who plays lead sax for the Big Flat Band, has recorded with Elton John, Barbara Streisand, Stevie Wonder and Burt Bacharach, has 11 CDs and was named "Favorite Alto Sax Player" in *Jazz Magazine's* readers poll.

The concert, at Jefferson and Pine streets, will also feature vocalist Michael Ruhl. Tickets to the concert are \$12-\$15. Call (760) 918-2449.

Beck and the Black Crowes will headline San Diego Street Scene, which returns to its urban roots in downtown San Diego on Sept. 19 and 20.

Downtown redevelopment forced the 24-year-old outdoor concert festival out of its longtime home in the Gaslamp Quarter three years ago (it was presented twice at the Qualcomm Stadium parking lot and last year at the Coors Amphitheatre parking lot), but it will return downtown this year to a location near Peco Park in San Diego's East Village. Organizers have announced the first round of major acts booked for the two-day festival, and the lineup so far has an indie/alternative rock vibe. More acts will be announced in future months, and ticket prices are expected to rise as the event nears.

For now, announced acts include Beck, the Black Crowes, The National, Spoon, Justice, TV on the Radio, Atmosphere, Sound Tribe Sector 9, Cat Power, Teegan and Sara, Michael Franti & Spearhead, Hot Chip, the New Pornographers, the Hives, Cold War Kids, Ghostland Observatory and many more.

Two-day passes are now on sale for \$75 (plus a \$9 ticketing surcharge). To keep updated on the Street Scene and new bookings, visit [www.streetscene.com](http://www.streetscene.com).

The Oceanside Arts Commission will host its first Outdoor Sculpture Competition on Saturday, featuring awards of up to \$2,000. More than 20 sculptures are featured in the competition, which will be judged from noon to 4 p.m. at City Hall Plaza at 300 N. Coast Highway.

The winning sculptures will be exhibited through August in the Oceanside Public Library courtyard. For information, call (760) 435-5606.



Frank Sinatra Jr. will sing the songs his father made famous in a free concert with the San Diego Symphony next week in Vista.

Frank Sinatra Jr. and the San Diego Symphony will join forces for "Sinatra Sings Sinatra," a free charity event June 26 in Vista.

The jazz/pops concert—featuring Sinatra Jr. performing the songs that his father made famous at the Moonlight Amphitheatre—is being presented as part of the Moonlight Cultural Foundation's fundraising campaign. Admission is free. At the June 26 event, the foundation will kick off a campaign to raise \$675,000 for a state-of-the-art lighting and sound system for the amphitheatre (which will undergo a complete renovation next winter).

Gates will open at 5 p.m. and the show begins at 7:30 p.m. Seating will be on a first come, first served basis. Picnics are encouraged and concessions will be available for sale. The amphitheatre is in Brengle Terrace Park, 1200 Vale Terrace Drive in Vista. Call (760) 724-2110.

The Carlsbad City Library will host three talent shows for teens in grades seven through 12 this summer.

The library will host "Carlsbad Idol: A Singing Talent Show" at 7 p.m. June 26, the "So You Think You Can Dance?" competition at 7 p.m. July 10, and the Teen Talent Show for skits music, juggling and other talents at 7 p.m. July 24.

All performances will be held at Schulman Auditorium, 1775 Dove Lane. Competitors will be judged by a three-person panel. Prizes will be awarded to all contestants, and the

top three finishers will receive special prizes. The Teen Talent Shows are sponsored by the Friends of the Carlsbad Library. Preregistration for the talent shows is required by the Tuesday before each of the scheduled shows. Performances must be less than six minutes in length. Call (760) 602-2058.

Theater-lovers can get a sneak peek at Patio Playhouse's 2008-09 season on Saturday, when the Escondido community theater presents its 42nd season opening gala.

Previews of the coming season will be offered along with free refreshments at 4 p.m. Saturday at 201 E. Grand Ave.

Gallery Savarese in Leucadia will close its doors at the end of the month and enter the digital marketplace.

Gallery owner Patricia Savarese said it's gotten too expensive to keep a retail gallery open in these challenging times, and she instead plans to sell artwork through a new Web site: [www.gallerysavarese.com](http://www.gallerysavarese.com).

"Due to skyrocketing rents and gas prices, which have affected every aspect of our lives, it is no longer feasible to sustain a retail gallery," Savarese said. "My forte is in promotions. I'll be to my advantage to be free to cover as much territory as possible promoting the artists I represent and reaching a worldwide client base. Now I'll function more as an art dealer."

Savarese said she's talked to other former gallery owners who've moved in the same direction, and all of them have told her that selling artwork online has proven a success.

For now, you can still visit the real, live Gallery Savarese at 1034 N. Coast Highway 101 in Leucadia.

Escondido resident John-Paul Damante has been awarded a prestigious summer apprenticeship at the Williamstown Theatre Festival. He is one of only two recipients of the VSA arts apprenticeship in the country.

Damante, a sophomore at the University of San Diego, is learning about the different aspects of professional theater through stage performance classes and hands-on work at the festival. The fellowship runs through Aug. 18.

Damante, who is majoring in human communications and minoring in theater arts, became interested in performing while taking drama classes in middle school. Damante is deaf, but in 2002, he underwent surgery to install a cochlear implant to help him hear.

The other VSA arts apprentice is Stephanie Jordan of Chevy Chase, Md. She's a theater student at Montgomery College.

## BACKSTAGE

Continued from 2

Yes, there is such thing as a free lunch. KSDS Jazz 88.3 FM and Studio West co-host the KSDS Jazz Live Lunch Series, which offers free noontime jazz concerts and (for the first 50 people registered) a free lunch from Togo's Sandwiches.

The Coral MacFarland Thuef Quartet headlines the noon June 27 concert. The Shep Meyers Quartet plays at noon July 25 and the Jazz 88 All Stars play at noon Aug. 22.

All concerts take place at Studio West, 11021 Via Frontera, Suite A in Rancho Bernardo. Registration fills quickly, so call (619) 388-3037.

San Diego-bred musicals came up empty at the Tony Awards on Sunday. The La Jolla Playhouse-born John Waters '50s spoof "Cry-Baby" and the Old Globe-born Harvey Fierstein/John Buccchino musical "A Catered Affair" didn't win any of the combined seven Tony Awards they were nominated for.

Big winners instead were the spirited new Latino musical "In the Heights" and a revival of Rodgers and Hammerstein's "South Pacific."

The Old Globe has added a musical to its 2008-09 season. A reimagined version of the Stephen Schwartz musical "Working!" will fill the spring 2009 slot in the Globe season.



Lin-Manuel Miranda

The 1978 musical, based on Studs Terkel's book about the day-to-day life of working Americans, is being updated by Schwartz and director Robert Greenberg with new songs by Lin-Manuel Miranda, the Tony Award-winning composer and star of "In the Heights."

Stevie Salas, the El Camino High graduate who has gone on to tour with Rod Stewart and Mick Jagger and recently has acted as musical director for "American Idol" finalists Jordin Sparks and Daughtry, will make a rare "coming home" appearance at Oceanside's Royal Dive bar on Saturday.



Stevie Salas

Salas will be performing with members of North Rail, another North County band that was kicking around North County in the early '80s when Salas fronted new

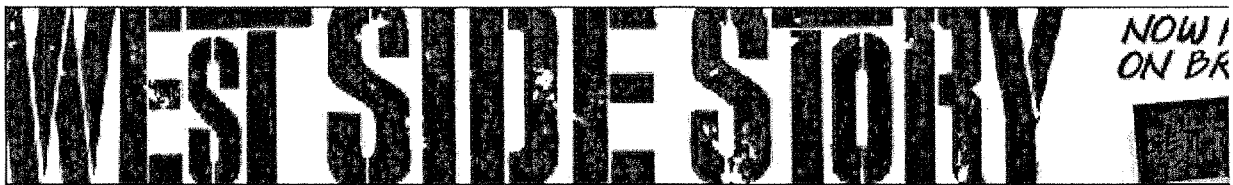
wave favorites This Kids. Other members of This Kids are also expected to drop by the concert, at 9 p.m. Saturday at 2949 San Luis Rey River Road.

Meanwhile, four-man Bleeding Irish—who have anchored the Royal Dive's Thursday Irish rock night for three months—will be taking a hiatus from the bar to join the 46-city, two-month 2008 Warped Tour. The Bleeding Irish are a last-minute replacement for North County ska band The Fabulous Rudies as this year's Warped Tour Bar-B-Q Band.

In exchange for hosting the BBQ party after each stop of the Warped tour, the Bleeding Irish get to perform on every date of the two-month tour, which has become America's largest annual rock tour.

The Royal Dive opened in December in the building that formerly housed a 50-year-old beer bar called Phil's Place. Since January, it has been presenting live rock, blues, ska and acoustic music. Call (760) 722-1191.

Pam Kragen is the arts and features editor of the North County Times.



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IMAGINE

### Old Globe Re-Works Musical *Working*, Opening March 12

By *Kenneth Jones*  
12 Mar 2009

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*Working*, the 1978 Broadway musical that gives voice to the average American worker, opens in a freshened production March 12 at San Diego's Old Globe Theatre after previews from March 7.

This reconceived version of the revue has new contributions director Gordon Greenberg, Stephen Schwartz — the show's original co-creator — and Tony Award winning songwriter Lin-Manuel Miranda.

The Old Globe produces the staging through April 12.

\*



*Working* stars Donna Lynne Champlin, Wayne Duvall and Danielle Lee Greaves  
photo by Craig Schwartz

The populist musical has been re-imagined by Schwartz and Greenberg, with new songs added by Miranda, the Tony Award-winning composer and original star of Broadway's current hit musical *In the Heights*.

*Working* — based on the book by Studs Terkel, adapted by Stephen Schwartz (*Wicked*) and Nina Faso — features Adam Monley as Man #1, Nehal Joshi as Man #2, Wayne Duvall as Man #3, Marie-France Arcilla as Woman #1, Danielle Lee Greaves as Woman #2 and Donna Lynne Champlin as Woman #3.

According to The Old Globe, "This beloved musical, based on the writings of Pulitzer Prize-winning author and celebrated radio personality Studs Terkel, remains a witty and unusually timely commentary on how work defines one's self-worth and connection to community. This musical exploration of people's feelings about their day-to-day existence features characters from all walks of life, ranging from trucker to housewife, waitress to corporate executive, fireman to schoolteacher — 26 in all. All of their songs, in which they describe their daily routines and discuss their hopes and aspirations, are true stories derived from Terkel's interviews with actual members of the workforce."

The score includes music and lyrics by Stephen Schwartz, James Taylor, Lin-Manuel Miranda, Micki Grant, Mary Rodgers, Craig Carnelia, Susan Birkenhead, Matt Landers and Graciela Daniele.

The 2009 production is headed by director Greenberg, who tested this new version at Asolo Repertory Theatre in Sarasota, FL, in 2008, with a slightly different cast of six; Arcilla, Greaves and Joshi are holdovers. (The show's original Broadway cast numbered 17 in 1978.)

His San Diego team includes Joshua Rhodes (choreographer), Mark Hartman (musical director/conductor), Alex Lacamoire (orchestrator), Beowulf Boritt (scenic design), Mattie Ullrich (costume design), Jeff Croiter (lighting design), Tony Smolenski IV (sound design), Aaron Rhyne (projection designer) and Dan Rosokoff (stage manager).

\*

Schwartz has contributed music and/or lyrics to *Godspell*, *Pippin*, *The Magic Show*, *The Baker's Wife*, *Working* (which he also adapted and directed), *Personals*, *Rags*, *Children Of Eden* and the current Broadway hit, *Wicked*. He collaborated with Leonard Bernstein on the English texts for Bernstein's *MASS* and wrote the title song for the play and movie *Butterflies Are Free*. For children, he has written a one-act musical, *Captain Louie*. For films, he collaborated with Alan Menken on the scores for the Disney animated features "Pocahontas" and "The Hunchback of Notre Dame" and wrote the songs for the DreamWorks animated feature "The Prince of Egypt." He provided music and lyrics for the original television musical, "Geppetto," and has released two CDs of new songs entitled "Reluctant Pilgrim" and "Uncharted Territory." Under the auspices of the ASCAP Foundation, he runs musical theatre workshops in New York and Los Angeles, and is also a member of the Council of the Dramatists Guild. Schwartz is the recipient of three Academy Awards, four Grammy Awards and four Drama Desk Awards.

Greenberg directed *Pirates* and *Happy Days*, both for Goodspeed Musicals

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and at Paper Mill Playhouse. *Happy Days* is on tour. Other credits include the acclaimed recent Off-Broadway revival of *Jacques Brel...* at the Zipper Theatre, *The Baker's Wife* (Goodspeed & Paper Mill), *Cam Jansen* by Larry O'Keefe & Nell Benjamin (Lambs Theatre, Theatreworks USA), *Assisted Loving* (Daryl Roth), *O. Henry's Lovers* (Goodspeed), *Theory of Three* (NY Stage and Film), the U.S. national tour of *Peter Pan* (Big League); *Floyd Collins* (Signature Theatre), *Breaking Up is Hard To Do* (Harbor Entertainment), *The Velvet Vise* with Janeane Garafalo (NY Performance Works), and more.

For ticket information, call (619) 23-GLOBE or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

\*

The Tony Award-nominated *Working* originally had its start at the Goodman Theatre in Chicago and — despite its short Broadway run (one month) — has been a cult hit for years, enjoying a wide life in regional theatres.

The new production seeks to reveal the mechanics of the theatre production — exposing the stage manager and crew, for example.

Greenberg said in a 2008 statement, "Stephen and I have been talking about doing a pared down production of *Working* for the past eight years... Using only six transformative actors, the idea was to expose the bones of the production itself, allowing the audience a glimpse into the actors', stage manager's and crew's processes. With Lin-Manuel creating additional material and Asolo Rep to launch the new production, we've found the ideal circumstances to finally realize this vision."

In 1978 *Working*, directed by Schwartz, was nominated for Tony Awards in the following categories: Best Book of a Musical (Schwartz), Best Original Score (lyrics by Craig Carnelia, Micki Grant, Susan Birkenhead, Stephen Schwartz, James Taylor, music by Craig Carnelia, Micki Grant, Mary Rodgers, Stephen Schwartz, James Taylor), Best Featured Actor in a Musical (Steven Boockvor and Rex Everhart), Best Scenic Design (David Mitchell) and Best Lighting Design (Ken Billington).

Songs from the musical have been heard in concerts and cabarets and on recordings. An original cast album preserves the score. A TV version of *Working* was also seen.

Songs from the original version of the musical include "All the Livelong Day (I Hear America Singing)," "Lovin' Al," "Just a Housewife," "The Mason," "Neat to be a Newsboy," "Nobody Tells Me How," "Millwork," "Joe," "It's an Art," "Cleanin' Women," "Something to Point To," "Un Mejor Dia Vendra," "Brother Tucker," "Fathers and Sons" and "If I Could've Been."

Studs Terkel's book is called "Working: People Talk About What They Do All Day and How They Feel About What They Do."



The cast of *Working*  
photo by Craig Schwartz



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### Re-Worked *Working*, With New Material by Tony Winner Miranda, Will Play Old Globe

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By Kenneth Jones  
16 Jun 2008



Lin-Manuel Miranda  
photo by Aubrey Reuben

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The Old Globe in San Diego will present the 2009 West Coast premiere of the newly revised version of the 1978 musical *Working*, with contributions by Tony Award-winning songwriter Lin-Manuel Miranda.

*Working*, based on the book by Studs Terkel, adapted by Stephen Schwartz (*Wicked*, *Pippin*, *Godspell*) and Nina Faso, will be directed by Gordon Greenberg (*Happy Days, the Musical*). The cult-hit Broadway musical revue was recently re-imagined by Schwartz and Greenberg, with new songs added by Miranda, the Tony Award-winning composer and star of Broadway's *In the Heights*, winner of the 2008 Tony as Best Musical.

*Working* will run in the Old Globe Theatre March 7-April 12, 2009, opening March

This version of *Working* was recently produced at Asolo Repertory Theatre in Florida.

According to The Old Globe, "This beloved musical, based on the writings of Pulitzer Prize-winning author and celebrated radio personality Studs Terkel, remains a witty and unusually timely commentary on how work defines one's self-worth and connection to community. This musical exploration of people's feelings about their day-to-day existence features characters from all walks of life, ranging from trucker to housewife, waitress to corporate executive, fireman to schoolteacher — 26 in all. All of their songs, in which they describe their daily routines and discuss their hopes and aspirations, are true stories derived from Terkel's interviews with actual members of the workforce."

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With music and lyrics by Stephen Schwartz, James Taylor, Lin-Manuel Miranda, Micki Grant, Mary Rodgers, Craig Carnelia, Susan Birkenhead, Matt Landers and Graciela Daniele, *Working* "paints a vivid and original portrait of the American landscape."

"*Working* is a celebration of the human spirit and the search for meaning, featuring the music of such renowned composers as Stephen Schwartz, James Taylor — and now Lin-Manuel Miranda, one of the hottest new musical theatre composers," stated Old Globe's executive producer Louis Spisto. "Gordon and Stephen have begun a remarkable new journey for *Working* which will continue at the Globe and, with good fortune, culminate on Broadway. We've heard a lot from the candidates recently about 'hard-working Americans,' and it seems appropriate and timely to revisit this amazing collage of stories. We are particularly thrilled about having Stephen Schwartz in residence at the Globe to continue working on this exciting project."

At Florida's Asolo in recent weeks, the debut of the revamped show (which closed June 8) had a cast of six rather than the original 17, and featured two new songs by Miranda.

Performances began at Asolo May 14. The Florida cast included Liz McCartney (Broadway's *Taboo*, *Mamma Mia!*) and Darrin Baker (Broadway's *Tarzan*, *Wonderful Town*), Marie-France Arcilla, Colin Donnell, Danielle Lee Greaves and Nehal Joshi.

The Tony Award-nominated *Working* originally had its start at the Goodman Theatre in Chicago and — despite its short Broadway run (one month) — has been a cult hit for years, enjoying a wide life in regional theatres.

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Tony Award nominee and Academy Award winner Schwartz is the composer-lyricist known for *Pippin*, *The Baker's Wife*, *Wicked* and the animated "Hunchback of Notre Dame" and more.

Miranda penned music and lyrics for Broadway's current *In the Heights*, in which he stars as one of the Latino residents of the Manhattan neighborhood of Washington Heights. He conceived the musical as well. He won the 2008 Tony Award for Best Score.

In 1978 *Working*, directed by Schwartz, was nominated for Tony Awards in the following categories: Best Book of a Musical (Schwartz), Best Original Score (lyrics by Craig Carnelia, Micki Grant, Susan Birkenhead, Stephen Schwartz, James Taylor, music by Craig Carnelia, Micki Grant, Mary Rodgers, Stephen Schwartz, James Taylor), Best Featured Actor in a Musical (Steven Boockvor and Rex Everhart), Best Scenic Design (David Mitchell) and Best Lighting Design (Ken Billington).

Songs from the musical have been heard in concerts and cabarets and on recordings. An original cast album preserves the score. A TV version of *Working* was also seen.

Songs from the original version of the musical include "All the Livelong Day (I Hear America Singing)," "Lovin' Ai," "Just a Housewife," "The Mason," "Neat to be a Newsboy," "Nobody Tells Me How," "Millwork," "Joe," "It's an Art," "Cleanin' Women," "Something to Point To," "Un Mejour Dia Vendra,"

and dance features.

#### Insider Info

- [Schedule of Upco Broadway Shows](#)
- [Schedule of Upco Off-Broadway Shows](#)
- [Broadway Rush a Standing Room On Policies](#)
- [Long Runs on Broadway](#)
- [Weekly Schedule Current Broadway Shows](#)
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"Brother Tucker," "Fathers and Sons" and "If I Could've Been."

Studs Terkel's book is called "Working: People Talk About What They Do All Day and How They Feel About What They Do."

For more information or to subscribe to The Old Globe's 2008-09 winter season, contact Globe Ticket Services at (619) 23-GLOBE or [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

The season includes *The Women* (Sept. 13–Oct. 26, 2008), *Six Degrees of Separation* (Jan. 10–Feb. 15, 2009), *Working* (March 7–April 12, 2009), and the world premiere of *Cornelia* (May 16–June 21, 2009) in the Old Globe Theatre; and the world premiere of *Back Back Back* (Sept. 19–Oct. 26, 2008), *Since Africa* (Jan. 24–March 8, 2009), *Opus* (March 21–April 26, 2009) and *The Price* (May 9–June 14, 2009) in the Globe's interim arena stage at the San Diego Museum of Art's James S. Copley Auditorium.

## What time is the show?

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**IN** THEATER NEWS

>> ARCHIVES

ABOUT THE SHOW

## Jerry Herman's Broadway and Working Added to Old Globe Schedule

By: Dan Bacalzo · Jun 16, 2008 · San Diego

San Diego's Old Globe Theatre has announced two additional shows to its upcoming season.

On August 23, Debbie Gravitte, Jason Graae and Ron Raines will appear in *Jerry Herman's Broadway*, a tribute to the legendary composer of such show as *Hello, Dolly!*, *Mame*, and *La Cage Aux Folles*. The evening will be emceed by Michael Kerker and feature Don Pippin as musical director.

Meanwhile, a revised version of the musical *Working*, previously seen at Florida's Asolo Rep, will play March 7-April 12, with an opening on March 12.

Adapted by Stephen Schwartz and Nina Faso from the book by Studs Terkel, the musical was recently re-imagined by Schwartz and director Gordon Greenberg, with new songs added by Lin-Manuel Miranda, the Tony Award-winning composer and star of Broadway's current hit musical *In the Heights*.

This musical exploration of people's feelings about their day-to-day existence features characters from all walks of life, ranging from trucker to housewife, waitress to corporate executive, fireman to schoolteacher. All of their songs, in which they describe their daily routines and discuss their hopes and aspirations, are true stories derived from Terkel's interviews with actual members of the workforce. In addition to Miranda and Schwartz, the musical features songs by James Taylor, Micki Grant, Mary Rodgers, Craig Camella, Susan Birkenhead, Matt Landers, and Graciela Danlele.



Lin-Manuel Miranda  
(© Joseph Marzullo/WENN)

As previously announced, the Old Globe's 2008-2009 season will also include *The Women* (September 13-October 26), *Six Degrees of Separation* (January 10-February 15), and *Cornelia* (May 16-June 21) in the Old Globe Theatre; and *Back Back Back* (September 19-October 26), *Since Africa* (January 24-March 8), *Opus* (March 21-April 26) and *The Price* (May 9-June 14) in the Globe's interim arena stage at the San Diego Museum of Art's James S. Copley Auditorium.

For more information, visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

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Further Reading:

- » [Donna Lynne Champlin, Danielle Lee Greaves, and More Set for Old Globe's Working](#) Theater News
- » [Working Together](#) Feature
- » [Jennifer Gibbs and Kristin Marting Win Women Working with Women Collaboration Award](#) Theater News
- » [Studs Terkel Dies at 96](#) Theater News

more: Working

**IN** Insider Comments:

—There are no comments posted yet.

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Working

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  - [Rent](#) REVIEWS »
  - [A Galaxy of Stars](#) FEATURE »
  - [Adam Pascal on Medical Leave; Cary Shields to Play Roger in Detroit Engagement of Rent](#) THEATER NEWS »
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Mary-Louise Parker  
 Michael Cerveris, Peter Stormare, Paul Sparks  
**A GALAXY OF STARS**  
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### OUR RECENT FEATURES

- [A Galaxy of Stars](#)  
 Joan Allen, Jeremy Irons, Susan Sarandon, Geoffrey Rush, Tovah Feldshuh, Bryan Batt, Kerry Butler, Michael Cerveris, Lin-Manuel Miranda, and more luminaries are caught by our cameras.  
[read more »](#)
- [Hey, Mister Rodgers!](#)  
 There's a renaissance of Richard Rodgers' music on the Broadway stage and the CD shelf.  
[read more »](#)
- [Sutton Foster Gets Her Wish](#)  
 The Tony Award-winning star of *Shrek* discusses putting together her first solo CD.  
[read more »](#)

[More News »](#)

### OUR RECENT REVIEWS

Los Angeles  
**Man of La Mancha**  
 Brent Spiner and Julia Migenes give excellent performances in Reprise's stirring production of the classic musical.  
 Reviewed by: Jonas Schwartz »

Ann Hampton Callaway: [Three Sisters](#) New York »

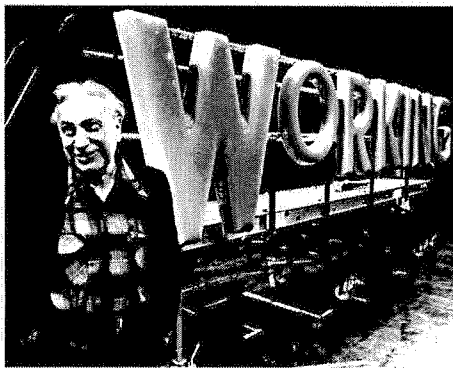
CALENDAR | March/April 2009

## TOP TEN

| By Frances deJesus and Kersten Wehde |

### 1 VIVA CINEMA!

*Y tu mamá también, Amores perros, Pan's Labyrinth*—just three recent blockbuster examples of why cinephiles should check out the 16th annual San Diego Latino Film Festival. It's 11 days of film buffery, screenings, workshops and, of course, parties (including the kickoff soirée at Sè San Diego on March 12). Animation will be a focus this year—including a series of adult toons highlighted by 2008 ANIME nominee *Sebastian's Voodoo*. March 12-22. [sdlatinfilm.com](http://sdlatinfilm.com).



### 2 ALL WORK, ALL PLAY

Time is ripe for *Working*, the yes-we-can classic based on Studs Terkel's best-selling compilation of little-guy monologues. The play is also a big-stage eulogy for Terkel, who died last October. What better time for a bootstrap-pulling exaltation of the American dream? March 7-April 12. *Old Globe*, 1363 *Old Globe Way*, 619.234.5623, [theoldglobe.org](http://theoldglobe.org).

### 3 BEETHOVEN'S 33RD

When powerful Viennese music publisher Anton Diabelli wrote a waltz in 1819 and asked the world's great composers to perform it, most puckered up and obeyed. But Beethoven rejected it as a trite piece not worth his princely time. Somehow that changed over the next four years, and the maestro became obsessed with the piece, creating 33 *Variations*. Famed director Moisés Kaufman examines why Beethoven went from uninterested to vaguely OCD. April 8-May 4. *La Jolla Playhouse*, 2910 *La Jolla Village Dr.*, 858.550.1010, [lafollaplayhouse.com](http://lafollaplayhouse.com).

### 4 IN FULL BLOOM

The Cedros Avenue Design District in Solana Beach is the go-to spot for interior designers, woodworkers, antique hunters, and all of us lay-people who ogle and collect art treasures. No better time to roam and browse the 85 shops, galleries and boutiques than during "Cedros Avenue Blooms!," a night of music, art, food and, naturally, libations. March 19. 858.755.0444, [cedrosavenue.com](http://cedrosavenue.com).

### 5 FIRST IMPRESSIONS

With lush, sun-drenched postcards straight from the French Riviera and Lake Como, British Neo-Impressionist Kerry Hallam is a regular escape artist. Cruise Prospect Street post-exhibit to explore our own version of the 'Riv. March 6. *Martin Lawrence Gallery*, 1111 *Prospect St.*, 858.551.1122, [martinlawrence.com](http://martinlawrence.com).

### 6 SCOUT'S HONOR

Who cares about a few stray percentage points in the approval rate? Obama-mania continues! Warwick's hosts a book-signing with photojournalist Scout Tufankjian's *Yes We Can: Barack Obama's History-Making Presidential Campaign*. Starting in 2006, Tufankjian crisscrossed the country with America's soon-to-be first black president, documenting each step. She's got more than a few first-person stories to tell about the cucumber-cool leader of the free world. March 24. *Warwick's*, 7812 *Girard Ave.*, *La Jolla*, 858.454.0347, [warwicks.com](http://warwicks.com).

### 7 FLOWER POWER

When Oprah needs a dramatic floral cascade, she calls him. When Trump needs to impress the ladies, he calls him. He is Preston Bailey—event designer, author and floral couturier to Hollywood. And he makes his first S.D. appearance to showcase 27 years of his organic, fresh and raw designs for some of the world's most verdant and over-the-top social occasions. March 5. *Museum of Contemporary Art*, *La Jolla*, 700 *Prospect St.*, 858.454.3541, [mcasd.org](http://mcasd.org).

### 8 STARS 'N' PARS

Being a celebrity is tough. After a long career of making millions, people pay to watch you swing golf clubs. Still, there's a giddy thrill in listening to Ray Romano turn his trips to the rough into pure comedy. The 11th annual Stan Humphreys Celebrity Golf Classic gathers film, TV and sports stars to play next to real golf pros and raise money for Rady Children's Hospital. April 23-26. *Morgan Run Resort & Club*, 5690 *Cancha de Golf*, *Rancho Santa Fe*, 858.756.2471, [ismports.net](http://ismports.net).

### 9 FIRST WOMEN

"Mother of the Year" sounds like a lot of pressure to us, but she will be named—along with the other "award-winning" S.D. women who are the most actively trying to build a better city—at the 44th Annual Women of Dedication ceremony. A celebration of seismic acts of selflessness, plus lunch! March 10. *Hilton San Diego Bayfront*, *One Park Blvd.*, 619.446.0273.

### 10 THE LIONS' DEN

The sax-man who toured, recorded and essentially lived on the road with legendary jazz bassist Charles Mingus lives in Kensington. Charles McPherson will join S.D.'s other young jazz lion, trumpeter Gilbert Castellanos (who's played with everyone from Dizzy Gillespie to Natalie Cole), for the best hometown jazz you'll ever hear. March 25. *Anthology*, 1337 *India St.*, *Little Italy*, 619.595.0300.

STAGE BY DON BRAUNAGE

## San Diego Shows Go On

THEATER FOLKS, FOR THE MOST PART, do their work more for love than money. Even so, an ebbing economy generally brings fewer shows and darkened stages. Broadway, for example, suffered an unusual slump in late 2008, with closings of hit shows that normally would have been kept open to benefit from the holiday tourist season.



Joe Bithorn and Steve Landes in *Rain: A Tribute to the Beatles*.

Locally, however, our organizations seem to be hanging tough, nourished by new groups like the downtown Theatre Inc., which is in its second season of presenting classic works. Established companies are building on their success with presentations in second venues, like Cygnet with the Old Town Theatre, Lamb's Players with the Horton Grand and Broadway/San Diego with the Balboa.

All this activity means that, typically, our new theater year looks to be brighter than ever. Although all full-year schedules haven't been announced, highlights are already evident—including, as usual, a debut musical heading for Broadway. It's *The First Wives Club*, coming to the Old Globe. The revenge-on-exes story, familiar from the popular film, is adapted by Rupert Holmes and complemented by music by the famed Motown team of Holland, Dozier and Holland.

The Globe also presents *Working*, an update of Stephen Schwartz' musicalization of Studs Terkel's paean to ordinary occupations, with additional songs by James Taylor and Tony winner Lin-Manuel Miranda. Other dis-

tinctive tuners around town include Cygnet's *Assassins*, the controversial Stephen Sondheim-John Weidman revue about presidential killers; Broadway/San Diego's offering of *Rain: A Tribute to the Beatles*; and the San Diego Rep staging of Brecht's masterpiece *The Threepenny Opera*.

In the not-exactly-a-musical category, Lamb's re-stages *Joyful Noise*, Tim Slover's drama concerning the creation of Handel's *Messiah*. The play premiered at Lamb's in 1999 and went on to acclaimed productions off-Broadway and around the nation.

We also have a wealth of provocative dramas upcoming, particularly from smaller companies. Coincidentally or not, three concern families coping with the loss of children. North Coast Rep does *Rabbit Hole*, David Lindsay-Abaire's 2007 Pulitzer Prize winner about the accidental death of a young boy; Diverisnary Theatre offers Carol Lynn Pearson's *Facing East*, in which a Mormon couple deals with the suicide of their gay son; and Mo'olelo Theatre stages Jane Martin's *Good Boys*, focusing on fathers of sons, one black and one white, who died in a school shooting.

Less wrenching is the Globe's premiere of Mark Olsen's *Cornelia*, spotlighting the beauty queen who married George Wallace and became the powerful first lady of Alabama, and North Coast Rep's *Bulrushier*, Eisa Davis' poetic 2007 Pulitzer finalist about a young African-American woman coming of age as the civil rights movement begins.

Lighter brews are on tap as well. Broadway/San Diego brings in *Tuna Does Vegas*, the first new show in a decade by the comic team of Jaston Williams and Joe Sears, taking their Tuna, Texas, characters to Sin City. Lamb's has again slated the local debut of *Leaving Iowa*, a Tim Clue-Spike Marton comedy about a man's flashbacks to family car trips, which got pulled last summer because of a rights conflict. And La Jolla Playhouse concludes its 2008-09 schedule with Rick Elice's *Peter and the Starcatchers*, an adventurous prequel to J.M. Barrie's *Peter Pan*.

One trend likely to continue in the economic squeeze: coproducing. Moxie Theatre, still homeless but always fearless, is doing typically offbeat works: Marisa Wegrzyn's *The Butcher of Baraboo* with Diverisnary, and Caridad Svich's *The Labyrinth of Desire* with Ion Theatre. Diverisnary teamed with the Black Ensemble Theatre on Paul Oakley Stovall's *As Much as You Can*, a dysfunctional-family comedy centering on a black gay man who brings home his white lover.

Ion, by itself, also burnishes its growing reputation with Martin McDonagh's applauded dark comedy *The Cripple of Inishmaan*. ■



For more about local theater companies, go to [sandiegomagazine.com/Stage](http://sandiegomagazine.com/Stage).



# THE STAR NEWS

March 20, 2009

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## On stage: "Working"

Through April 12 at the Old Globe Theatre (234-5623/www.TheOldGlobe.org)

"Working" is an exploration of one's self-worth in relation to one's occupation. How does our sense of self-value derive from our jobs?

Are we the self-involved egotistical money manager, the joyful waitress happy to serve meals to others because it gives her a chance to share her opinions, the defeated textile worker stuck in a dead-end job where the only visible hope is the end of an eight-hour shift, or the proud construction worker happy to point to his building as real evidence of his impact on the world?

Each of the 26 jobs in Stephen Schwartz's musical is based on real interviews with hard-working Americans. Schwartz and his creative team, now including Tony-award winning composer of "In the Heights" Lin-Manuel Miranda, based the text and songs of "Working" on Pulitzer Prize-winning author Studs Terkel's writings.

Every one of the 26 characters shares a piece of the American dream; every single person is struggling for something better than what their parents had. Each of the actors is incredibly versatile, playing many different characters. In fact, the small cast of only six is able to fill out the entire nation, with simple costume changes.

—Marla Patrice Amor

# SAN DIEGO UNION-TRIBUNE

March 19, 2009

NIGHT & DAY

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**SERVICE WITH A SONG** Donna Lynne Champlin is a waitress with a flair for the dramatic in "It's an Art," a musical number from the Old Globe Theatre's "Working." The show, based on a book by Studs Terkel, delves into Americans' attitudes about their jobs.

# SAN DIEGO UNION-TRIBUNE

February 19, 2009

NIGHT & DAY

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## **THEATER/DANCE/ PERFORMANCE ART**

**ArtPower! Batsheva Dance Company** *Mandeville Auditorium at UCSD, 9500 Gilman Drive, La Jolla-UTC. 8 pm, Feb. 26. 858-534-4090*

**'In the Mood: A Swinging 1940's Musical Revue'** *Balboa Theatre, 868 Fourth Ave., Downtown-Gaslamp. 2 pm, Feb. 28. 619-570-1100*

**'The Threepenny Opera'** *Lyceum Theatre, 79 Horton Plaza, Downtown-Gaslamp. Feb. 28 - March 29. 619-544-1000*

**Dance on Camera Film Festival** *La Paloma Theatre, 471 S. Coast Highway 101, Encinitas. 5 pm, March 1. 760-436-5774*

**'Grease'** *San Diego Civic Theatre, 1100 Third Ave., Downtown-Gaslamp. March 3 - March 8. 619-570-1100*

**'Just Balanchine'** *Birch North Park Theatre, 2891 University Ave., North Park. March 5 - March 8. 619-239-8836*

**'War of the Worlds' & 'Lost World'** *California Center for the Arts, Escondido, 340 N. Escondido Blvd., Escondido. 8 pm, March 7. 800-988-4253*

**'Worlding'** *The Old Globe, 1363 Old Globe Way, Balboa Park. March 7 - April 12. 619-234-5623*

**'High School Musical 2'** *David and Dorothea Garfield Theatre, 4126 Executive Drive, La Jolla-UTC. March 7 - March 22. 858-457-3030*

**Stephen Schwartz and Friends** *The Old Globe, 1363 Old Globe Way, Balboa Park. 7:30 pm, March 9. 619-234-5623*

**'Rent'** *San Diego Civic Theatre, 1100 Third Ave., Downtown-Gaslamp. March 10 - March 15. 619-570-1100*

## Calendar

March 26-April 1

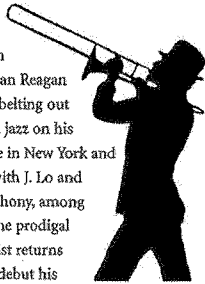
# Your Week

AND WELCOME TO IT

### Thursday | 26

#### ANOTHER DAY IN PARADISE

For 30 years, native San Diegan Dan Reagan has been belting out Latin and jazz on his trombone in New York and touring with J. Lo and Marc Anthony, among others. The prodigal trombonist returns home to debut his new group. See **LIVE MUSIC**, page 84.



### Saturday | 28

#### BRING A DESIGNATED DRIVER!

Admission to this Belgian beer party at Pizza Port gets you eight tasting tickets and a commemorative glass. Your designated driver will keep you out of jail and remind you to grab that glass when you're finished comparing any of 60 flavors of beer. See **SPECIAL**, page 64.

#### CELEBRATING CÉSAR

Celebrate the man who inspired a state holiday in recognition of his life's work to benefit the rights of laborers. Sherman Heights honors César Chávez with a parade and festival. See **SPECIAL**, page 64.

### Friday | 27

#### AN EVENING OF TANTRA THEATER

We're born, we die, and in between is the stuff of life — the comedy, drama, dance, and "sacred sex" — all of which will be tackled on an outdoor stage (yeah, you heard me, "all") by Tantra Theater Troupe. See **IN PERSON**, page 61.

#### SHORT-ATTENTION-SPAN THEATER

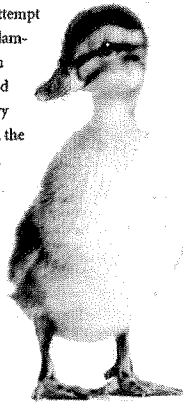
A perfect night out for the Nintendo-raised generation. At North Park Vaudeville and Candy, each of eight plays is portrayed in only ten minutes, and the adjacent room is packed with colorful edible treats. See **THEATER**, page 104.



### Sunday | 29

#### HONK!

In a valiant attempt to undo the damage of fashion magazines and plastic-surgery reality shows, the Encore Youth Theatre presents the musical version of *The Ugly Duckling*, a classic tale about loving yourself for who, and what, you are. See **FOR KIDS**, page 60.



AN EVENING OF TANTRA THEATER

### Monday | 30

#### FROM THE ELITE TO THE STREET

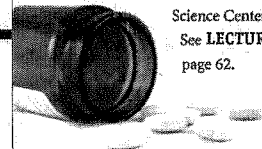
How did fashion — previously established by an elite group of Paris designers — wind up coming from the street? Guest curator for Mingei International Museum Joyce Corbett has an answer. See **LECTURES**, page 62.

### Wednesday | 1

#### BETTER THAN NORMAL?

People don't like to think of themselves as "average." But can drugs approved for people with cognitive deficits be taken by average people to make them "better"? Panelists will explore the ethics of so-called "smart drugs" at

Reuben H. Fleet Science Center. See **LECTURES**, page 62.



### Tuesday | 31

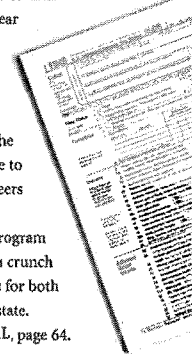
#### WORKING

This musical, written by Stephen Schwartz (*Wicked*, *Godspell*), entwines the lives of 26 average working Americans, including a waitress, fireman, housewife, teacher, and supermarket checker. Songs by Schwartz, James Taylor, and Lin-Manuel Miranda. See **THEATER**, page 103.



#### NO FOOLING — IT'S TAX TIME!

If you make less than \$100,000 a year and have difficulty navigating numbers on Turbo Tax, the AARP is here to help. Volunteers for the Tax Assistance Program will help you crunch the numbers for both federal and state. See **SPECIAL**, page 64.



Local Events [page 58](#) | Classical Music [page 68](#) | Art Museums & Galleries [page 68](#)  
 Pop Music [page 70](#) | Restaurants [page 94](#) | Theater [page 103](#) | Movies [page 106](#)

culture



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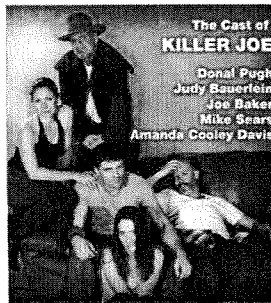
## THEATER TIPS

## what's going on

Diversionsary Theatre takes on Carol Lynn Pearson's *Facing East* for their next production which runs from March 19 thru April 5. The suicide of their gay son forces a Mormon couple to confront the limits of their spiritual teachings. Call for tickets at 619.220.0097 or visit them at [www.diversionary.org](http://www.diversionary.org).

Compass Theatre will run Tracy Letts' *Killer Joe* thru April 5. Produced by Dale Morris and directed by Lisa Berger, the cast of five provides bravura performances inside a trailer on the outskirts of Dallas. It's called a comedy but you might not think that after you spend an evening with Killer Joe and the Smith family. There's spousal abuse, violence, and even murder (note: frontal nudity). Mike Sears does especially good work as the cowardly Ansel while Joe Baker breathes near-perfect life into the character of Chris. This tiny black box theatre in Hillcrest still rocks your socks! Tickets are available thru the box office at 619.688.9210 or at [www.compass theatre.com](http://www.compass theatre.com).

Cygnnet Theatre Company makes history with Alan Bennett's *History Boys*. The Company officially opens their newly decorated space in Old Town with this Tony Award-winning comedy that follows the senior year of eight history students in England as they try to tackle admission to Oxford and Cambridge. Along the way to finding a place at a good university, they are side-tracked by the natural pursuit of sex and sport. Artistic Director Sean Murray has directed this show with spot-on technical and emotional accuracy and San Diego is blessed beyond words to have this talented director/actor in our own backyard. The cast of twelve delivers over and over again, keeping us riveted throughout. It will pay through March 29. Call for tickets at 619.337.1525 or visit them at [www.cygnnettheatre.com](http://www.cygnnettheatre.com). And don't forget about booking a ticket at their Rolando Stage as they present Theresa Rebeck's *Mauritius* with previews beginning April 2. This one is about two estranged half-sisters who discover a book of rare stamps after the death of their mother.



The San Diego Rep will stage Bertolt Brecht's (music and lyrics by Kurt Weill) *The Threepenny Opera* thru March 29. The story has Mack the Knife in deep trouble when he marries the irresistible Polly Peachum, while Polly's father, a king of the underworld, remains determined to see Mack sent to the gallows. In the battle to control their seedy Soho neighborhood, Mack recruits prostitutes, crooked cops, thieves and beggars. This one is a classic, so call for tickets early at 619.544.1000 or visit them at [www.sdrep.org](http://www.sdrep.org).

The Old Globe Theatre will offer up a Broadway-bound musical, *Working*, beginning March 7. This piece was adapted from Studs Terkel's book of the same name. Songs are by Stephen Schwartz, James Taylor and Lin-Manuel Miranda. The musical is all about working in America, with stories of twenty-six everyday Americans. Call for your tickets at 619.23.GLOBE or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

Lamb's Players Theatre presents *The Hit*, a romantic comedy by Miko Buckley beginning March 18 at the Horton Grand Theatre space. It's all about love, antiques, and attempted assassination. For ticket information call 619.437.0600 or visit [www.lambplayers.org](http://www.lambplayers.org).

Bob Korbett's *The Real Theatre* is offering up four one-acts at The Washington Street Arts Space at 116 W. Washington Street. Alan Ball's *Power Lunch* is one of the plays and features Kristina Meek and Micah Vegter. Call for reservations at 619.297.7309.

New Village Arts will present Annie Welsman's *Bo Aggressive* beginning April 4. The play is a look at contemporary adolescence, and tells the story of a high school cheerleader from San Diego searching for the meaning of life. The play follows Laura and her best friend Leslie as they journey across the country in search of themselves. Call them for ticket information at 760.433.3245 or visit [www.newvillagearts.org](http://www.newvillagearts.org).

Civic Theatre will allow San Diego to see two original Broadway stars in the musical *Rent* (Adam Pascal and Anthony Rapp), March 10-15. Balboa Theatre will offer a number of shows as well. Grammy nominated *Tempo Libre* will make an appearance on March 7. Their music has been described as salsa on steroids and combines Brazilian, R&B, hip-hop, and salsa. *The Irish Rovers* will entertain you with a St. Patrick's Day celebration that features Celtic-flavored, traditional folk and popular music on March 15. And *Classics 4 Kids* will entertain the young ones on March 22 with the story of the Persian carpet with musicians, dancers, and instruments from the Middle East. Ticket information is available for all shows at 619.570.1100 or at [www.sandiegohtheatres.org](http://www.sandiegohtheatres.org).

La Jolla Playhouse, as part of THE EDGE program, designed to bring the most adventurous work to their stage, will produce Harry Sinclair's *Continuous City* for a limited run (Mar 19 thru 22). This play is a meditation on how contemporary experiences of location and dislocation stretch us to the max. It's a story of a father and his daughter. Ticket prices are just \$25, so call the box office at 858.550.1010 or visit [www.lajollaplayhouse.org](http://www.lajollaplayhouse.org).

# MARCH / MARZO

CALENDAR  
2009

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p><b>1</b></p> <p><b>DOGGY STREET FESTIVAL</b> NTC Liberty Station doggystreetfestival.org</p>	<p><b>2</b></p> <p><b>MAYO</b> Llano Verde, Colliad www.llanoverde.com</p>	<p><b>3-8</b></p> <p><b>Gracias, Com Theater</b> www.comtheater.org</p>	<p><b>5</b></p> <p><b>The Prohibition: Hears of Ears</b> www.10.com</p>	<p><b>6</b></p> <p><b>Dos Águilas Binational Fiesta</b> San Diego Natural History Museum www.sdnhm.org</p>	<p><b>7-12</b></p> <p><b>WORKING</b> The Old Globe www.oldglobe.org</p>	
<p><b>9</b></p> <p><b>Working: The Old Globe</b> www.oldglobe.org</p>		<p><b>10-15</b></p> <p><b>Real: Com Theater</b> www.comtheater.org</p>		<p><b>13</b></p> <p><b>World of Warcraft: A World of Warcraft</b> www.worldofwarcraft.com</p>	<p><b>14-19</b></p> <p><b>World of Warcraft: A World of Warcraft</b> www.worldofwarcraft.com</p>	
<p><b>15</b></p> <p><b>Los Angeles: The National Center for the Performing Arts</b> www.lapollaplayhouse.org</p>		<p><b>16-22</b></p> <p><b>San Diego Latino Film Festival</b> March 19-22, 2009 www.san-diego-latino.com</p>	<p><b>18</b></p> <p><b>KYOTO PRIZE SYMPOSIUM</b> Hilton La Jolla Torrey Pines www.kyotoprize.org</p>	<p><b>19</b></p>	<p><b>20-22</b></p> <p><b>Thomas the Tank Engine: The Great Race</b> www.thomasfilm.com</p>	<p><b>21</b></p> <p><b>Heart to Soul: The Gala 2009</b> www.hearttosoul.com</p>
<p><b>19-22</b></p> <p><b>CONTINUOUS CITY</b> La Jolla Playhouse www.lajollaplayhouse.org</p>	<p><b>23</b></p>		<p><b>25</b></p> <p><b>Saks Fifth Avenue</b></p>	<p><b>27</b></p> <p><b>BAJA ANIMAL SANCTUARY</b> San Film Festival www.bajafilmfestival.com</p>	<p><b>28</b></p> <p><b>APRIL 8</b></p> <p><b>San Diego Comic Book</b> www.sandiegocomicbook.com</p>	
	<p><b>30</b></p>	<p><b>31</b></p>				

# LA JOLLA LIGHT

March 19, 2009

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**'WORKING'** (Left to right) Danielle Lee Greaves, Adam Monley, Wayne Duvall and Donna Lynne Champlin star in The Old Globe's production of 'Working,' which runs through April 12. PHOTO BY CRAIG SCHWARTZ

# CORONADO LIFESTYLE

Winter 2009

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W I N T E R

CALENDAR



**Mar 7–Apr 12** At the Old Globe: “Working,” a musical tapestry of how we work in America based on the best – selling book by Pulitzer prize–winning author, the late Studs Terkel.



# SAN DIEGO CITY BEAT

March 4, 2009

## CHECK THIS OUT

**Good eye:** UCSD's production of *Danton's Death* closed on Feb. 28, and frankly, chunks of it won't be missed. Playwright Georg Buchner's story about the guillotine's role in keeping order following the French Revolution suffers from dialogue that's way too oratorical for its own good. But here's the cool thing: Dominique Serrand directed it. The acclaimed Serrand's Theatre de la Jeune Lune, based in Minneapolis, closed shop last year \$1 million in debt—and when something radical like that happens in the theater-rich Twin Cities, you pretty much cop a clue that a recession's set in. Serrand's great company had performed under the auspices of La Jolla Playhouse before, so he's no stranger to campus. With *Danton's Death*, UCSD's Department of Theatre and Dance has capitalized on that solid relationship—and its foresight in bringing Serrand back plants a serious feather in local theater's cap. Big ups.

—Martin Jones Westlin

## OPENING

**The Threepenny Opera:** Peachum's been caught with his hand in the capitalist cookie jar, but his accusers go easy on him in the benevolent spirit of socialism. Produced by San Diego Repertory Theatre. Opens March 6 at The Lyceum, 79 Horton Plaza, Downtown. 619-544-1000, [www.sandiegorep.com](http://www.sandiegorep.com).

**Working:** This musical adaptation of Studs Terkel's book examines the way Americans from all walks of life view work. Opens in previews March 7 at The Old Globe Theatre main-

## T H E A T E R

stage, 1363 Old Globe Way in Balboa Park. \$45-\$79. 619-23-GLOBE, [www.oldglobe.org](http://www.oldglobe.org).

## NOW PLAYING

**Room Service:** Book a theater; start rehearsals; put the cast up at a hotel; figure out how to pay for it later. Produced by Lamb's Players Theatre, it runs through March 29 at the Ione and Paul Harter Stage, 1142 Orange Ave. in Coronado. \$30-\$48. 619-437-0600, [www.lambplayers.org](http://www.lambplayers.org).

**Shipwrecked!** Flying wombats and a monstrous sea turtle mark the seductive power of the tall tale and its teller. Through March 15 at North Coast Repertory Theatre, 987-D Lomas Santa Fe Drive in Solana Beach. \$17.50-\$35. 858-481-1055, [www.northcoastrep.org](http://www.northcoastrep.org).

**Since Africa:** One of the Lost Boys of Sudan has made it to Chicago, harrowing story of survival in tow. Produced by The Old Globe Theatre, it runs through March 8 at the Arena Stage, Copley Auditorium, San Diego Museum of Art, 1450 El Prado in Balboa Park. \$29-\$48. 619-23-GLOBE, [www.oldglobe.org](http://www.oldglobe.org).

★ **The History Boys:** Eight British boarding-school seniors dwell on their plans for college and the pasts that got them that far. Through March 29 at Cygnet Theatre Company's Old Town Theatre, 4040 Twiggs St. in Old Town. \$17-\$27. 619-337-1525, [www.cygnettheatre.com](http://www.cygnettheatre.com).

★ **The Sugar Syndrome:** A troubled 17-year-old girl's online encounter with a child abuser goes to show we're all bozos on this bus. Produced by MOXIE Theatre, it runs through March 8 at Diversionary Theatre, 4545 Park Blvd. in University Heights. \$10-\$35. 858-598-7620, [www.moxietheatre.com](http://www.moxietheatre.com).

# NEWS JOURNAL

March 19, 2009



**'WORKING' AT THE GLOBE** —The Old Globe's production of "Working" is running at the Old Globe Theatre through April 12. Tickets are available by calling 619-23-GLOBE or online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org). Look for a review of this show next week.

# SAN DIEGO INTERNATIONAL TIMES

March 1, 2009

YU YU

## "Working" [ワーキング]

平均的アメリカ人が日常生活を語るミュージカル



⑨&⑩ 主婦、消防士、政治記者、企業の重役、建設業者、ウェイトレス、トラック運転手、郵便配達人、教師などの平均的なアメリカ人 26 人がそれぞれの日常生活をモノローグで語りながら、希望や抱負について議論する姿を描く。ブロードウェイのヒット作品 "Wicked" の作詞・作曲を手がけたスティーヴン・シウォルツが脚本も担当したミュージカル。

① THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T), 期間—3/7(土)~4/12(日), 上演—火・水曜: 7pm, 木・金曜: 8pm, 土曜: 2pm & 8pm, 日曜: 2pm & 7pm, <http://www.oldglobe.org>

# NORTH COUNTY TIMES

March 5, 2009

PREVIEW SECTION

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## Inside PREVIEW



### Working

The Old Globe is presenting a newly reimagined version of the musical "Working," which focuses on people and their jobs.

See Page 13

### Radio theater

L.A. Theatre Works, which specializes in radio-style "broadcast" performances, brings "War of the Worlds" to Escondido.



See Page 13



### Pretenders

British rockers The Pretenders have their first album in six years and other changes in store for their new tour.

See Page 14

# SAN DIEGO READER

March 12, 2009

CALENDAR

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## **Working**

The Old Globe Theatre presents Stephen Schwartz and Nina Faso's popular musical about the American worker, based on the writings of the late Studs Terkel. Gordon Greenberg directed.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.

THURSDAYS, 8 P.M. FRIDAYS, 8 P.M. SATURDAYS, 2 AND 8 P.M. SUNDAYS, 2 AND 7 P.M. TUESDAYS, 7 P.M. WEDNESDAYS, 7 P.M. THROUGH APRIL 26.

## Daily Humiliations

*"To survive the day is triumph enough for the walking wounded among the great many of us."*

**T**he times they have a-change-ed. *Working*, Studs Terkel's remarkable collection of interviews, was published in 1974. Subtitled "People Talk About What They Do All Day and How They Feel About What They Do," the book's an oral report on the American worker. In particular, Terkel says in the introduction, it's about "daily humiliations. To survive the day is triumph enough for the walking wounded among the great many of us." In the book, workers give vent to dreams and dehumanization. When Stephen Schwartz/Nina Faso's musical based on the book premiered in 1978, however, people who could afford Broadway tickets didn't want to hear about people who couldn't, those who felt "caged" or machine-like. The show closed in less than a month.

Schwartz is currently remaking the original at the Old Globe Theatre. He's added new material, but what was once the white- and blue-collar blues comes off as a soft-sell, occasionally whiney show, the latter because the times have changed. Conditions in many workplaces are just as miserable as they were 31 years ago. But as businesses go under — and CEOs wait on aureate parachutes — just having a job has a differ-

ent meaning these days. Schwartz should have considered a sequel: *I Wish I Was (or Thank Heaven I'm Still) Working*.

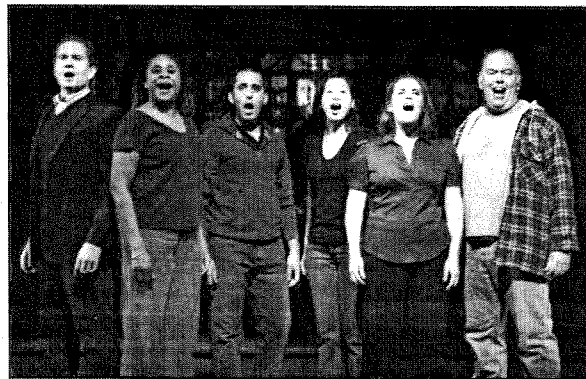
Terkel was in touch with what Carl Sandburg called "the shoulders of America." He spent three years listening to workers' "ambiguity of attitude toward The Job." His subjects felt free to open up about conditions in the workplace without fear of

reprisals. The remake musical feels more in touch with Broadway than real-world nine-to-fivers. Unadorned, confessional voices in the book become production numbers. The emphasis is less on what they have to say than on innocuous entertainment. It's as if they're performing for their bosses.

To remake *Working* in San Diego invites inevitable, but instructive, comparisons. In 1981, the Rep resurrected the musical from the ashes with a breakthrough production for both. Director Sam Woodhouse and a local cast caught the spirit — the pride and the anger — in Terkel's book. They created humble, character-driven vignettes (I can still see Biff Wiff's fireman and hear him sing "Brother Trucker," smiling as he threatened to utter a similar sounding, nasty phrase; and hear Julie Anne Simeone reply, when

### THEATER REVIEW

JEFF SMITH



James Taylor, Lin-Manuel Miranda, Micki Grant, Mary Rodgers, Craig Corneille, Susan Birkenhead, Matt Lenders, Graciela Daniels, in *Working*

*Working* by Stephen Schwartz and Nina Faso, based on the book by Studs Terkel  
**Old Globe Theatre**, Simon Edison Centre for the Performing Arts, Balboa Park  
**Directed by Gordon Greenberg**; cast: Adam Monley, Nehal Joshi, Wayne Duwall, Marie-France Arcilla, Danielle Lee Greaves, Dana Lynn Champlin; scenic design, Deonwif Borin; costumes, Mattie Ulrich; lighting, Jeff Crater; sound, Tony Swiatkowski IV; choreographer, Josh Rhodes; musical director, Mark Huxman  
**Playing through April 12; Sunday, Tuesday, and Wednesday at 7:00 p.m., Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623.**

told she's "just" a waitress, "Don't you think you deserve to be served by me?"). *Working* ran for six months and preserved the Rep through a long, dark night of lost CITA-grant funding.

The original interviews had an audience of one, and Terkel encouraged his subjects to be

forthcoming. The Rep had a one-on-one feel as well. The remake *Working* cast is backed by a white elephant of a set, infused with fussy Brechtian V-effects, and the director has encouraged his subjects to be endearing.

Compared to the Rep's minimalism, the Old

### Calendar

THEATER

Globe version's ornate. It's not only about working, it's also about the job of making theater. The upstage set's a giant tic-tac-toe affair: nine boxes, in rows of three, joined by steel girders (the guy behind me said, "It's the *Hollywood Squares!*"). Even when not in use and masked by drops, the set dwarfs the performers.

For the preshow, the boxes serve as dressing rooms. The cast and the band warm up, do parts of routines (in the lowest stage-right box, three women rehearse dance steps and laugh with more spirit than any during the 90-minute show). A stage manager calls out lighting cues, "down to half," etc., and we watch the mechanics of the craft.

Director Gordon Greenberg has several costume changes take place onstage as well. People will remember one of them long after they've forgotten the songs. Danielle Lee Greaves metamorphoses from

a housewife to a short-shorts streetwalker in seconds. Overall, however, the behind-the-scenes, meta-theatrical choices would be interesting, if new, but have become so timeworn they're clichés that pull focus from the material.

The night I caught the show, several members of the audience stood and applauded. And some members of the versatile cast deserved the ovation. Marie-France Arcilla's "Millworker," about doing the same routine every 40 seconds, caught the grind of the job ("my body is a tool"), though the other actors, blandly miming the movements, could put their backs into them more. Danielle Lee Greaves's "Just a Housewife" and "Cleanin' Woman" enrich the evening. Newer bits, however, like Charlie Blossom (a potential serial killer whom Nehal Joshi made so bizarrely nonthreatening he evoked laughter) misfire.

The remake needs remarking: pare away the packaging, roll up its sleeves, and be unafraid to get its hands dirty. Right now, *Working* isn't. ■

## 'Working' will touch your heart; won't blow

### Review

By Jenna Long

If there were ever an ideal time to bring "Working" back to the stage, this is it.

The Old Globe knows how to cover its bases: While its last mainstage production, "Six Degrees of Separation," delved into an isolated analysis of high-society art lovers, this modern adaptation of Studs Terkel's 1974 best-selling book — "Working: People Talk About What They Do All Day and How They Feel About What They Do" — takes care of just about everybody else.

It's the musical for ordinary people, the vast majority of Americans, who blend together to make up the melting pot of modern society. It's material we can all relate to and provokes real emotion — but doesn't quite reach Broadway standards, as Globe musicals are known and even expected to do.

The show's progression of monologues successfully



Photo: Craig Schwartz

Nehal Joshi comically sings about what is required of a food service employee and the simple pleasure of an adventure in "Delivery," a new song by Lin-Manuel Miranda.

serves to recognize a workforce of people who deal with nonrecognition every day of their lives. There's an intriguing parallel made with the ironworker, who takes pride in his work because "you're doing something somebody else can't do" even if that simply entails picking something up and putting it down. Contrastingly, the millworker

says "use my body as a tool" because "when that's all you know how to do, that's what you do."

Terkel does a fascinating job of displaying different ways of coping with the day-to-day routine — some find ways to embrace their work and find joy in it, and others merely tolerate the task for their families' sake, or because of the

generations before them who have done the same without questioning why.

The monotony of mindless routine is brilliantly epitomized in "Delivery," a new song by "In the Heights" Lin-Manuel Miranda and hilariously sung by Nehal Joshi, where escaping the confines of the workplace to deliver a food order is seen as a

## you away

thrilling adventure — and so relatable to the droves of us who have worked in food service.

That idea is revisited from a different angle with "It's An Art," performed vibrantly by Donna Lynne Champlin, as a waitress who looks for any way, any different phrasing of the same nightly dialogue, to add even contrived excitement to the repetitive nature of her work.

One of the most effective elements in representing a blending of infinite identities is found in Aaron Rhyne's projection designs, which cover the entire background of several scenes. Images of countless human faces in tiny boxes; endless cubicles, computers and airline seats; and a never-ending white-picket fence, work so well in showing how our jobs are our livelihoods, for better or worse, connected to everything we do and who we are.

However, in establishing identities, stereotypes are abundant; though performed with obvious talent, pigeonholing professions like the

bored receptionist, antiquated teacher and token prostitute with cliché accents and mannerisms might detract from uniting the nation's workforce as individuals with a common goal. Characterizations of a flight attendant and UPS delivery man are more witty and innovative interpretations.

"Working"'s strength comes from its content, which is so much more relevant to a wider range of demographics than most theater, especially in a time of economic turmoil. When people are fearful of losing or have lost their jobs, don't feel appreciated or understood and seek a human connection through entertainment, they will welcome real-life stories like the ones Terkel collected through interviews that make the individual feel like he or she is not alone in such a volatile world.

What "Working" lacks is that extraordinary quality that makes some musicals unforgettable — often because they 'wow' us with something we've

## Review

*Continued from Page 24*  
never seen before and cannot truly relate to — with a challenging, captivating score that has the power to give an audience chills.

Because these are separate vignettes, the sense of gradual character development and audience investment isn't there as it could be in a plot-driven story, and the songs are somewhat meaningful or catchy (as in Craig Carnelia's "Just A Housewife" and James Taylor's "Brother Trucker"), but there's no belted-out, gut-wrenching number like "Everything's Coming Up Roses" from "Gypsy," a strenuous range of notes as in "Company"'s "Being Alive" or an absolute uncontrollable energy found in half the songs of "Rent."

Danielle Lee Greaves seems to have the capacity to put everything she has into her songs, and she does what she can, but the material isn't there to go any further. The

few minor dance sequences are enjoyable, but the choreography is hardly as synchronized as Radio City's Rockettes.

This is a musical for ordinary people about ordinary people, and thus, it adds up that its overall quality is less than the best — perhaps accounting for "Working"'s brief 30-performance run on the Broadway stage back in 1978. But while the production is not in the same league as previous Globe spectacles like "Dancing in the Dark" and "The Times They Are A-Changin'," it doesn't have to be — its relevant, relatable appeal puts Terkel's research and this adaptation by Stephen Schwartz and Nina Paso in a class by itself.

Just don't expect that difference to be reflected in ticket prices.

"Working" is playing through April 12 at the Old Globe Theatre.

jenna.long@sddt.com  
Source Code: 20090319tbb

See Review on 4A



## Entertainment :: Theatre

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### Working

by Steve Heyl  
EDGE Contributor  
Wednesday Mar 18, 2009



A scene from the Old Globe's production of "Working."

If Stephen Schwartz's big production "Wicked" was the right musical for the high-flying mid decade years, then (San Diego) Old Globe's production of the new-old Schwartz show **Working** is the right musical for the downsized end of the decade. As cast member Donna Lynne Champlin noted in the post-show Q&A session, "Nothing says 'recession' like a six person musical".

Based on a non-fiction book by the late Studs Terkel, this show takes us through a workday, from the ironworker arriving before dawn to the after hours cleaning lady. 26 different occupations are represented

and in many cases the text is taken directly from interviews Terkel conducted while researching the book. Schwartz solicited musical contributions from other composers of the day (notably Mary Rogers and James Taylor) to create what is probably the only documentary musical ever written. Alas, it did not do well in its 1978 Broadway debut, playing only 24 performances. (It was recorded and the original cast album has contributed to its cult-status.)

The show was re-imagined for this production, with some professions dropped (e.g. the pre-barcode scanner cashier that knows the prices of all the items in the store); new ones added (the hedge fund manager); and still others updated (the Verizon customer support rep replaces the AT&T operator).

True to the original, Schwartz solicited musical contributions from a contemporary composer, in this case Lin-Manuel Miranda of (2008 Tony winner) "In the Heights" fame. A surprising portion of the show remains relevant, although two songs, "Just a Housewife" and "Brother Trucker", lack the punch (in the former case) or topicality (in the latter) one imagines they would have had in the 1970s. In a sign of the times the new production also downsizes the cast from 17 to 6.

Beowulf Boritt's three level "Hollywood Squares" set is brilliant. Before the show even starts, you see musicians climbing stairs, technical staff coming in and out and actors putting on makeup and warming up. The band is visible in the upper left cube the entire show. The stage manager sits in the upper right cube, and you hear him giving the opening light cues.

The crew appears on stage to assist with several on-stage costume/character changes, notably Danielle Lee Greaves amazing transformation from suburban housewife to urban hooker and Wayne Duvall's equally stunning metamorphosis from sleazy publicist to distracted retiree. Thus you even see the "Working" that goes on to bring you the show.

The cast is excellent. In addition to the afore-mentioned Greaves and Duvall, Nehal Joshi shows a spectacular range, from Indian customer support rep to old-world stonemason (although the latter accent was a trifle forced). Likewise Donna Lynne Champlin is equally comfortable as a third grade teacher lamenting the days when kids respected adults as she is a waitress who describes herself as "a one woman show". Adam Monley gives us a hedge fund manager, UPS man, and fireman (a role he researched at a La Jolla fire station, lucky man) among other roles. Marie-Frances Arcilla nearly stops the show with the haunting song "Millwork".



At its core, "Working" challenges us to take a fresh look at the unsung people around us and see the value that they - the UPS driver, the teacher, the community activist, the waitress and the rest - add to ever more our interconnected world. The finale drives this home as pictures of the cast merge into a sea of faces of working women and men. At one point a character says, "People are bigger than their jobs". This production is bigger than the six people that perform it; it is as big as all of us who are "Working" for a living.

*Working* runs through April 12 at the Old Globe in San Diego's Balboa Park.

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## SAN DIEGO

Regional Reviews by Bill Eadie

### *Working*

The Old Globe

In 1972, Chicago radio personality Studs Terkel published his masterpiece, which he titled, *Working: People Talk About What They Do All Day and How They Feel About What They Do*. Its 589 pages were filled with interviews, often raw, sometimes stilly, sometimes noble, with people who talked about their work. The talk was many times plain but also oftentimes eloquent. Mr. Terkel found many people who hated their jobs but also some who found fulfillment and nobility even in simple tasks.



Six years later, a musical version of *Working* debuted on Broadway. Two acts long, with a cast of seventeen performing 40 of the stories, and featuring songs by six different composers and lyricists, it lasted for 12 preview and 24 regular performances. Yet, *Working* lived on in regional productions and underwent changes in structure and casting.

Now, *Working* is being welcomed back by audiences in a completely new incarnation. Two songs (Stephen Schwartz's "Neat To Be a Newsboy," and James Taylor's "Un Mejor Día Vendrá") have been dropped, and two more ("Delivery" and "A Very Good Day," both by Lin-Manuel Miranda) have been added. Stories have been rearranged, as have many of the original songs. The cast has been cut to six, three men and three women, and the 26-story show now runs a tight 97 minutes without intermission.

Most particularly, many of the stories have been updated, featuring interviews that have been collected from holders of contemporary iconic jobs, such as a hedge fund manager, a tech support employee, a flight attendant, a fast food worker and a caregiver. While Mr. Terkel interviewed many who had grown up during the Great Depression and survived World War II, the contemporary version of *Working* features those stories along side of those of their grandchildren and great-grandchildren. The contrast, in some cases, is a stark one.

San Diego's Old Globe Theatre is the current home (through April 12) of this revised production, and it has been given a first-class production. Director Gordon Greenberg's concept is to show the cast and crew as working people, so the dressing rooms are onstage on two levels, while the third level of the set contains the band and the stage manager (who is also shown calling the show). Dressers come onstage more than once to do quick costume changes with the cast, and all of the running crew get bows at the curtain call.

Under Mr. Greenberg's sensitive and detailed direction, each of the six-member cast

performs admirably. I'm sure that each audience member will have favorite moments; mine were Marie-France Arcilla's terrified (and terrifying) flight attendant, Adam Mosley's arrogant hedge fund manager, Danielle Lee Greaves' innocent and knowing prostitute, and Wayne Duvall's poignant portrayal of Joe, the retired man. Nehal Joshi displays a lovely tenor in Mr. Miranda's sad but wise "A Very Good Day" (Mr. Joshi also sings Mr. Miranda's less effective "Delivery"). And Donna Lynne Champlin did magnificent work all evening, but her performance of the show's big number, Mr. Schwartz's "It's An Art," had star-making written all over it.

I do have some quibbles with the show as it stands. Aaron Rhyne's projection design features some effective moments, but many times it is more distracting than helpful. The adaptation, by Mr. Schwartz and Nina Faso, has aimed for and achieved many forms of diversity, but I wonder why all of the very young people being portrayed are either arrogant, clueless, or both. Many youth may live in a fantasy world when it comes to work, but it seems to me that at least one of the three stories featuring them should be a positive portrayal.

Finally, while *Working* plays big in the six hundred some odd seat Old Globe, I certainly would not want to see it on tour a couple of years from now playing the 3000-seat San Diego Civic Theatre. How it would connect with audiences in a 1000-plus-seat Broadway house is still up to speculation. Still, *Working* works, and we should all be so lucky.

Performances through April 12. Box Office: (619) 23-GLOBE, or [The Old Globe's website](#).

*Working*. Based on the book by Studs Turkel; Adapted by Steven Schwartz and Nina Faso; Music and lyrics by Stephen Schwartz, James Taylor, Lin-Manuel Miranda, Micki Grant, Mary Rodgers, Craig Carnelia, Susan Birkenhead, Matt Landers and Graciela Daniele; Director: Gordon Greenberg; Choreographer: Joshua Rhodes; Musical Director: Mark Hartman; Orchestrator: Alex Lacamoire; Scenic Design: Beowulf Boritt; Lighting Design: Jeff Croiter; Costume Design: Mattie Ullrich; Sound Design: Tony Smolenski IV; Projection Designer: Aaron Rhyne; Stage Manager: Dan Rosokoff.

With Adam Monley, Nehal Joshi, Wayne Duvall, Marie-France Arcilla, Danielle Lee Greaves, and Donna Lynne Champlin.

See the [current theatre season schedule for the San Diego area](#).

- [Bill Eadie](#)

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- San Diego News Network - <http://www.sdn.com> -

### Pat Launer: Spotlight on Theater

Posted By [william.yelles](#) On March 19, 2009 @ 8:08 am In [Arts & Entertainment](#), [Columns & Blogs](#) | [No Comments](#)



"Working"



PAT LAUNER

#### **sdnn** OPINION

The book was written by Stephen Schwartz and Nina Faso, with music by Schwartz ("Wicked," "Pippin") and an array of other song-crafters: Craig Carnelia, Micki Grant, Mary Rodgers and James Taylor. Lyrics were created by Schwartz, Carnelia, Grant, Taylor and Susan Birkenhead. In 2008, Schwartz invited composer-lyricist and recent Tony Award-winner Lin-Manuel Miranda ("In the Heights") to contribute two new songs to a revised version that opened last May at Asolo Repertory Theatre in Sarasota, Fla., and has been further revised for this new production at the Old Globe.

The plotless revue chronicles a day in the life of some two dozen average American workers, including a waitress, a trucker, a stay-at-home Mom, an ironworker, a stone mason, a UPS delivery man, a teacher, a millworker and a retiree. All the songs and monologues come almost directly from the interviews, more of which were collected in the past year or two, to reflect changes in employment, adding a project manager, hedge fund manager and others. There is no narrative arc to the piece, but the scenelets segue smoothly from one to the next, sometimes overlapping into duets.

The six-member cast is extremely versatile and under Gordon Greenberg's inventive direction, even the behind-the-scenes workers get into the act, so we actually see the stage manager and dressers do their work during the show. Highlights include Donna Lynne Champlin's engaging turn at the funny proud-waitress anthem, "It's An Art" (Schwartz), Nehal Joshi's irresistible food delivery guy ("Delivery," by Miranda), and his poignant duet with Marie-France Arcilla, "A Very Good Day" (Miranda) about people who do "what no one wants to do," being caregivers for the elderly or the very young. Wayne Duvall is heartbreaking in the "Fathers and Sons" number (Schwartz) and as "Joe," the retiree (Carnelia). Danielle Lee Greaves is touching as a housewife and one of the "Cleanin' Women" (Grant), who wants better for her daughter. Adam Monley's hedge fund manager won audience applause and jeers. There are tales of job-loving and loathing, anger, resentment, contentment and the wistful "If I Could've Been" (Grant).

Though the 90 intermissionless minutes go by fairly fast, there are several plausible endpoints, only to be followed by another story. The final, somewhat melancholy "Something to Point To" (Carnelia), feels anti-climactic.

The production is excellent. The set (Broadway/Off Broadway veteran Beowulf Boritt) is a tri-level interior, with open-face high-rise apartment rooms. On the top level are the stage manager, 'calling' the show cues at the outset, and the outstanding four-piece band, that eloquently masters musical styles from folk to rock to tango to country (orchestrations by Alex Lacamoire; musical director and keyboards, Mark Harman). In the center is a zigzagging, fire-escape-like staircase, used to fine effect. The lighting (Jeff Croiter) is enhanced by evocative projections (Aaron Rhyne, with additional material from Boritt). The character-defining costumes (Mattie Ullrich) and wigs are rapidly and efficiently alternated. The choreography (Josh Rhodes) is basic but clever.

This is a time everyone is contemplating work, whether they're missing it, at peril of losing it or

thankful to have it. And in the wake of Terkel's recent death last October (at age 96), it's the right moment to remember the great man's legacy. Everything about this production hits the right notes.

**THE LOCATION:** The Old Globe Theatre, 1363 Old Globe Way, San Diego; (619) 231-1941; [The Old Globe Theatre](#) <sup>[1]</sup>

**THE DETAILS:** Tickets: \$53 - \$79. Performances: Sun/Tue/Wed at 7 p.m.; Thu/Fri/Sat at 8 p.m.; matinees: Sat/Sun at 2 p.m. **THE BOTTOM LINE: BEST BET**

# THE STAR NEWS

January 23, 2009

## 'Working' gets payday

By Scott Hopkins

SPECIAL TO THE STAR-NEWS

A former Broadway show being updated and "re-imagined" will open at the Old Globe Theatre on March 7 for a run that concludes April 12.

"Working" is a musical based on a book by the same name. Written by Studs Terkel, the book is a compilation of interviews with Americans from many differing professions.

An intriguing aspect of the play is that the actual words of many workers were used as lyrics in the show's songs.

The hopes and aspirations each of us shares with these workers is woven into the play's fabric as well.

Composer Steven Schwartz wrote songs for several occupations and gathered further material from such well-known performers as James Taylor.

A wide array of professions including an ironworker, corporate executive, teacher, UPS delivery man, housewife, telephone solicitor, waitress, retiree and fire fighter are included. And yes, the world's oldest profession is one of the 26 total.

Schwartz has, himself, enjoyed great success during his career, with such shows as "Godspell," "Pippin" and the

current worldwide mega-hit "Wicked" among his credits.

The first production of "Working" opened on May 14, 1978. It was revised later and is available from amazon.com on a DVD from 1982 or a CD produced in 1978 by the original cast.

Old Globe patrons and others will have a unique opportunity to meet Schwartz on Mar. 9 when "One Night with Stephen Schwartz and Friends" is presented. The 7:30 p.m. event will showcase the author while songs from his film and stage work will be sung in person by three Broadway performers.

Tickets for this event go on sale Feb. 8 for \$49-\$79 and are limited to the theater's capacity of 600 seats. A limited number of premium tickets at \$139 include a meet-and-greet with the author.

"Working" received Tony awards in 1978 for Best Book of a Musical and the show's several songwriters were honored for Best Original Score.

The production also was nominated for Best Scenic Design and Best Lighting Design and two performers were nominated for Best Featured Actor in a Musical.

For more information, visit [www.theoldglobe.com](http://www.theoldglobe.com) or call 234-5623.

## Globe's well-staged 'Working' isn't escapist but it's timely

PATRICIA MORRIS BUCKLEY  
FOR THE CALIFORNIAN

Here's a conundrum: With the current economy, everyone's talking about their work — if they have it, if they're looking for it or if they're afraid they're going to lose it. So in that way, the Old Globe's reimagined version of the musical "Working," based on Studs Terkel's 1974 best-selling work of nonfiction, seems very timely. Or is it?

On the other hand, is hearing people talking frankly about their jobs really the way to have an enjoyable evening? There's a reason that Shirley Temple's movies were so huge during the Depression. They were pure escapism.

And yet, this 90-minute production is a pure joy to watch. Six extremely talented performers play 26 characters — from a workaholic CEO and a third-generation steelworker to a lifelong cleaning lady and an opinionated waitress. Each character gives us the opportunity to stand in their shoes for a moment or perhaps the length of a song.

"Working" first became a musical in 1978, written by Stephen Schwartz ("Wicked," "Pippin") and Nina Faso, with a score by a number of composers, including Schwartz and James Taylor. The show had a brief 25-performance run on Broadway.

A year ago, Schwartz began updating the musical, adding new musical numbers by Lin-Manuel Miranda ("In the Heights") and changing some of the professions that are not as common or as relevant anymore. For instance, a corporate arbitrator is now a Wall Street hedge fund manager and a female telephone operator is now a male telephone service rep in India.

The Old Globe invited Schwartz to be an artist-in-residence and further work on this new version of the musical. The show is aptly directed by Gordon Greenberg, who takes what could be a little dry and makes it crackle with energy. He also brings the workings of the show onstage to remind you that these actors and stagehands are also working at their jobs.

This is largely accom-

### REVIEW

#### "Working"

When: 7 p.m., Sundays, Tuesdays and Wednesdays; 8 p.m., Thursdays-Saturdays; 2 p.m., Saturdays and Sundays, through April 26

Where: Old Globe Theatre, Balboa Park, San Diego

Tickets: \$33-\$79

Info: (619) 234-5623

Web: www.theoldglobe.org

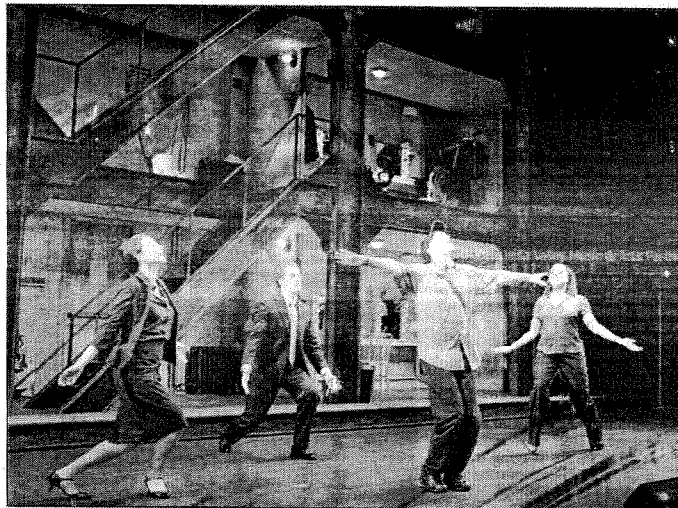
plished by Beowulf Boritt's worker bee-like set. There are nine large cubicles in stacked platform on stage — think of the opening of "The Brady Bunch."

Each cubicle is its own stage. One cubicle houses the live band and another the stage manager calling the show's cues. Quick costume changes are done right on stage. One, where a stay-at-home mom changes into a prostitute, is quite dramatic and a real treat for the audience to observe.

Boritt's set sounds rigid, but it's quite flexible. A scrim in front and in back of the set become projection screens. Hundreds of workers' photos are displayed on it, but it's also breathtaking when the entire back becomes flames while a fireman talks about his profession.

Each of the six actors possesses a powerhouse singing voice and a chameleon-like ability to completely change character almost instantaneously. Adam Monley in particular is impressive as he goes from a CEO to a construction worker and is equally believable as each.

The retooling of "Working" really does work. The result is a sharp, informative musical that makes you think, which you may or may not want in an evening of entertainment right now. It probably depends on your employment situation.



Marie France Arcilla, Adam Monley, Nehal Joshi and Danielle Lee Greaves in the Old Globe's production of the musical "Working."

## 'Working' offers slices of life

Updated production at Old Globe through April 12

BY JOSÉ A. LÓPEZ

"Working," playing at the Old Globe Theatre through April 12, has six actors playing 26 roles, but there are dozens of people who share the spotlight.

In a nice self-referential touch, the play about the work that people do shows you all of those people who usually stay behind the scenes: the stage manager directing the action that kicks off the play, the orchestra playing the music and the dressers helping the cast members with their transformations.

Even the set itself, ingeniously designed by Beowulf Boritt, is laid out in such a way that one can see the actors in their dressing rooms before the start of the show.

That's thanks to a sheer curtain that, when it's not serving as a screen for digital projections, reveals nine stacked cubicles, reminiscent of the set of the "Hollywood Squares" game show.

These touches add another layer to this production, an updating by Stephen Schwartz (perhaps best known for his popular "Wicked") to the 1978 musical that he and Nina Faso adapted based on a book of interviews about people in the workplace by Pulitzer prize-winning author Studs Terkel.

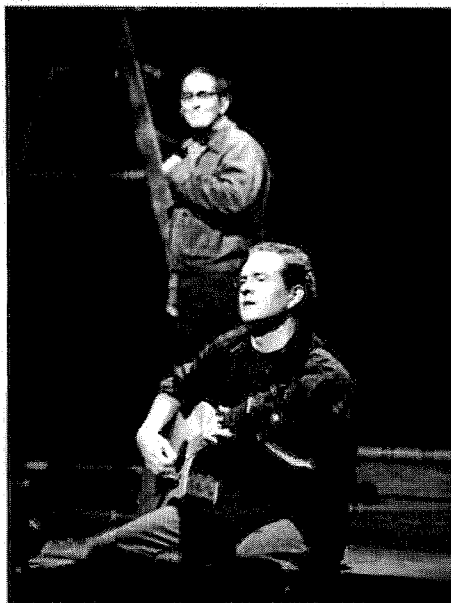
The musical, a sort of revue that features vignettes of songs and people describing what they do on the job, includes songs from Schwartz, James Taylor, Craig Camella, Micki Grant and others.

This production updates some of the professions, including two new numbers written by Lin-Manuel Miranda, the 2008 Tony-winning composer of "In the Heights."

Updates include a fast-food delivery worker, an Indian call center employee, a hedge fund investor and a song by a nanny and a hospice care worker that "do the work that others won't do." The updates work for the most part, although some of the material — especially Taylor's "Brother Trucker" — feel dated.

The six cast members are all standouts, and show a large amount of range in the way that they transform themselves, sometimes right in front of the audience's sight.

No doubt, one can't help but to think about



Adam Monley, front, with Nehal Joshi in The Old Globe's production of 'Working,' playing in the Old Globe Theatre through April 12.

PHOTO PROVIDED BY CRAIG SCHWARTZ

the current economic climate, about those who are struggling with or losing their jobs, during the 90-minute production.

However, there is something uplifting in the way the production explores people's feelings about their jobs, even when they're ambivalent.

Because for every character it presents that is just looking for a paycheck, "Working" also presents some characters who truly love what they do — such as the waitress who loves to serve or stone mason who keeps working until the sun goes down.

It's in the portrayal of these characters, and the real people they represent, that resonates in "Working," offering a glimpse of people who take pride in their work and who just want, as in the words of the closing number, to have "Something to Point To" upon retirement.

Tickets for "Working" range from \$53 to \$79 and are available at the box office or through [www.TheOldGlobe.org](http://www.TheOldGlobe.org).



## THEATER REVIEW

# 'Working' update tries hard, yet shows labor pains

By James Hebert  
THEATER CRITIC

A mind could put in overtime trying to reconcile the riddles of "Working," the labor-minded musical that just opened at the Old Globe.

Why does a visually dazzling show so focused on real people still stray into cliché? Why does a piece that seeks to honor American workers seem, now and then, to satirize them? Why does a musical set in the present day sometimes feel dialed into a 1970s soft-rock station?

The last one, at least, is easy to answer. "Working," adapted by Stephen Schwartz and Nina Faso from Studs Terkel's book of oral histories, first came to life 30 years ago; it ran on Broadway briefly in 1978, then became a fixture on the regional and school circuits.

Though director Gordon Greenberg's stripped-down revival boasts two welcome new songs by "In the Heights" creator and star Lin-Manuel Miranda, the rest of the score is the original by Schwartz (whose "Wicked" has become a Broadway juggernaut), James Taylor, Micki Grant and others.

If not all the tunes have aged so well, this "Working" — in its West Coast premiere — still has a string of worthy bullet points on its résumé: a versatile six-member cast, an ace band, a smart design scheme that's nicely in tune with the theme.

But the late Terkel's original 1974 "Working" — with its

### DETAILS

#### "Working"

**When:** Tuesdays-Wednesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Sundays, 2 and 7 p.m.

**Where:** Old Globe Theatre, Balboa Park

**Tickets:** \$53-\$79

**Phone:** (619) 234-5623

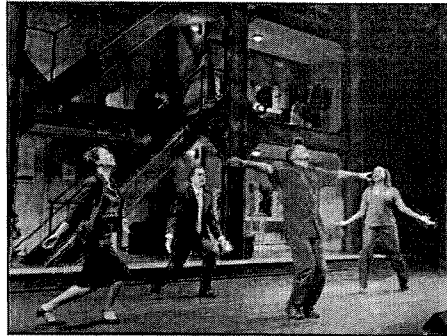
**Online:** TheOldGlobe.org

pointedly plainspoken subtitle "People Talk About What They Do All Day and How They Feel About What They Do" — was about the quiet revelations of ordinary people. Ordinary is not musical theater's forte. (Nor, for that matter, quiet.)

And while Greenberg does all he can to link and interweave the 26 characters' stories — and has updated the work through scads of new interviews — those tales don't lend themselves easily to a cohesive piece of theater. "Working" becomes essentially a musical revue, interspersed by monologues and conversation.

Without a central narrative to help flesh out these characters, the show's vignettes live or die by humor, surprise, a heroically nuanced performance or an especially strong song.

"Working" still makes those factors work more often than it might have a right. In one scene, Marie-France Arcilla, who never seems far from the show's best moments, plays a flight attendant whose prefab smile belies the terror she de-



Marie-France Arcilla (left), Adam Monley, Nehal Joshi and Danielle Lee Greaves in "Working." Craig Schwartz

scribes upon learning of a serious problem with her plane.

In a winning deadpan, she recalls her reaction to a blithely ignorant passenger's petty gripes: "I felt like saying, 'You just wait, buddy. You're not going to have to worry about that (blessed) omelet!'"

Other moments also pop with a sense of the authentic; one is Nehal Joshi's amusingly pitiful lament that "I smell like a burger," as he plays a fast-food cashier in the Miranda number "Delivery." The way Joshi untucks his shirt when he escapes on a delivery run, it's as if he's casting off leg irons.

All six performers have moments to shine: Donna Lynne Champlin as a lovable waitress

who makes her work a virtuoso performance in Schwartz's "It's an Art"; Wayne Duvall as a retiree who has poignantly downsized his expectations in Craig Carnella's "Joe"; Danielle Lee Greaves as a conflicted homemaker in Carnella's "Just a Housewife" and as a plucky project manager in Schwartz's rah-rah opener "All the Live-long Day"; Adam Monley as a wounded soul of a fireman in a nonmusical segment.

But some scenes don't seem in sync with Terkel's open-hearted notions. Monley's portrayal of a hedge-fund manager (one of the new touches) is heavy on the smarm and seems calculated for laughs at the character's expense.

Same for Champlin's (undeniably funny) take on a clueless socialite and philanthropist; the way the show links her with Greaves' streetwalker is probably more daring than fair.

There's also Joshi's curiously fey portrayal of a passive-aggressive newsroom assistant who confides violent fantasies of offing the boss; and the tired Ritalin gag and overall melodrama that sabotages Mary Rodgers and Susan Birkenhead's predictable schoolteacher piece "Nobody Tells Me How."

And while Miranda's "A Very Good Day" — a duet between Joshi and Arcilla as immigrant caregivers — is moving and lyrical and one of the show's best moments, Taylor's "Brother Trucker" should've been left back in the CB-radio era, good buddy.

Josh Rhodes' lap-dance-esque choreography doesn't help that one, either, but he does bring evocative, ritualized movement to Taylor's affecting factory number, "Millwork."

Greenberg's bold decision to bare the bones of the show proves a great touch, and meshes well with Beowulf Boritt's industrial wonder of a set. We see the stage manager, dressers, musicians and production aides all doing their jobs in the nine cubicles that rise ("Hollywood Squares"-style) above the stage.

Even when "Working" isn't working, their labor of love is a reminder of what's behind this show.

## Globe's well-staged 'Working' isn't escapist, but it's timely

PATRICIA MORRIS BUCKLEY  
FOR THE NORTH COUNTY TIMES

Here's a conundrum: With the current economy, everyone's talking about their work — whether they have it, whether they're looking for it or whether they're afraid they're going to lose it. So in that way, the Old Globe's reimagined version of the musical "Working," based on Studs Terkel's 1974 best-selling work of nonfiction, seems very timely.

On the other hand, is hearing people talking frankly about their jobs really the way to have an enjoyable evening? There's a reason that Shirley Temple's movies were so huge during the Depression. They were pure escapism.

And yet, this 90-minute production is a pure joy to watch. Six extremely talented performers play 26 characters

### REVIEW

#### "Working"

Where: 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; through April 28  
Where: Old Globe Theatre, Balboa Park, San Diego  
Tickets: \$53-\$79  
Info: (619) 234-5623  
Web: www.thetoldglobe.org

— from a workaholic CEO and a third-generation steelworker to a lifelong cleaning lady and an opinionated waitress. Each character gives us the opportunity to stand in their shoes for a moment or perhaps the length of a song.

"Working" first became a musical in 1978, written by Stephen Schwartz ("Wicked," "Pippin") and Nina Pazo, with a score by a number of composers, including Schwartz and James Taylor. The show had a brief 25-performance run on Broadway.

A year ago, Schwartz began



PHOTO COURTESY OF CRAIG SCHWARTZ

Marie France Arcilla, Adam Monley, Nehal Joshi and Danielle Lee Greaves in the Old Globe's production of the musical "Working."

updating the musical, adding new musical numbers by Lin-Manuel Miranda ("In the Heights") and changing some of the professions that are not as common or as relevant anymore.

For instance, a corporate arbitrageur is now a Wall Street hedge fund manager, and a female telephone operator is now a male telephone service rep in India.

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The show is aptly directed by Gordon Greenberg, who takes what could be a little dry and makes it crackle with energy. He also brings the workings of the show onstage to remind you that the actors and stagehands are also working at their jobs.

This is largely accomplished by Beowulf Boritt's worker-bee like set. There are nine large cubicles in stacked platform on stage — think of the opening of "The Brady Bunch."

Each cubicle is its own stage. One cubicle houses the live band and another the stage manager calling the show's cues. Quick costume changes are done right on stage. One, where a stay-at-home mom changes into a prostitute, is quite dramatic and a real treat for the audience to observe.

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but it's quite flexible. A scrim in front and in back of the set become projection screens. Hundreds of workers' photos are displayed on it, but it's also breathtaking when the entire back becomes flames while a fireman talks about his profession.

Each of the six actors possesses a powerhouse singing voice and a chameleonlike ability to completely change character almost instantaneously. Adam Monley, in particular, is impressive as he goes from a CEO to a construction worker and is equally believable as each.

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**Posted: Mon., Mar. 16, 2009, 1:43pm PT**

## Working

(Donald and Darlene Shiley Stage, San Diego; 620 seats; \$79 top) An Old Globe presentation of a musical in one act, adapted by Stephen Schwartz and Nina Faso from the book by Studs Terkel. Songs by Schwartz, James Taylor, Lin-Manuel Miranda, Micki Grant, Mary Rodgers, Craig Carnelia, Susan Birkenhead, Matt Landers and Graciela Daniele. Directed by Gordon Greenberg. Choreography, Josh Rhodes.

**With:** Marie-France Arcilla, Donna Lynne Champlin, Wayne Duvall, Danielle Lee Greaves, Nehal Joshi, Adam Monley.

By **BOB VERINI**

**In these hard times, it seems oddly fitting for a tuner titled "Working" to have been downsized (from 17 thespis in its 1978 debut to the current six) and its score partly outsourced (to "In the Heights" creator Lin-Manuel Miranda). Happily, the Old Globe's stimulus package transforms a heavily self-conscious pageant into 100 uninterrupted minutes of buoyant pleasure. Economic indicators have been cloudy for intimate entertainments eyeing the Main Stem, but if sheer entertainment is any criterion, luck may be with these laboring folk should their jobs be transferred to Gotham.**

Studs Terkel's bestselling 1974 oral investigation, granting expression to the hitherto-unheard toilers of office and factory, got lost amidst the tuner's original overproduction. Yet despite a quick shuttering, the show's roster of meaty roles and a jauntily eclectic score by a consortium of pop and Broadway tunesmiths ensured a long life in schools, communities and regionals thereafter.

For this new incarnation born at Florida's Asolo Rep, the spoken and sung interview excerpts have been streamlined and rearranged for pellucid unity. Situations and images become passed batons: from a trucker with cell-phone trouble to the Verizon support staffer who thanks him for his business; from a prostitute complaining, "People aren't built to switch on and off" to a bone-weary mill worker doing just that.

Helmer Gordon Greenberg marshals the transitions with precision and wit, turning a goofy PR man

(Wayne Duvall) into a doddering retiree, or a housewife (Danielle Lee Greaves) into a hooker, before our eyes. Black-clad techies participate openly in the changes -- even the stage manager and band visibly work their magic on an upper tier of Beowulf Boritt's boxy set -- to remind us we're not just hearing about work, we're seeing it in action.

Show's relative brevity reduces the need for dramatic build; the collage is everything, and what emerges is just enough taste of Terkel to whet the appetite for more. People's need to be recognized for what they do, others' disdain for menial labor and routine's mind-numbing effect are commonplace. But the everyday worker's dignity takes on new poignancy, and even urgency, when dramatized in these pointed snippets.

To its credit, "Working" neither demeans its witnesses nor idealizes them: Job slackers and overachievers are equally represented. We're brought up short when, for instance, that nice UPS man (Adam Monley) reports he kicks dogs and baits neighborhood women to pass the time; or a kindly schoolteacher (Donna Lynne Champlin) remembers her class writing out spelling words: "Ten times for the dumb ones/And twice for the smart."

But even Monley's cluelessly rapacious hedge fund manager (one of the occupations updated to account for 30 years' worth of workplace changes) wins a measure of affection, so sympathetically and skillfully is every figure played by Greenberg's first-rate cast.

At the risk of violating the evening's democratic spirit by singling anyone out, it's only right to mention a few Employees of the Month: Nehal Joshi, dazzling in Miranda's new near-rap about food deliveries; Duvall's unbearably moving Joe the retiree; and Marie-France Arcilla's devastated mill hand.

Although most solos register, there's a thinness to the group numbers originally written for a large chorus (and their lyrics are distressingly muddied in the Globe's miking).

But only a heart of stone could resist the tug when Craig Carnelia's inspiring finale picks up on the very first witness's wistful reminiscence. "Some mornings I look across the skyline," says ironworker Mike Dillard (Monley). "See that building? I helped build it."

The closing song agrees: "Everyone should have something to point to .../Look what I did/See what I've done." In a sense, "Working" never comes to an end but stands tall as a chain of Hands Across America whose ends finally meet in harmony and symmetry.

**Musical Numbers:** "All the Livelong Day," "Delivery," "Nobody Tells Me How," "Brother Trucker," "Just a Housewife," "Millwork," "If I Could've Been," "The Mason," "It's an Art," "Joe," "A Very Good Day," "Cleanin' Women," "Fathers and Sons," "Something to Point To."

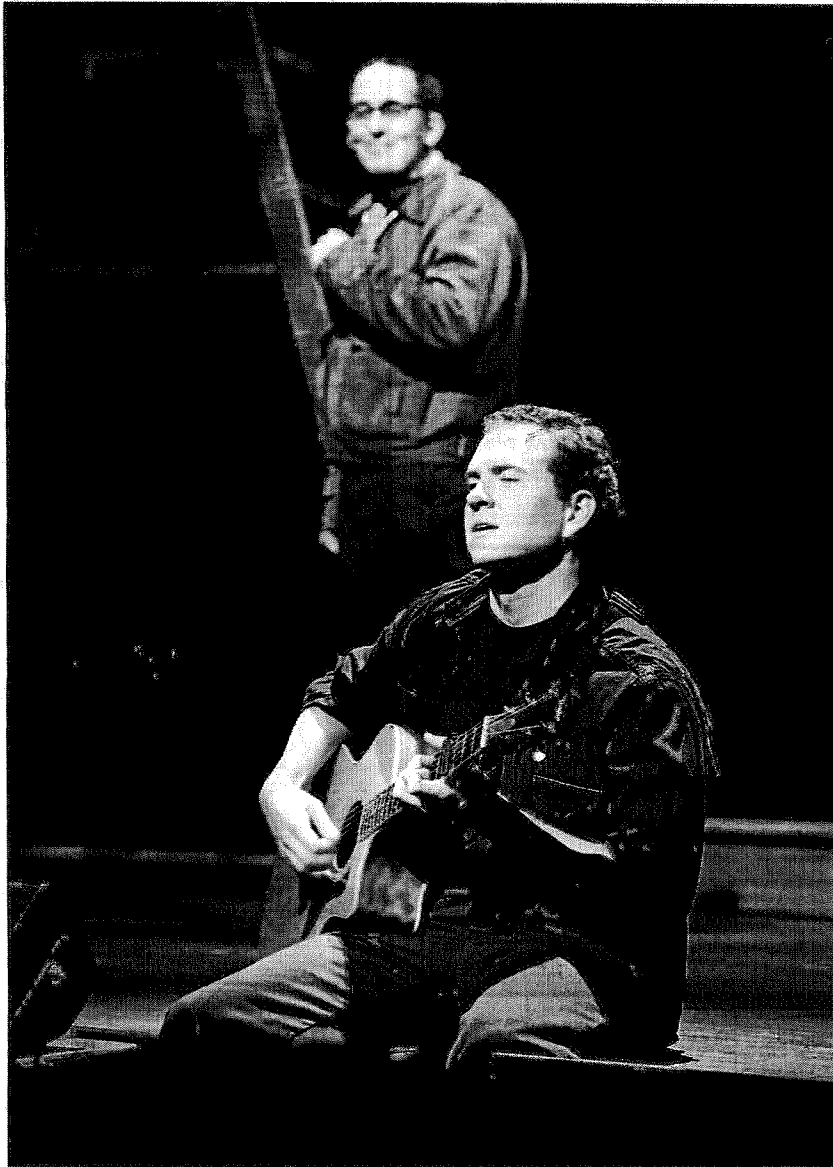
Sets, Beowulf Boritt; costumes, Mattie Ullrich; lighting, Jeff Croiter; sound, Tony Smolenski IV; music director-conductor, Mark Hartman; orchestrations, Alex Lacamoire; projection design, Aaron Rhyne; stage manager, Dan Rosokoff. Opened March 12, 2009. Reviewed March 14. Runs through April 12. Running time: 1 HOUR, 40 MIN.

Read the full article at:

<http://www.variety.com/story.asp?l=story&r=VE1117939880&c=33>

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THEATER REVIEW



ON THE JOB: Adam Monley, foreground, and Nehal Joshi in "Working," the musical based on Studs Terkel's book. CRAIG SCHWARTZ

# On the job again

Old Globe puts quality man-hours into no-drama 'Working.'

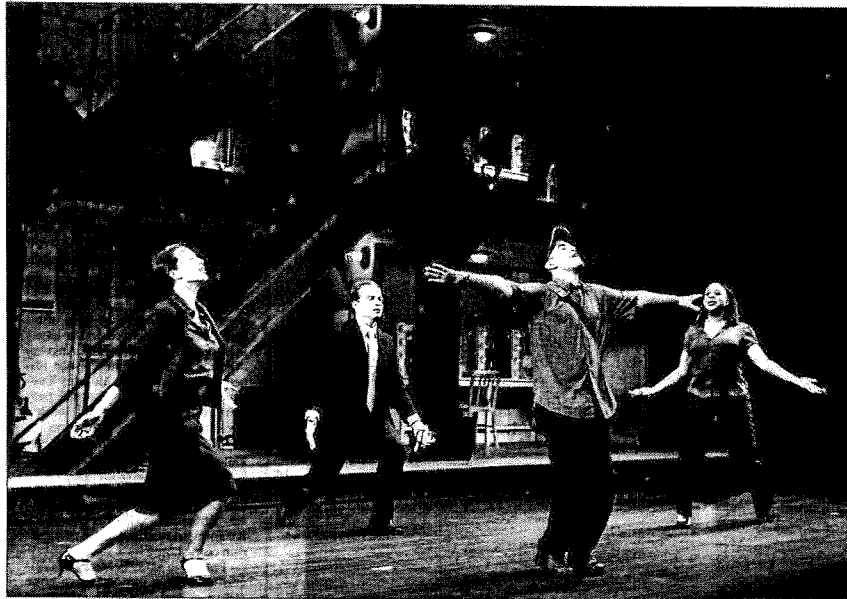
**CHARLES McNULTY** THEATER CRITIC >>> Hard hats and waitress aprons usually make bit appearances in musicals, if they appear at all. But in "Working," Stephen Schwartz and Nina Faso's adaptation of Studs Terkel's book, in which he interviewed everyday Americans about their relationships to their jobs, these time-card punchers get their turn in the spotlight to sing and soliloquize about what keeps them busy all the live-long day. ¶ This amiably earnest show, which was canned after 24 performances when it ran on Broadway in 1978, has become a regional-theater staple and a favorite among college theater departments. The underlying idea is so democratically promising that it seems as though someone's always tinkering to see whether an improved version can be devised for another crack at the big time. But as the new production at the Old Globe Theatre in San Diego makes clear, this ginger-ale musical is never going to get audiences drunk with excitement. ¶ Changes implemented by [See 'Working,' Page D4]

# 'Working' updated and a bit downsized

['Working,' from Page D1] Schwartz and Gordon Greenberg, the show's director, for this latest stab include a slimmed-down book with a few 21st century additions (a monologue by a free-market-worshipping money manager is one of the more timely). There are also two new songs by Lin-Manuel Miranda, the composer, lyricist and former star of the Tony-winning musical "In the Heights," added to the lineup of bell-bottoms-era tunes by Schwartz, James Taylor, Craig Carnella, Micki Grant, and Mary Rodgers & Susan Birkenhead.

It should come as no surprise in this age of downsizing that the cast essentially has been reduced to three men and three women — a group, incidentally, that constitutes a model of workplace diversity and gender equality. This is a diligent quick-change crew, but no matter how much elbow grease the performers put into their characterizations, they can't disguise the fundamental problem of a show that's really just a series of musical sketches, thematically interwoven yet utterly devoid of dramatic build.

The updates, which include the presence of laptops and the voice of a Verizon tech-support worker, are mostly superficial. Terkel, that national treasure who died last year, would have needed to sit down with a whole new cross-section of individuals to find out how the decline in manufacturing, the steady weakening of unions and the continual threat of outsourcing and layoffs have all but wiped out middle-class expectations for those employees armed with only high school degrees or the way advances in computer and communication technologies have blurred the



**SOME BACK INTO IT:** Marie-France Arcilla, left, Adam Monley, Nehal Joshi and Danielle Lee Greaves at Old Globe.

line between home and office for white-collar professionals, turning their occupations into boundless round-the-clock affairs.

Theatrically, this new production settles for half-measures. In a nod to Brecht, the actors are seen readying themselves for the performance, mingling before the show officially begins on a set that resembles a "Hollywood Squares" board. (Scenic de-

signer Beowulf Boritt's conceit is to have dressing rooms that double as cubicles, with musicians in partial view occupying the upper-tier corners.) A stage manager calls out cues to the company. The lights change and the visuals shift. But these scripted behind-the-scenes gestures aren't rigorously integrated into the artistic vision of the piece. They're merely gentle reminders that our entertainment is also a

place of work. (No kidding!)

In the spirit of "Working," let me add that I was made increasingly conscious of the nature of my own job as the 95-minute show wore on. In particular, I was forced to contemplate the peculiar ambivalence of a theater critic unable to smile off his mild boredom even while appreciating the vivacious dedication of performers who occasionally push a little too hard to rev up the musical's

slackening energy.

The numbers that work the best are the ones that reflect the folk-rock zeitgeist. Taylor's "Millworker," a somber lament on industrial drudgery and passing years, crystallizes the musical's ethos, and Carnella's "Something to Point To," the low-key finale, softly spells out the deep-seated desire of a human being to produce something of value for others.

"Delivery," Miranda's song

## 'Working'

Where: Old Globe, Balboa Park, San Diego

When: 7 p.m. Tuesdays and Wednesdays, 8 p.m. Thursdays and Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays

Price: \$53 to \$79

Contact: (619) 234-5623

Running time: 1 hour, 35 minutes

about a fast-food worker reveling in his freedom when dropping off bags of burgers and fries, has more pep than lyrical precision. Likewise, Miranda's other number, "A Very Good Day," which attempts to reflect the poignancy both of caregivers and their clients, lacks the idiosyncratic specificity that marks Schwartz's "It's an Art," about a waitress who takes exuberant pride in her singular style of service.

The women in the cast (Marie-France Arcilla, Danielle Lee Greaves and Donna Lynne Champlin) eclipse the men, though Wayne Duvall makes a strong showing as a retiree grappling with tedium and an ironworker who knows he's part of a "dying breed." Nehal Joshi and Adam Monley aren't always able to convey who they're playing, or their roles (a flamboyant sociopath ex-newsroom assistant, a teen hellbent on becoming a hedge-fund manager "with a golfing lifestyle") aren't convincingly distilled.

In any case, "Working," though never a chore, is, like most 9-to-5 endeavors, too generic to be truly transformative.

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**"Working" at the Old Globe Theatre**

*Refreshed and back on the job!*

By Welton Jones  
 Posted on Fri, Mar 13th, 2009  
 Last updated Fri, Mar 13th, 2009



What's not to love about "Working"?

Touching stories of ordinary working folk as captured by the late, great Studs Terkel and turned into jewel-like miniatures by Stephen Schwartz and Nina Faso. Scads of marvelous monologues. Deeply satisfactory songs, including a few that are unforgettable. And a scope that leaves nobody out.

Yet, despite endless successful revivals (including a memorable San Diego Rep version in the 1970s), this is not a show that makes many Top 20 lists. The lovely original production closed after just 30 Broadway performances (one of which I was privileged to see) and there's never been much talk of major revivals.

Maybe that could change, since Schwartz isn't giving up on the project. He's been in residence while the Globe Theatre assembled its affectionate, respectful and immensely successful new version to light up our spring season.

I'll confess to a bit of nervousness in approaching this project, given my blissful memories of the original and the tendency of many creators to tinker with work which they feel never totally worked.

But the changes here are harmless. Mostly understandable updating of material dating back three decades, when small boys threw newspaper routes and computers were the size of your garage.

Studs Terkel, who died last year at 96, was a genius interviewer who never missed that exact moment when people shyly shared their souls. His 1974 book "Working People Talk About What They Do All Day and How They Feel About What They Do" was his masterpiece and the Schwartz-Faso team recognized it as a bounteous source of fresh, organic vignettes.

About 40 of the stories, from migrant workers to professional hockey stars, prostitutes to company executives, were arranged into a loose narrative and 18 became songs, written by six different composers, including Schwartz. A cast of 18, including Patti LuPone, Bob Gunton, Rex Everhart, Lynne Thigpen and Joe Mantegna, split the roles and did backup duty.

Musically, the best news is that the work of Craig Carmelia hasn't been disturbed at all. His exquisite portraits of the dedicated housewife, the sweet old retired guy and the mason, whose always disappointed that quitting time makes him leave the stone, are the show's unforgettable moments.

Schwartz's formidably professional waitress is still around and James Taylor's haunting lament by the assembly-line workers

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("...my body is a tool...") continues to both fascinate and appall. Micki Grant's anthem for cleaning women remains fresh and the ageing school teacher portrait by Mary Rodgers and Susan Birkenhead has been touched up just enough to continue its true ring.

The new name on the songwriter list is Lin-Manuel Miranda, responsible for a delightful take on a fast-food delivery boy and a poignant take on minority caregivers.

What's missing? Lovin' Al, the jivey car-parker. The kid newspaper carrier. The supermarket checkers, the migrant workers and the sports pros. The seamen and the salesmen.

And what's new? Well, a hedge-fund manager pondering ethics. A tech support telephone worker in India. A fund-raiser and a publicist. Those caregivers and some cubicle commandos. Plus, the gas meter reader has mysteriously become a UPS delivery guy.

Either Terkel came up with some supplemental stuff before his death or Schwartz and Faso have learned his style well, because the new material generally snaps right in place seamlessly.

The Globe production gets along just fine with only six actors, in Gordon Greenberg's deft, unaggressive staging. Really, there's no need for more faces, given the skills of this cast and the enveloping theme of universality.

Taken in the order listed, they are:

Adam Monley, the average-looking white guy who nails the slimeball financier as neatly as the MBA kid dreaming of his colonial mansion and golfing wife. He also leads James Taylor's "Brother Truckers."

Nehal Joshi, the dialect specialist who does the delivery boy, the frustrated Indian phonista, the gentle Italian mason and a really scary fired clerk who's making up a victims list.

Wayne Duvall, the senior member, equally touching as a kick-ass steelworker who reads books and dreams for his kid and that dear old worn-out retired guy.

Marie-France Arcilla, who brings fresh young beauty and poise in a variety of mixtures and shines as a flight attendant.

Danielle Lee Graves, remarkably flexible across age and class and versatile enough to sell both the candid call girl and that precious housewife.

Donna Lynne Champlin, who disappears totally into characters such as the thorny old school teacher and that indomitable waitress, never sinking into stereotype.

The basic four-piece band led by Mark Hartman and armed with Alex Lacamoire's realistic orchestrations, is as impeccable as possible and Josh Rhodes' reasonable choreography keeps a sparkle to the movement.

Beowulf Boritt has provided a three-story set with lots of opportunities for silhouettes and projections, a boon to lighting designer Jeff Croiter and projectorian Aaron Rhyne. Mattie Ullrich's clothes are right for all occasion and lend themselves gracefully to quick change.

It wouldn't be hard to stick in an intermission and the show probably



would benefit. And if the idea of having the stage manager's opening cues audible is to show workers effectively at work, then it would be a good idea to make sure of the resulting sound balances.

But, hey, those are quibbles. What's really refreshing is to report that a neglected classic of the American musical theatre is, today, considerably less neglected.

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**Dates** : Thursdays-Saturdays; 2 p.m. Saturdays and Sundays through April 12, 2009.  
**Organization** : Old Globe Theatre  
**Phone** : 619 234-5623  
**Production Type** : Play  
**Region** : Balboa Park  
**URL** : [www.oldglobe.org](http://www.oldglobe.org)  
**Venue** : Old Globe Theatre, Balboa Park, San Diego

*About the author: Welton Jones has been reviewing shows for 50 years as of October 2007, 35 of those years at the UNION-TRIBUNE and, now, six for SANDIEGO.COM where he wrote the first reviews to appear on the site.  
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## THEATER

### 'Working'

by Jean Lowrie

**W**ork. Some love it, most need it, many wish they had a different type of it, and right now too many people are losing it involuntarily.

In 1974, American writer Studs Terkel published interviews with hundreds of "ordinary people" about their jobs and how they feel about them in his book *Working*. A 1978 musical based on that book had a brief Broadway run and garnered six Tony nominations.

The Old Globe Theatre presents a "re-imagined" version of the show, updating some of the occupations and including two new songs by wunderkind Lin-Manuel Miranda, composer of the music for the Broadway hit *In the Heights*. The Globe's *Working* plays through April 12,

ing: "They tell me to stay up with the times, but nobody tells me how."

Terkel (who died last year) was an American treasure who chronicled the American character and experience better than almost anyone. But he was not a playwright, and though one or another of these workers may speak to an individual playgoer, the aggregate does not add up to a play. *Working* is more revue than theater; there is no plot, and theatergoers looking for that are likely to leave the show with a shrug.

*Working* is unusual also in that the songs were written by committee: six composers — singer/songwriters Micki Grant and James Taylor in addition to four who regularly write for musical comedy, it makes for a bit of a disjointed whole.

Still, this is a talented cast, and the songs that work really do. One of my favorites is Schwartz's jaunty "It's An Art," which brings us waitress Delores (Champlin) and her zenlike take on her



(l-r) Marie-France Arcilla, Adam Monley, Nehal Joshi and Danielle Lee Greaves in The Old Globe's production of *Working*, directed by Gordon Greenberg. Based on the book by Studs Terkel, Adapted by Stephen Schwartz and Nina Faso, Music and Lyrics by Stephen Schwartz, James Taylor, Lin-Manuel Miranda, Micki Grant, Mary Rodgers, Craig Carnella, Susan Birkenhead, Matt Landers and Graciela Daniele, playing in the Old Globe Theatre through Sunday, April 12.

directed by Gordon Greenberg.

Six actors portray 26 workers on the nine-cubicle grid of a set. Greenberg also gives walk-ons to the Globe's stage crew, who can be seen doing their jobs as stage manager, dresser or production aide. In the update, obsolete jobs like switchboard operator and newsboy have been replaced by more current occupations such as hedge-fund manager (Adam Monley) and a hoot of a Verizon tech-support worker (Nehal Joshi), terrific Indian accent and all. Four musicians are placed on the third level of the grid.

*Working* is a quiet little show, with people like Kats (Danielle Lee Greaves) folding laundry and singing about the joys and sorrows of being "Just a Housewife," and caregivers Ulkarsh (Joshi) and Theresa (Marie-France Arcilla), doing "what no one wants to do." Teacher Rose (Donna Lynne Champlin) bemoans the changes in her 30-plus years of teach-

job: "It's an art to be a fine waitress."

Many of us will identify with Joe, the retired guy (Wayne Duvall) who notes, "I think of something and I forget it immediately." Miranda's charming "Delivery" number gives Joshi a chance to escape the four walls of the fast-food joint and spread his wings. And Miranda's touching "A Very Good Day" gives Joshi and Marie-France Arcilla an opportunity to shine as immigrant caregivers.

If you're looking for the next Broadway blockbuster, *Working* is probably not it. But as a comment on the American worker, or at least some American workers, this will do just fine.

*Working* runs through April 12, 2009 at the Old Globe Theatre. Shows Sunday, Tuesday and Wednesday at 7 p.m.; Thursday through Saturday at 8 p.m., matinees Saturday and Sunday at 2 p.m. For tickets, call 619-23-GL.GLOBE or visit [www.theoldglobe.org](http://www.theoldglobe.org). ●