



Crowthorne Musical Players would like to welcome you to the rehearsals for our next production - **9 to 5**

We hope you will enjoy being part of a CMP show and will find the following useful and informative:

Director: Mark Conolly
Musical Director: Anton Gwilt
Choreographer: Amy Williams

Pre-Audition Dates:

Thursday 20 th September	8.00 – 10pm	Sing-through & Synopsis
Monday 24 th September	8.15 – 10pm	Singing Workshop 1
Thursday 27 th September	8.00 – 10pm	Dancing Workshop 1
Monday 1 st October	8.15 – 10pm	Singing Workshop 2
Thursday 4 th October	8.00 – 10pm	Dancing Workshop 2

Sunday 7th October: 2pm – AUDITIONS

Dance Workshops: Everyone will need to take part in the ensemble dance – this is a chance for Amy to establish dancing ability. Those going for ‘dancer’ or certain named parts will need to complete the further ‘dancer’ audition. Please see character profiles for further info.

Show Week:

Tuesday 12th March – Saturday 16th March 2019

Other Important Dates:

Dance Call Sunday 3rd March
Band Call & Tech Sunday 10th March
Dress rehearsal Monday 11th March

Rehearsal days are Mondays (8.15pm) and Thursdays (8pm), and normally take place at the Parish Hall, Crowthorne. Sunday (2pm) rehearsals normally take place at the Methodist Church Hall, Crowthorne.

A rehearsal schedule will be provided once we have cast the show.

Additional rehearsal dates (inc. Sundays) may be required and will be advised in due course.



Audition roles – characterisation guide

Some people have the ability (with make-up!) to look far younger, or older, on stage. That's why these notes refer to 'stage age' rather than actual age.

The notes are intended to give you a steer into how I see the characters. You may disagree with my interpretations, but it's a starting point. "9 to 5" is a fast-paced musical that occasionally teeters towards farce, but you still need to understand *who* you are within it and thereby grasp *why* you behave or react in certain ways. Without story-anchors and proper characterisation, everything would just descend into a series of barely-related sketches.

The three leading principal women, and on which this show pivots, are **Violet**, **Judy** and **Doralee**. They must interact well together and look credible as a trio. Obviously, they will remain 'in role' throughout the show, as will **Hart** – possibly **Roz** too.

Tinsworthy may be another, depending on who is cast but, for now, assume that Everyone Else will be in all chorus sections.

Violet

A widow / single parent with a teenage son. (Josh) Stage age: very late 30s to mid-40s.

Strong and resilient, but cynical with a dry wit. Virtually runs the office, but is always passed over for promotion, because she's a woman. Hates the boss (Hart) but nonetheless gets on with things.

Has a younger admirer (Joe). Flattered, but feels too old because she inwardly suffers from a lack of self-belief. She hides it well, but the daily grind and lack of recognition at work have knocked back her ambition. Until well into the show, she wrongly assumes that Doralee is Hart's mistress.

Empathetic and caring when she has to be – but not remotely 'Mumsy'.

Judy

In the latter stages of divorce. Hasn't worked in an office before. Stage age: mid-30s to 40-ish.

Her husband, Dick (by name and nature) has left her for a younger woman. Unsurprisingly, that's wrecked her confidence. An exchange with Dick in Act 1 hints at her hoping he'll come back, even though it would be belittling. Out of the three, it's Judy who goes on the most obvious 'journey' back to regaining her self-esteem, which is rekindled from her relationship with Violet and Doralee.

As she's initially taken under Violet's wing, she too assumes that Doralee is Hart's mistress.

Judy has some funny lines, but they're initially driven by nervousness and insecurity. She starts out, by some distance, as the least confident of the three. Get the laughs on offer, but avoid turning her into a wacky comedienne.



Doralee

Hart's secretary. Happily married to Dwayne. Stage age: around 30.

The object of Hart's desire. She loathes Hart, but needs the job, so uses every trick in the book to avoid physical contact with him. Sassy, and with no lack of confidence, she's nonetheless hurt that everyone at work keeps their distance. When she learns this is because they all assume she's Hart's mistress, she's angry and upset, but channels it to make her all the stronger. (Typical Parton!)

This is the Dolly Parton role. Like it or not, the audience will expect a portrayal that has overtones of Parton's voice and Parton's physique. The latter can be manufactured – and I apologise if that raises hackles – but it's just a fact, and the lib refers to it more than once. The voice doesn't have to be an imitation, but it does have to be an approximation. (Dolly Parton wrote this musical)

Franklin Hart Jnr

Boss of this division of 'Consolidated.' Married to Missy. Stage age: 40-50

Misogynistic, sexist, pompous and vain. Presumes, with thoughtless certainty that being the Boss entitles him to walk over anyone beneath him, especially the women. Almost universally loathed.

Hart can be smarmy and certainly has wandering-hands whenever Doralee is nearby, but he is not a dribbling, dirty old man with questionable stains on his clothes. He's partly a product of the times (1979) and partly the product of his own warped-by-power view of life. Treating his female employees like dirt, or sex objects, is normal to him. He never questions himself. Ever.

Roz

Hart's assistant and his eyes and ears around the office. Stage age: Open to interpretation

Roz adores and loves Hart. To her, his awful behaviour merely demonstrates how manly he is. (!)

Primly dressed (with specs) and a vindictive snitch, Roz makes everyone's life at work a misery by carrying out Hart's orders and whims with spiteful gusto.

Within reason, she could be any age. The obvious assumption is that she's the same age as Hart, or slightly older. But we don't know what has influenced her life and why she's turned out the way she has. There's no reason why she couldn't be (say) a friendless spinster of 30 – or 55.



Joe

Office accountant – very attracted to Violet. Stage age: Visibly younger than Violet, so around 30

Honest and up-front and not part of Hart's male inner-circle. Not put off by Violet's original rebuff, you just know he's not going to give up on her. Strongly dislikes Hart and his sexist ways. Not 'grey' by any means, but don't make him slick. If he was, Violet wouldn't go near him.

Like several roles in this show, very important in underpinning other characters. Has duet with Violet

Dick

Judy's ex. Left her for the ubiquitous 'younger woman'. Stage age: around 40

A classic example of confusing sexual allure with 'love'. Everyone, except him, knows it's not going to last. In his scene with Judy in Act 1, he is most definitely slick and full of himself – and thoughtless of how Judy is feeling. But, by Act 2, it's all disappeared – as has his young girlfriend.

A supporting role, but vital. In this case, his inevitable crash back to earth only goes to highlight how much Judy has grown in confidence over the intervening time. She doesn't need him.

Dwayne

Doralee's solid-as-a-rock husband. Stage age: 30-35

Loves his wife to bits and would never hurt her in any way. A 'man's-man' but in all the right ways. Not a huge number of lines, but must have the skill and stage presence to deliver them on equal terms with Doralee, otherwise, he'll just fade into forgettable wallpaper.

Must be played with a Southern accent. That's not an option – but please, no **slow** draws.

Missy

Hart's wife. Long-suffering? If so, she allows herself to be. Stage age: around 40 or younger

Missy is no idiot. Happy to turn a blind-eye to her husband's behaviour as long as she has a wad of cash in her purse and checking-accounts at the best stores – and she intends to keep it that way. There is nothing in the lib that tells us that outright, but it's how I see her. She mustn't 'out glam' Doralee, but she will in no way be dowdy.

Read the audition piece carefully, with the above in mind. A small, but stand-out, cameo role.



Josh

Violet's teenage son. If no-one fits the bill, Josh will become Jess(ica). Stage age: 17-19

Although in some ways a typical teenager, he / she is pretty relaxed and comfortable in their skin.

As with all the other smaller roles, this part must be played with conviction and certainty, otherwise it will undermine rather than underpin the role 'above' it.

Tinsworthy

The CEO / MD of 'Consolidated.' Stage age: Older than everyone else.

This man didn't rise to Board-level by chance. Extremely sharp suited, sharp witted and astute. The lib has him dressed like 'The Man From Del Monte' (white suit and hat) which is only bearable if the acting ability can carry it off. He sees through Hart far more quickly than the lib suggests. That needs to be conveyed by his tone of voice, emphases, etc.

This is the last role to surface in the show, but a very important one. It has to be delivered with complete authority. It's a verbal summary of everything that's gone before but, if it's weak, will undermine the ending which will, metaphorically, just dribble down the plug-hole. No pressure!

An outstanding cameo opportunity. Be prepared for one, long audition piece!

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There are other named roles that I don't intend auditioning: Kathy, Maria, Margaret, Bob, Doctor, Candy Stripper (volunteer nurse) and Detective. Please trust me to assign these roles as I see fit.

Mark



"9 To 5" Lib Auditions

Don't overlook that some of these sections include Vocal audition pieces

Audition Piece 1

**VIOLET and
JUDY**

Act 1, Sc2	From	P7	(Violet)	"Good Lord. <i>What is that?</i> "
	To	P9	(Violet)	"Me!"

Audition Piece 2

**HART, DORALEE and
MISSY**

Act 1, Sc3	From	P17	(Doralee)	(Violet's lines will be read-in) "Should we get back to that dictation, sir?" (Etc)
	To	P18	(Hart)	"To all regional managers, from Franklin Hart Jnr..."

HART then continue straight into song; ***Here For You***

	From	P20	(Doralee)	"Were you saying something to me?"
	To	P21	(Missy)	"Somebody needs to switch to Sanka..." (Etc.)

HART then sings the remainder of the song

Audition Piece 3

VIOLET and JOE

Act 1, Sc4	From	P24	(Joe)	"Have you had a chance to take care of the Ajax file?"
	To	P25	(Violet)	"Just do it. That would be a great slogan for something."



Audition Piece 4

JUDY & DICK - VIOLET & JOSH - DORALEE & DWAYNE (Straight through, back-to-back)

Act 1, Sc5 From P28 (Dick) "Hey, Babe."
To P30 (Dwayne) "Course I would; you're my girl..." (Etc)

Audition Piece 5

HART, VIOLET, DORALEE and ROZ

Act 1, Sc7 From P37 (Hart) "To Bob!"
To P39 (Roz) "Oh Mr Hart. If you only knew..."

ROZ continues straight into song; *Heart To Hart*

Audition Piece 6

JUDY, DORALEE, VIOLET, ROZ & HART

Act 1 Sc11 From P60 (Judy) "Gosh, last night was so much fun"
To P63 (Roz) "I'm his girl!"

Audition Piece 7

VIOLET & JOE

Act 2, Sc4 From P97 (Joe) "What's going on?"
To P98 (Joe) "I know. But isn't it time you found..." (Etc)

JOE then straight into **Let Love Grow**



Audition Piece 8

JUDY & DICK

Act 2, Sc5 From P101 (Judy) "Ok, then. Nighty night. Dick what are you doing here?"
To P103 (Judy) "Don't tell me what I can do, Dick..." (Etc)

JUDY then straight into the extract from **Get Out & Stay Out**

Audition Piece 9

TINSWORTHY & MANY OTHERS!

Act 2, Sc7 From P109 (Hart) "Mr Tinsworthy, sir. To what do we owe the pleasure?"
To P114 (Tins) "Congratulations. To all three of you..." (Etc)

**Please note that this Aud section is to assess TINSWORTHY only - not the other prins.
Unless you're auditioning for Tinsworthy, just familiarise yourself with the scene - don't
waste your time learning it
all.**



“9 to 5” Vocal Audition Pieces

CHORUS

- **9 to 5** (Whatever section(s) Anton determines are most appropriate)

This will be in small groups of 3 or 4. However, if you're going for **Dwayne**, or want to flag-up your interest in a role that has no lib audition, then make it known to Anton or Mark and you'll be asked to sing a small extract on your own. Don't stress over any of this; Anton just needs to get an idea of your natural range and where best to use your singing voice. For example, it's likely that a few Altos will be required to support the Tenors in some numbers.

VIOLET

- **Potion Notion** (Bar 32 to end)
- **One of the Boys** (Bars 8 to 24)

NB: You may also be asked to sing-in your part in **“Let Love Grow”**

JUDY

- **Dance of Death**
- **Get Out & Stay Out** (Bar 89 to end)

DORALEE

- **Backwoods Barbie**
- **I Just Might** (Bars 78 – 113)

HART

- **Here For You**

ROZ

- **Heart to Hart**

JOE

- **Let Love Grow**

(Be prepared to sing it right through without Violet, but also with her – if required)



9 to 5 Audition Form

(12th – 16th March 2019, Wilde Theatre)

**To audition you must be a paid member of CMP (£10)*

Name: _____

Email: _____

Mobile: _____

I wish to audition for: _____

I would be happy to be considered for: _____

I would consider an alternative role to the above (Please delete as appropriate) Yes / No

I would be happy to be considered for Chorus (Please delete as appropriate) Yes / No

If required there may be some additional rehearsals which will be announced in due course.

Please put an 'X' across any dates you will be unable to make

OCT						
M	T	W	T	F	S	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

NOV						
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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

DEC						
M	T	W	T	F	S	S
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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

- Auditions
- Rehearsals
- Sundays
- Show Week

JAN						
M	T	W	T	F	S	S
31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

FEB						
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11	12	13	14	15	16	17
18	19	20	21	22	23	24
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MAR						
M	T	W	T	F	S	S
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4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Questions / Queries

Mark Conolly: 07751258852

Anton Gwilt: 07713 244986

Amy Williams: 07985639995

Please return this form to Mark Conolly by Monday 1st October
 (Hard copy or email: mark.conolly123@gmail.com)