



A musical to celebrate the 150th anniversary of the 8 hour day

A vivid portrait of the men and women often taken for granted:
the teacher, waitress, truck driver, fireman, steelworker,
housewife, to name a few.

More relevant than ever as the industrial landscape of Australia shifts.

Working

11-20 May at 8pm, Union Theatre

Tickets: \$20/\$12. Bookings: 83447447

Directed by Susie Dee.

By arrangement with Hal Leonard Australia Pty Ltd.

Exclusive agent for Music Theatre International (NY)

From the book by Studs Terkel. Adapted by Stephen Schwartz & Nina Faso.

Songs by Craig Carnelia, Micki Grant, Mary Rodgers, Susan Birkenhead,

Stephen Schwartz & James Taylor.

Dance music by Michele Brouman.

Original production directed by Stephen Schwartz.

www.union.unimelb.edu.au/theatre

MU Student Union Ltd's
Union House Theatre presents

Working

A Musical to celebrate the 150th Anniversary of the Eight-hour Day

Working is part of the '888' Eight-hour Day Program of Events happening throughout the year celebrating the day, 150 years ago, when workers downed tools here at Melbourne University and marched to Parliament House to demand fairer working conditions.

Working presents a vivid portrait of the men and women often taken for granted: the teacher, waitress, truck driver, fireman, steelworker, housewife, to name a few. More relevant than ever as the industrial landscape of Australia shifts. The words of the cast are taken from real people-interviews collected by Studs Terkel, American Broadcaster and writer. Studs Terkel's work has been highly praised and recognized in the world of arts and letters. He is the recipient of numerous book awards including the Pulitzer Prize for *The Good War* (1985).

Union House Theatre has assembled an exceptional team of professional artists to work with students of the University of Melbourne and Artistic Director Susie Dee (*Berggasse 19 – The Apartments of Sigmund Freud, Tower of Light, Melbourne Workers Theatre, Teratology Project*) including award winning Musical Director Mark Jones (*The Fabulous Singlettes, Three Weill men, musical director for Garry Ginivan Attractions*) and set designer Darryl Cordell (*Playbox, Ilbijerri, Red Stitch, Torch Project*).

Working the Musical

11–20 May 2005

Wednesday to Saturday at 8pm

Union Theatre, ground floor, Union House,
University of Melbourne

Tickets: \$20/\$12

Bookings: 83447447 or at the box office,
ground floor, Union House.

Media Contact:

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Online media pack including image downloads at
www.union.unimelb.edu.au/theatre/working

By arrangement with Hal Leonard Australia Pty Ltd. Exclusive agent for Music Theatre International (NY). From the book by Studs Terkel. Adapted by Stephen Schwartz & Nina Faso. Songs by Craig Carnelia, Micki Grant, Mary Rodgers, Susan Birkenhead, Stephen Schwartz and James Taylor. Dance music by Michele Brouman. Original production directed by Stephen Schwartz.



Studs Terkel : Conversations with America

Studs Terkel's multifaceted life has produced an equally rich and varied legacy of research materials. After graduating from University of Chicago's Law School in 1934, Terkel pursued acting and appeared on stage, in radio, and in the movies. He has been a playwright, a radio news commentator, a sportscaster, and a film narrator, and has worked as a jazz columnist, a disc jockey, and a music festival host. He even served briefly as a civil service employee but is best known as a radio network personality and as a Pulitzer Prize-winning author of books. His award winning books are based on his extensive conversations with Americans from all walks of life that chronicle the profound and often tumultuous changes in our nation during the twentieth century. On "The Studs Terkel Program", which was heard on Chicago's fine arts radio station

WFMT from 1952 to 1997, Terkel interviewed Chicagoans and national and international figures who helped shape the past century. The program included guests who were politicians, writers, activists, labor organizers, performing artists, and architects among others. Terkel is remarkable in the depth of his personal knowledge of the diverse subjects explored on his program and his ability to get others to talk about themselves and what they do best. Many of the interviews he conducted for his books and for his radio program are featured here.

Studs Terkel's work has been highly praised and recognized in the world of arts and letters. He is the recipient of numerous book awards including the Pulitzer Prize for *The Good War* (1985), the Irita Van Doren Book Award, and two National Book Award nominations. Terkel received the Presidential National Humanities Medal (1999), the National Medal of Humanities (1997), the Illinois Governor's Award for the Arts, the Clarence Darrow Commemorative Award, and he has been cited by the Friends of Literature for his "unique contributions to the cultural life of Chicago." His radio programs have been honored with the Prix Italia, three Ohio State Awards, three Major Armstrong Awards, and the George Foster Peabody Award for *The Studs Terkel Program* (1980). He is currently Distinguished Scholar in Residence at the Chicago Historical Society.

The following is a list of books he authored.

Giants of Jazz, Crowell, 1957

Division Street: America, Pantheon, 1967

Hard Times: An Oral History of the Great Depression, Pantheon, 1970

Working: People Talk About What They Do All Day and How They Feel About What

They Do, Pantheon, 1974

Talking to Myself: A Memoir of My Times, Pantheon, 1980

American Dreams: Lost and Found, Pantheon, 1980

The Good War: An Oral History of World War II, Pantheon, 1984 Chicago, Pantheon, 1988

The Great Divide, Pantheon, 1988

Race: How Blacks and Whites Think and Feel About the American Obsession, The New Press, 1992

Coming of Age: The Story of Our Century by Those Who've Lived It, The New Press, 1995

The Spectator, The New Press, 1999

Will the Circle Be Unbroken: Reflections on Death, Rebirth and Hunger for a Faith, The New Press, 2001

Susie Dee – Director

Susie has worked extensively in theatre as a performer, deviser and director both in Australia and overseas.

She was the recipient of the 1995 Ewa Czajor Memorial Award.

Susie has been the Artistic Coordinator of Melbourne Workers Theatre and the Artistic Director of the Institute Of Complex Entertainment (ICE), directing the award winning events -*Tower Of Light*, *The Teratology Project* and *Transit Camp*.

In 2005 she directed *Berggasse 19–The Apartments of Sigmund Freud* starring Pamela Rabe and Brian Lipson for the Melbourne Festival.

She is currently the Artistic Director of Union House Theatre at Melbourne University where she has directed *The Dutch Courtesan*, *In Cahoots* and *The Uni-Lateral Experiment*.

In 2006, she will direct the award winning musical *Working* and the World premiere of *Rageboy* by Declan Greene.

Mark Jones – Musical Director

Mark's performance credits include *Me & Mr Jones* (Chapel Off Chapel, Adelaide Cabaret Festival, The Famous Speigeltent, The New York Cabaret Convention), *Beautiful losers* (The Butterfly Club, The Melbourne Comedy Festival, The Adelaide Cabaret Festival), *Three Weill Men* (Chapel Off Chapel, Adelaide Cabaret Festival, The Famous Speigeltent), *Jacques Brel is Alive and Well and Living in Paris* (Chapel off Chapel, The Adelaide Cabaret Festival, Anthill), *The Magic Faraway Tree* (The Victorian Arts Centre), *Elegies* (The Athenaeum Theatre), *The Tales of Peter Rabbit* (National Tour). Mark also spent two years with the popular vocal/comedy group *The Phones*.

He can be heard on two original cast recordings—*Three Weill Men* and *Jacques Brel—songs of...* and also produced and arranged Melissa Langton's CD *When the Rain Falls Up*.

Mark has received three Green Room Awards—Best Cabaret Ensemble 2002 (along with Melissa Langton), *Three Weill Men* – Best Musical Direction of a Cabaret 2001 and *Jacques Brel*—Best Cabaret 2000.

As an accompanist he has played for many of Australia's most popular cabaret performers including: Toni Lamond, Judi Conelli, John O'May, Deidre Rubenstein, Marina Prior, Donald Cant, Tony Barber, Suzanne Johnston, Susan-ann Walker, Silvie Paladino and Melissa Langton.

Mark has also musically directed productions of *What's a Girl To Do?* (Malthouse Theatre), *I Love You, You're Perfect Now Change!* (The Athenaeum Theatre), *The Fabulous Singlettes* (The Melbourne Comedy Festival), *Company* (VCA), *Confidentially Yours* (Malthouse Theatre), *Oh Come All Ye Stressful '05* (The Palms Showroom) and is the resident musical director for Garry Ginivan Attractions.

He has written the music for three popular family musicals: *Pinocchio – The Greatest Little Show on Earth* (The Melbourne Concert Hall, National Tour), *The Tales of Peter Rabbit* (The Victorian Arts Centre, National Tour) and *NODDY—A Toyland Musical* (National Tour).

He recently collaborated with Craig Christie on a new Australian musical—*After The Beep*, which was performed at Chapel Off Chapel in October and received a Green Room Award Nomination for Best Original Australian Musical.

Mark has lectured in singing at the VCA School of Drama for over 10 years and regularly gives cabaret and music theatre master classes at the VCA Music Theatre School, The Ballarat Arts Academy, Chapel Off Chapel and St Martins Youth Theatre. Mark was the head of music theatre at The National Theatre Drama School from 1999-2001.

Darryl Cordell – Set design

Darryl graduated from the VCA, majoring in Fine Arts (Sculpture) and has a Post Graduate Diploma in Theater Design. He has contributed creatively to various cultural platforms across community youth arts, installation, fine arts and theatre projects as Designer, Builder and Project Coordinator. In Education he has worked at Ballarat Arts Academy, VCA, Metropolitan Institute of Tafe and at Melbourne University as Designer and Mentor. His theatre work has been presented through Ilbijerri Theatre, Playbox, Handspan, Vitalstatistix, LaMama, Melbourne Worker's Theatre, Moomba, Polyglot, Terrapin, Red Stitch Theatre and The Torch Project. He was also a founding member of Black Hole Theatre Inc.

Emily Barrie – Costume Design

Emily is a 1999 Graduate of the Victorian College of the Arts Design history includes; *Trams on Parade*—Moomba Festival (2001, 2002) and *Federation Parade*—Arts Projects Australia, costume design—*Rice Paddies*, Melbourne Festival (2001), set and costume design—*Crave* (2001) and *The Country* (2003), director Janice Muller, Belvoir St. Theatre. Design for Theatre at Risk, including; set design—*The Speculator* (2002) and costume design—*Babel Towers* (2003), director Chris Bendall. *The Master and Margarita*, wings Project for The Melbourne Theatre Company (2002), director Chris Bendall. Costume design—*Nobody's Home*, director Sally Smith—Weave Theatre Company (2001), costume design—*Extermination—Development* (2003), *Shadetree Mechanic* (2001), and *Deadwhite* (2002)—choreographer Francis D'ath, set and costume design—*The House of Bernarda Alba*, Redstitch Actor's Theatre (2003), set and costume design—*Fish n Chips* (2002) and *Mozzies, Ken & Fairy wrens* (2003), director Wil Thomas—The Wongabeena Association, costume design *Boxfish*, Just Us (2003), director Kate Sulan and Danielle Von Der Borch, costume design—*Summerfolk* (2003), director Peter Evans—V.C.A. Drama School, set and costume design for the creative development and full scale production of *Sideshow—Rawcus*, dir. Kate Sulan (Theatreworks, 2003, Nth. Melbourne Townhall, Nextwave Festival 2004), costume design—*Bump* (2004)—The Courthouse Youth Arts Centre Geelong, set and costume design—*Diatribes* (The Croft Institute, Revolver 2004)—Melbourne Workers Theatre, dir. Chris Kohn. Set and costume design for *Sacred*—Women's Circus, diector Kate Sulan (Yarraville Ballroom Nov. 2004). Boxset—a creative development for *Rawcus* (Theatreworks Dec. 2004),

In 2005 Emily designed set and costumes for *Fizzikool*—Courthouse Youth Arts Centre Geelong in conjunction with Westside Circus, *Non Palo Di Salo*, (Trades Hall) Melbourne Workers Theatre, *Not Dead Yet* (Theatreworks)—Rawcus and *Born in a Taxi*, director Kate Sulan and Penny Baron, *Collisions*—Rawcus and the

M.S.O., *Minotaur*, Theatre of Speed – Back 2 Back (Courthouse Youth Arts Centre Geelong), *A thousand years I weep*, Angus Cerini–(The Storeroom), as well as mentoring designers from Union House Theatre and Geelong Youth Arts Centre.

Currently Emily is designing set and costumes for Arena Theatre Company, and The Courthouse Youth Arts Centre.

Lisa Sontag – Choreography

Lisa has been training in all forms of dance since she was 8 years old. First with Donna Halloran in Sydney, then in Melbourne with Julie cattach. After finishing secondary college, Lisa completed a diploma in dance at Dance World 301, where she was awarded Highest Achievement upon graduating and went on to join the cast of *The Boy From Oz*. She also performed in *Guys and Dolls* and *Call Me Madam* before taking time out to further her skills at the West Australian Academy of Performing Arts. Whilst at WAAPA, Lisa performed in *The Pajama Game*, *Pacific Overtures*, *Perfectly Frank*, *The Wild Party* (later choreographing and appearing in *A Wild Evening With Andrew Lippa* for the Adelaide Cabaret Festival) and the role of Tzeitel in *Fiddler On The Roof*. Her theatre credits at WAAPA include Sam in *Spurboard* under the guidance of Nick Enright, Piangere and Abigail in *The Crucible*. She was awarded The Lily Anderson Perpetual Prize for her graduation showcase performance and went on to appear in the ensemble of *The Producers* covering the role Ulla, *Grease-The Arena Spectacular* as Frenchy (Rizzo cover). Most recently Lisa has performed in *Supergirly* (TV Sitcom pilot) as Prissy, a new Australian feature film called *Wil* as Josie and the Hothouse/Malthouse Theatre production of *Love* as Tanya

Efterpi Soropos – Lighting Design

Efterpi graduated with a BA in Technical Production for the Performing Arts from NIDA in 1987 and has since worked as a Lighting Designer and Technical, Stage and Production Manager for some of Australia's best known artists, arts companies and arts venues, including: Melbourne Theatre Company, Sydney Theatre Company, The Performance Space (Sydney), Back to Back Theatre, Deckchair Theatre, Polyglot Puppet Theatre, Dance Works, Women's Circus, Chamber Made Opera, Melbourne Workers Theatre, Playbox Theatre, Legs on the Wall, Australian Theatre for Young People, Belvoir St Theatre, Q Theatre, and Contemporary Music Events Company, Sydney Gay and Lesbian Mardi Gras, among many others.

Efterpi's international credits include production and design for Back to Back's

recent tour to Zurich and Hamburg, as well as productions for the Hong Kong Fringe Festival, Dance Canada Festival, Toronto Dance Theatre, and the Banff Centre for the Arts Dance and Ballet Festival.

In addition, she has been actively engaged as an educator in technical production and design within the university, TAFE and independent industry sectors. Her most recent teaching post was as the Course Coordinator in Technical Production and Lighting Design for the West Australian Academy of Performing Arts.

Most recently, after returning to Melbourne from WAPPA, Efterpi was employed by Regional Arts Victoria to be Operations Manager on Meeting Place, their bi-annual conference for the Performing Arts and involved implementing a program of performances indoors and outdoors, artists installations, indoors and outdoors and a four day workshop forum and debate program in a site specific venue, the Showgrounds in Horsham, Victoria for 600 delegates.

In July this year Efterpi commenced a part time masters in Community Cultural Development at The Centre For Ideas, VCA, as part of her career and multi practice development.

Awards include a Women in the Arts Fellowship from the NSW Ministry for the Arts (1995), four Green Room Award nominations (2004, 2003, 1999, 1997), and The Age Best Production Award for her Lighting Design of Back to Back Theatre Company's production of *Soft* at the 2003 Melbourne International Arts Festival. Efterpi has also been featured as an innovative performing arts designer in the 2001 publication of *Performance Design*, by Kristen Anderson and Imogen Ross, the most substantial book on performing arts design in Australia to date.