

Welcome to the auditions for "9 TO 5 The Musical"

What to expect at auditions

We will have you sign in and fill out an audition form. Please write as legible as possible. Please list all your scheduling conflicts.

We will have you and the other actors on stage to read short excerpts from the show. Please read in a loud voice and as the character, if known.

We will have you sing. Either a song from the show or we will have an accompanist if you have a song of your choice that showcases your voice.

We will teach you a short dance step, to see how you move. This is not a big dance heavy show. But a lot of movement.

We will contact everyone to let them know if they have been cast or not.

Thank you for your interest in the show and your time to audition.

IF YOU ARE CAST

We will call you and set up getting you a script. Right now, we are hoping to have the show cast by August 6. We would like to have a meeting that evening to hand out scripts, schedules, etc. Maybe a short read through and maybe some music.

We will try to have some individual music rehearsals with the soloists during the week of August 10 to August 15 [The Steele County Fair week]

Our first big rehearsal is scheduled for Monday, August 18. Most rehearsals will be 6:30 pm to 8:30 pm or 9:00 pm. The first two weeks will be music rehearsals.

We will try to keep rehearsals to Monday through Thursday, but there will be a couple of Fridays and maybe a couple of Saturday morning choreography rehearsals.

Thank you for auditioning!

Gordy Handeland, Director
507-279-1014
geheandel@charter.net



Please fill out as much of the requested information below as possible, or circle the appropriate choice where applicable. If you prefer to be part of the backstage crew, please see the technical director.

Full name: _____ Age: _____
Height: _____ Weight: _____ Hair: _____ Gender: M / F
Home Phone: _____ Cell Phone: _____
Email: _____

PREVIOUS PERFORMANCE EXPERIENCE / ROLES (you may use a separate sheet of paper)

1st choice role: _____ 2nd choice role: _____
Would you consider other roles? YES NO Would you accept an ensemble role? YES NO
Would you consider a role of the opposite sex? YES NO

MUSIC EXPERIENCE

Can you read music? YES NO What voice part do you sing? SOPRANO ALTO TENOR BASS
What is your vocal range? (You may use the provided staff below to assist you)



Can you play any instruments?

Numbers of years studied? _____

Skill Level? BEGINNER INTERMEDIATE ADVANCED

DANCE EXPERIENCE

BALLET TAP JAZZ CONTEMP/MODERN HIP-HOP BALLROOM OTHER

Style (if other) _____ # of Years _____ Skill Level: BEGINNER INTERMEDIATE ADVANCED

SPECIAL SKILLS

STAGE COMBAT JUGGLING GYMNASTICS CHEERLEADING

Other skills to note: _____

EMERGENCY CONTACT INFORMATION

Full name: _____ Relationship: _____
Home phone: _____ Cell phone: _____
Email Address: _____
Parent or Guardian info (if under 18): _____
Doctor Name and Phone (if applicable): _____

Potential Medical or other conditions to note: *(Are you diabetic? Asthmatic? Severe Allergies? Any phobias we should be aware of?)*

Are you currently performing/rehearsing anything now? *(Please note the show and dates below)*

Are there any potential scheduling conflicts you're aware of?

How did you hear about our auditions?

NEWSPAPER

WEBSITE

FRIEND

TEACHER

FLYER

OTHER

Thank you for your interest in our production!

We appreciate you sharing your talents and gifts with us, and we look forward to the opportunity to work with you!

LET US ENTERTAIN YOU!

-Little Theatre of Owatonna

Safety Volunteer Background Checks must be completed for all volunteers 18 years and older at no cost and will be completed every 3 years.

9 TO 5 The Musical

CAST

Violet

The company's head Secretary and Mr. Hart's Administrative Assistant, she is a single mother and typically stands up for what she believes in. Strong, ambitious.

Doralee

A young, sexy spitfire who works at Mr. Hart's office. She is proof that there is more to a woman than just her looks.

Judy

The "new" girl at the firm, she has been burned by her husband's affair and is searching for personal employment. Insecure, determined, and hopeful.

Franklin Hart

One of the firm's executives and a notorious chauvinist. He is capable of faking charm but usually shows his true colors as an arrogant, self-absorbed boss.

Roz Keith

The attractive office gossip queen and stitch. She is dedicated and loyal to Mr. Hart. She will do anything she can to win his approval.

Joe/Ensemble

A handsome, young accountant at the firm. Genuine and nice, smitten with Violet.

Dwayne/Ensemble

Doralee's husband. He is very supportive of her professional pursuits.

Josh/Ensemble

Violet's teenage son.

Missy/Ensemble

Franklin Hart's wife. She is clueless to her husband's true nature.

Maria/Ensemble

A young secretary in the office.

Dick/Ensemble

Judy's soon to be ex-husband. Not as charming as he was ten years ago.

Kathy/Ensemble

An overly friendly secretary with a tendency to gossip.

Margaret/Ensemble

A secretary in Hart's office with a tendency to drink.

Tinsworthy/Ensemble

Franklin Hart's boss and the Chairman of the Board. A good man, who is wiser to Hart's tactics than he lets on.

Ensemble

Doctor, nurses, delivery workers, office workers, detective, office workers

ACT ONE
SCENE 2

9

#1a - Into the Bullpen

OFFICE BULLPEN. A little anthill of activity. The rhythm of the typewriters and key punch machines and the lack of computers remind us once again that this is a very different world than we live in today.

JUDY has finally found the office. She stands beside a desk waiting for someone to notice her. VIOLET is talking to secretaries MARIA DELGADO, young and vibrant, and KATHY, the office gossip.

VIOLET

Good Lord. What is that?

(KATHY glances over at JUDY.)

KATHY

New girl. First day. She's in your section.

VIOLET

My section? Why are they always in my section?!

MARIA

Just lucky I guess.

VIOLET

We're going to need a special locker just for the hat!

(As VIOLET crosses to JUDY:)

Oh brother.

(VIOLET extends her hand to JUDY.)

Hi, I'm Violet Newstead. I'll be training you here at Consolidated.

JUDY

Judy Bernly. Nice to meet you. This is quite a big day for me.

VIOLET

Big day, big hat.

JUDY

Thank you. I left an hour early to make sure I was here on time but the parking was impossible. Fun fact: parking meters were invented in Oklahoma City in 1935.

Sorry - I share trivia when I'm nervous.

VIOLET

Okay, this will all be yours. Thrilling, isn't it? So, let's get started with a typing test. I'm going to dictate and you type.

Direct Deletion
Cross To
SR Alex

(VIOLET picks up a memo and begins to read rapidly.)

(VIOLET)

From Franklin Hart, President, Consolidated Industries. To the employees: when planning for your retirement, why diversify? And ...

(VIOLET stops, looks over at JUDY who is frantically trying to keep up.)

It works a lot better with paper in the typewriter.

JUDY

Oops.

VIOLET

Where did you say you worked before?

JUDY

I've never really had a job in an office.

VIOLET

No kidding.

JUDY

You're not going to tell them are you?

VIOLET

I sorta have to ...

JUDY

Yeah.

(starts to get upset)

Well, I'm sorry, but I wasn't sure where on my resume to write, "I have no skills because I've spent my entire adult life taking care of a husband who just dumped me for a nineteen year old named Mindi." With an "i"!

(JUDY sobs.)

VIOLET

Alright, come on now, don't ... cry.

(beat)

So you have absolutely no office skills whatsoever?

JUDY

None.

(beat)

Is this where you call Security?

(VIOLET takes a moment, considers.)

CROSS TO SL
Look @ 50th
exit SL

ACT ONE
SCENE 3

HART'S OFFICE.

FRANKLIN HART, smarmy, pompous, his own biggest fan, is sitting behind his intimidatingly large desk. VIOLET stands in front of him waiting to be acknowledged, JUDY hovering behind her.

HART

What!

VIOLET

This is Judy Bernly, new employee.

(HART takes JUDY in.)

HART

Now this is what I'm talking about. You're not bad looking for a gal with a little tread worn off her tires. I mean that. Sincerely.

VIOLET

Mr. Hart, I really wish you wouldn't refer to ...

HART

Come on Violet, Franklin Hart knows the value of each girl who has the privilege to serve under him. Now ...

VIOLET

Oh Lord, here we go ...

HART

Let me tell you my philosophy of business, Julie.

JUDY

Judy.

HART

In a word: Teamwork. Everyone pulling together. It's a shame, and I have always said this, that you girls don't have the experience growing up of playing football or baseball because that's where you learn that a chain is only as strong as its weakest link. If we all work together we can cut the balls off our competition and be sitting pretty on top of the hill.

VIOLET

Sitting pretty on top of a hill of balls. What a lovely picture.

JUDY

I'm very happy to be part of the team.

HART

You see that, Violet? That's the attitude I'm looking for. By the way, is that the present for my wife?

Ye
yo

Vi

Ju

...
er
fl

I

I

I

?

!

VIOLET

Yes, it is, but I want to remind you that my job description says nothing about doing your personal—

HART

Violet, dammit! I'm trying to explain to Jody here ...

JUDY

Judy.

HART

... how we're all a team and right away you're not there for the handoff! I expect an employee, especially one who wants to be promoted to management, to show a little flexibility and cooperation. You savvy?

VIOLET

I savvy.

HART

(on intercom)

Doralee.

(Seething, VIOLET hands over the scarf.)

HART

Now be a good girl and get my coffee. No sugar, just some Skinny 'N' Sweet.

VIOLET

Yes, sir.

(VIOLET marches out of Hart's office, JUDY still behind her. DORALEE enters with a dictation pad as JUDY and VIOLET leave.)

DORALEE

Should we get back to that dictation, sir?

HART

First, I want to apologize for my behavior yesterday. I got a little carried away.

DORALEE

(good-naturedly)

That's alright, I've been chased by swifter men than you and I ain't been caught yet.

HART

Y'know ever since I made that stupid mistake about that convention in San Francisco ...

DORALEE

Oh Mr. Hart, you didn't make a mistake. You see I'll just have to make sure the next time I'm asked to work at a convention that there is a convention going on.

ACT ONE
SCENE 11

LADIES ROOM.

DORALEE is putting on fresh lipstick, JUDY is washing her hands.

JUDY

Gosh, last night was so much fun.

DORALEE

You know, we should do that more often. I can't remember the last time I laughed like that.

JUDY

And how is Mr. Hart today? Still alive?

DORALEE

Unfortunately. He's all happy cause his wife just left on a month long cruise of the South Seas.

JUDY

Lucky her.

(VIOLET bursts into the bathroom.)

VIOLET

Ohmygod, ohmygod, ohmygod!

DORALEE

What's wrong?

JUDY

What happened?

(Violet looks quickly under the stalls for feet, then reveals the boxes to them.)

VIOLET

I poisoned Mr. Hart!

DORALEE

What!!!

JUDY

Violet! How could you?

VIOLET

Not on purpose! I thought the rat poison was the Skinny and Sweet. I put it in his coffee! Look how similar the boxes are. Except for that little skull and crossbones in the corner they look the same!

DORALEE

Calm down and put those boxes away.

JUDY

A couple of teaspoons might not be enough to hurt him.

DORALEE

Heck, maybe he didn't even drink it.

VIOLET

No, I'm going to go turn myself in!

DORALEE

Let me go check on him and then we'll decide what to do.

JUDY

Doralee's right. Maybe we should just go back to our desks and wait and see what happens.

(VIOLET nods vigorously, near hysteria.)

DORALEE

And Violet. Maintain.

(GIRLS exit as bathroom deconstructs, revealing ROZ PERCHED on a TOILET, a long piece of toilet paper upon which she has scribbled everything the girls said, clutched in her hand. She continues to write.)

ROZ

And Vi-o-let. Main-tain.

(ROZ races out of the stall.)

#10b - Out of the Bathroom

ACT ONE
SCENE 12

ELEVATOR.

ROZ rushes after HART.

ROZ

Oh, Mr. Hart! Mr. Hart! Mr. Hart. We've got them at last! Violet poisoned you!
She put rat poison in your coffee by mistake—

(HART immediately pales, feeling faint.)

HART

Ohmygod! Ohmygod! How long do I have?

ROZ

No, no, no, she just thinks she poisoned you.

HART

My vision is blurring!

ROZ

You only had one sip.

HART

But my knees are weak.

ROZ

Man up!

(ROZ hits HART.)

HART

Ow!

ROZ

I've got her admitting it to Doralee and the new girl, hang on, I've got it right here ...

(scrolling through the toilet paper)

Here it is—

HART

Wait a minute. Wait a minute. I just got a fantastic idea.

(looks around to make sure they aren't overheard)

I'll hide and you go tell those girls I was found unconscious and rushed to the hospital in critical condition.

ROZ

Oh, that's good.

HART

Let's put the fear of God in them. You with me?

ROZ

To hell and back.

HART

That's my girl.

(ROZ melts as he exits.)

ROZ

I'm his girl!

#10c - To the Hospital

4


None

NINE TO FIVE

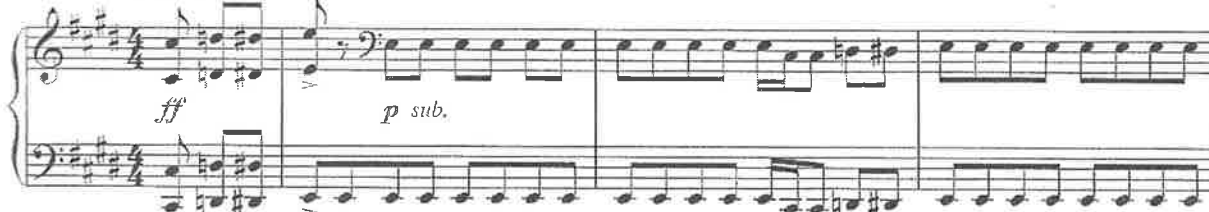
9

Words and Music by DOLLY PARTON
Vocal Arrangement by STEPHEN OREMUS
Piano Arrangement by STEPHEN OREMUS
and ALEX LACAMOIRE

Bright Pop




ff *p sub.*




GROUP 1:

Tum-ble out - a bed and Istum-ble to the kitch - en.


mf sub.






GROUP 2:

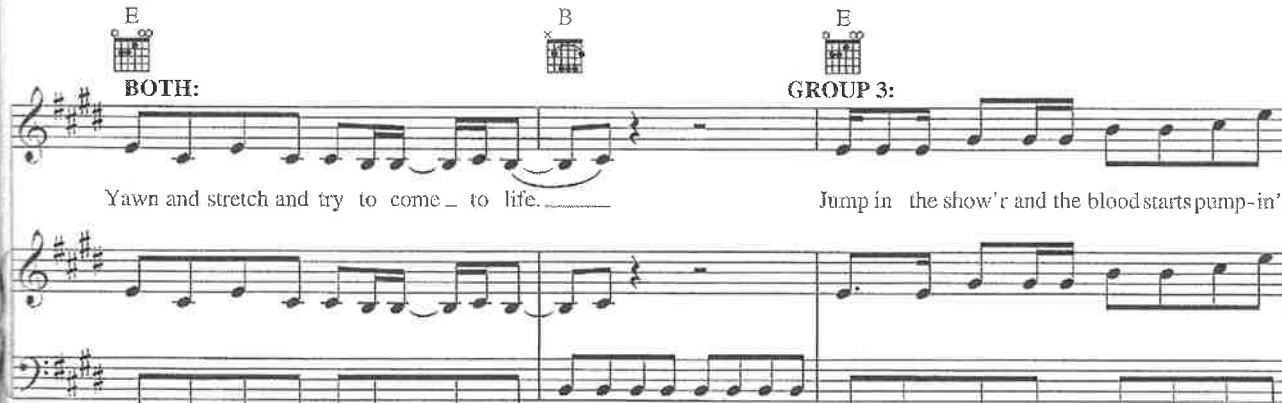


Pour my-self a cup of am - bi - tion.



 **BOTH:**   **GROUP 3:**

Yawn and stretch and try to come - to life. _____ Jump in the show'r and the blood starts pump-in'.



lak - in' and - no giv - in'. They just use your mind and they

A7

E

A7 E A/E E B

ENSEMBLE:

nev - er give you cred - it. It's e - nough to drive you

F# *G#m7* *Adim7* *F#/A#*

cra - zy if you let it. Hoo hoo hoo oo woo

B *C#m7* *Ddim7* *B/D#* *E*

F5 *Bb7*

VIOLET:

My two lives have got me hop-pin'. Dawn 'til mid - night, there's no stop-pin'.

mf sub. *sim.*

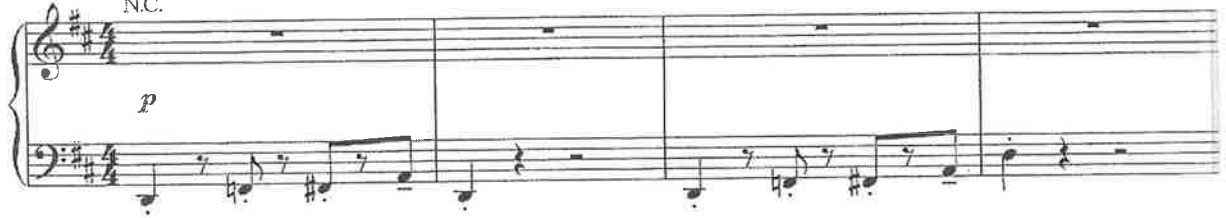
F *C7*

Don't know which I'm moth - er - ing the most.

HERE FOR YOU

Words and Music by DOLLY PARTON
Piano Arrangement by STEPHEN OREMUS
and ALEX LACAMOIRE

Smarmy Honky Tonk
N.C.



HART:

Oh, my sweet, dear — Dor - a - lee, — you don't know what you —

sim.

— mean to me. I just don't know what I would do — with -

out you. You're so ef - fi - cient

G D D7

G7

and a - lert; the way you look, well, shit, — that don't hurt.

A

Please don't think I'm just a flirt, — it's just I'm nuts — a -

G D Em7 D7/F# G7 A9/C#

bout you. Here for you, I'm here for you.

mp *mf*

D D7 G7

I want you so, I tru - ly do. ly bod - y is — your

HEART TO HART

Words and Music by DOLLY PARTON
Vocal Arrangement by STEPHEN OREMUS
Piano Arrangement by STEPHEN OREMUS
and ALEX LACAMOIRE

Sweetly

F[♯]m7

B9sus

E(add2)

ROZ:

Per - haps I don't look like some

p

mp
colla voce

A(add2)/E

B9sus

E(add2)

red hot ma - ma, but, be - lieve me that's just what I am. In -

A(add2)/E

B9sus

side there's a fire mixed with pas - sion and dra - ma, feel - ings backed up like a

E(add2) E(add2)/G# A(add2)

dam. And if I ev - er turn loose, I'll tell you the truth, dear

F#m7 B9sus B(add2) E/G#

Hart, you won't be quite the same. — And if I ev - er get my

A A#dim7 B9sus C#m7/F# B9sus

hands on you, I guar - an - tee you'll be scream - ing my name. — Heart to Hart, —

rall. cresc. f

Slow and Bluesy

Chords: E, E/G, A, B, E, E7#9

eye to eye, lip to lip, hip to thigh, tit to toe and I'll know what to do. I'll

P

sm.

Chords: E, E7/G#, A7, A/B

put on some mu-sic, take off my clothes, let down my hair and I'll put on a show. And I'll

accel. poco a poco

Chords: E7, E/G#, A7, B7, E6

o - pen some wine and I'll close all the doors. Cu-pid's dart through my heart says I'm yours.

mf *f*

Chords: E(add2), E(add2)/G# 4fr, A(add2), A(add2)/C# 3fr, F#m7, B7sus 2fr, E

I'll use my love as my mag-ic wand on the wom-en who clut-ter your world. And I'll

P

with pedal

BACKWOODS BARBIE

Words and Music by DOLLY PARTON
Vocal Arrangement by STEPHEN OREMUS

Sweetly, colla voce
DORALEE:

Now, I've al-ways been _ mis - un - der - stood be - cause of how I _

look. Don't judge me by _ the cov - er 'cause

I'm a real good _ book. _ So read in - to it what _

p

3

7

— you will, — but see me as — I am. — The

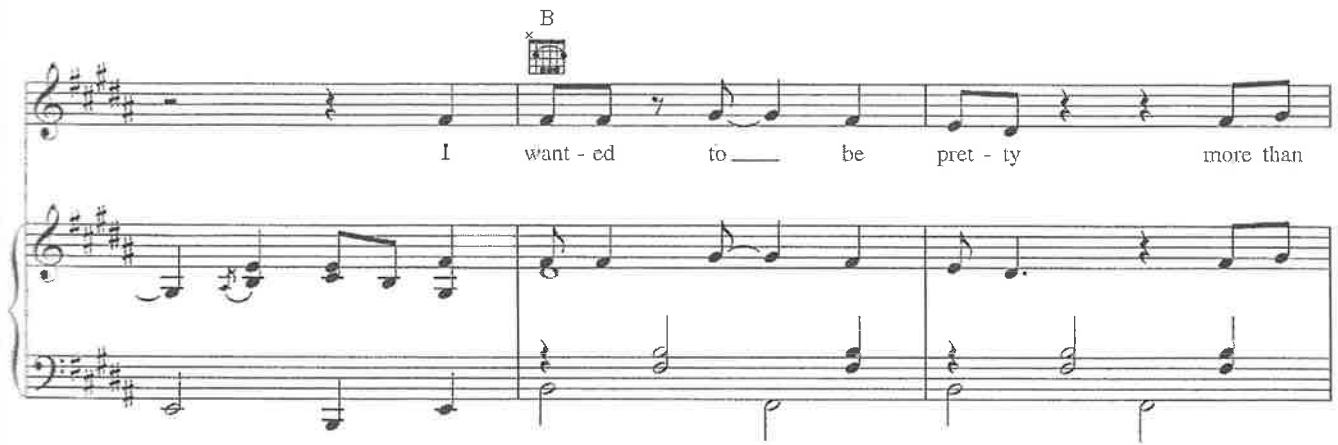
way I look — is just a coun - try — girl's i - dea — of

Moderate Country Feel

glam. — I

grew up poor — and rag - ged, just a sim - ple coun - try girl.

B



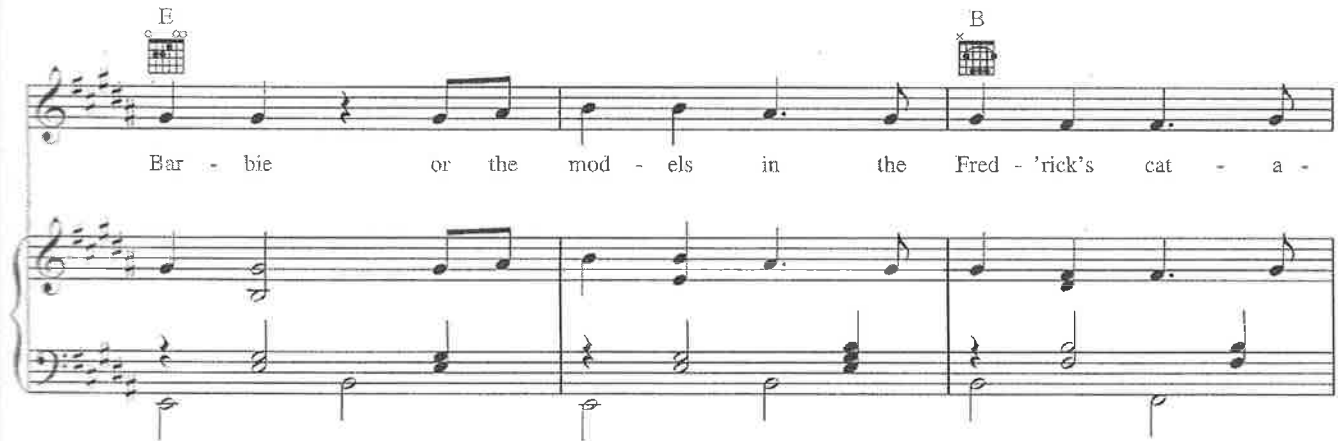
I want - ed to — be pret - ty more than

F# B/F# F#7



an - y - thing in the world, — like

E B



Bar - bie or the mod - els in the Fred - 'rick's cat - a -

E B



log. — From rags to wish - es in — my dreams, —

Get Out + STAY OUT

Half time feel

D \flat sus



D \flat

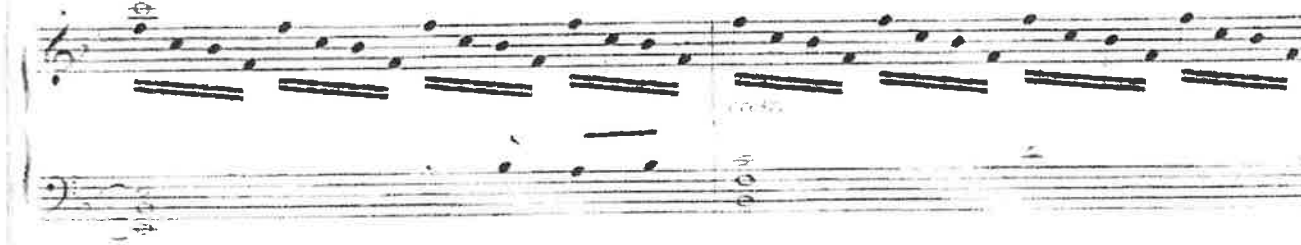
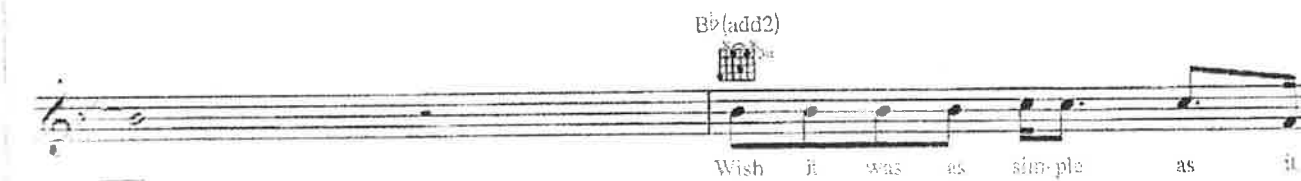
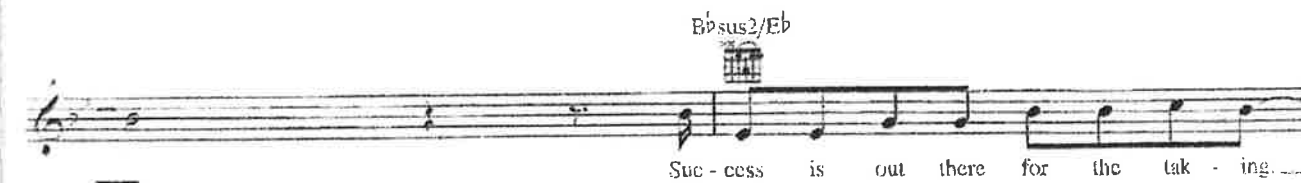
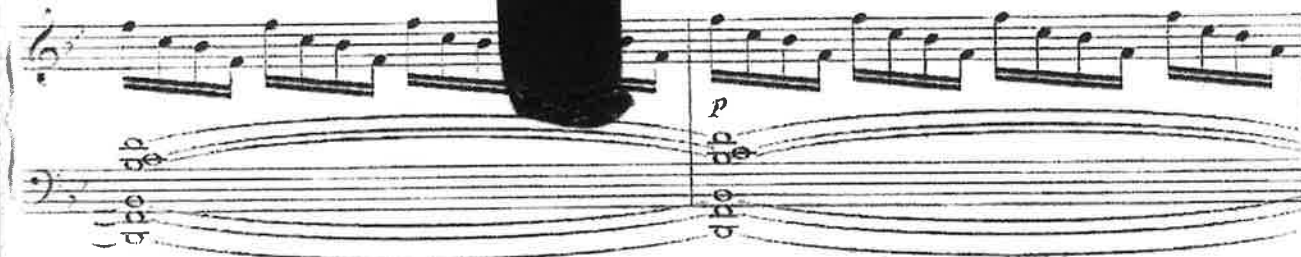


Half time ($\text{♩} = \text{♩}$)

B \flat sus2



Judy



sounds. I have no choice, I have to do it.

8va

Face the fu - ture and walk in - to it.

8va

L.H.

now that I'm un - fet - tered and un -

cresc.

bound.

Get out and

Tempo I (♩ = ♩)

B5

f

stay out. I've fi - nilly had e - nough. Don't

kiss me on your way out, it would-n't move me much.

B5

B7sus

You used me, a - bused me, you

E

B/D#

C#m7

B5

cheat - ed and you lied. So

B7sus

E/A

E/G#

E/F#

out and stay out. I'm tak - ing

back my life,

ff

sim.

my life!

molto rall.

sfz