

PARKVIEW FINE ARTS DEPARTMENT PRESENTS:



Before the age of the “Me too” movement and sexual harassment training, it was a ‘Man’s World’ and the professional workplace was far from perfect for hard working women trying to get ahead – especially when their boss was a sexist, egotistical, lying, hypocritical bigot. In the world of 9 to 5, it takes a little more than hard work for the over looked women of Consolidated to perform at full potential. When Violet, Judy, and Doralee “accidentally” take their boss hostages, comedy and mayhem ensue and the character’s lives are forever changed.

Visit www.ParkviewTheatre.com for complete audition material including: audition song cuts, script, dance audition choreography video, online character monologues, and more!

Character Breakdown (& Audition Songs)

PRIMARY CHARACTERS:

VIOLET NEWSTEAD

Violet Newstead is a smart, efficient, widowed mother of a teenage son who is constantly being passed up for promotion in the boys’-club world of climbing the corporate ladder. She runs the office from her desk while her boss takes the credit. She is frustrated with her position, but not bitter. Comedic role – witty and sharp. Low Voice.

JUDY BERNLY

Judy Bernly is a meek housewife with her first foray into the working world when her husband runs off with his secretary. Judy changes throughout the play into a force to be reckoned with, taking control of herself and her life. Comedic role – confusion. Medium-high voice.

DORALEE RHODES

Doralee Rhodes is a sexy, country gal who is the secretary for the boss, Franklin Hart. She is misunderstood at the beginning of the play due to rumors about an affair with the boss, but comes to be a strong cog in the machine that destroys Hart. Country singing. Comedy is sharp and no-nonsense. High-Voice.

ROZ KEITH

Roz Keith is the office busy-body. She is in love with Mr. Hart, and does everything she can to undermine the rest of the office to earn his affections. Over the top comedic role. Low Voice.

FRANKLIN HART

Franklin Hart is a pompous jerk of a boss. If he weren’t the boss, he would have no friends at all. Was trained by Violet, and then promoted ahead of her, so there is no love lost between them. Spends his time trying to seduce Doralee. Smarmy. Sexist, Egotistical, Lying, Hypocritical, Bigot. Baritone.

JOE

Charming, attractive accountant who is interested in Violet. Tenor. Doubles in the Men’s Ensemble.

SECONDARY CHARACTERS

KATHY

Office Gossip. Doubles in the Women's Ensemble.
Doubles as a new employee at the end of the show.

DWAYNE RHODES

Doralee's husband. Country. Doubles in the Men's Ensemble.

MARGARET

Office lush. Doubles in the Women's Ensemble.

MISSY HART

Hart's Wife. Fluttery and Ditz. Doubles in the Women's Ensemble.

JOSH NEWSTEAD

Violet's teenage son. Must look young enough to pass as a teenager, but old enough to double in the Men's Ensemble.

DICK BERNLY

Judy's sleazy ex-husband. Also doubles as the detective.

BOB ENRIGHT

Franklin Hart's Yes-Man. Also trained by Violet and promoted over her. Also doubles as the cop.

MARIA

Young and vibrant secretary. Gets fired by Hart wrongfully. Doubles in the Women's Ensemble. Also doubles as the Candy Striper.

RUSSELL TINSWORTH

Chairman of the Board of the company. Colonel Sanders type.

Choruses:

Office employees, police officers, hospital employees, etc.



Audition Dates

PRE-AUDITIONS

Friday, January 17th - 4:10 - 6:10 (Learn how to perform the audition choreography and all the details!)

AUDITIONS

Wednesday and Thursday, January 22 – 23 - 4:10 to completion (Show us what you've got! Audition for either principal character or chorus.)

CALL BACKS

- Friday, January 24th 4:10 to completion

How to Audition

Everyone:

1. Read the included contract carefully with a parent or guardian. Sign and bring with you on the day of auditions.
2. Look at the rehearsal Calendar carefully. List any SPECIFIC conflicts dates you wish to be honored as excused absences.
IMPORTANT: The number of conflicts listed can impact casting eligibility.

Principal Character Audition (Option 1)

1. Dance Audition- learn dance choreography
2. Acting Audition – Learn monologue. Choose a specific character monologue, if one is not available for the character you wish to audition, select a general monologue.
3. Vocal Audition – Learn song provided for your character at www.ParkviewTheatre.com . If the character you are auditioning for does not have a song, learn *My Country 'Tis of Thee* to sing in chorus audition groups.

Chorus Audition (Option 2)

1. Dance Audition – learn dance choreography
2. Vocal Audition – If you do not choose to audition for a specific character role, you should be prepared to sing "My Country 'Tis of Thee" in groups as well as perform the general choreography in groups.

Diversity:

Remember that race plays NO role in our casting decisions. Don't let it limit your choices. Go for the part that you feel you could best play.

The cast list will be posted at www.ParkviewTheatre.com by the evening of Saturday, January 25th

Monologues

If you want to audition for a specific character, learn one of the following monologues. *Pay close attention to character descriptions as you develop your character.*

VIOLET: This place was hell until we fixed it. We all do the work of keeping this running around here as best we can, Mister Tinsworthy, not him. He plays golf and drinks scotch and takes the credit. And why? Cause he's "The Guy." – See, we're not The Guy. We're just the "Little Guy." The little guy doesn't play golf . . . he plays catch up. The little guy is late picking the kids up from school cause of work – and late getting to work cause of kids. The little guy cooks and coaches' ball and balances budgets and squeezes a dollar as far as it can go, and works her but off, and if that doesn't qualify her to be heard and seen and respected well WHAT DOES??

JUDY: [Meeting Violet on her first day of the job] Judy Bernly. Nice to meet you. This is quite a big day for me. 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 sare trivia when I'm nervous. I've never really had a job in an office. You're not going to tell them are you? (Starting to get upset) I'm sorry, but wasn't sure where on my resumé 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 Mini." With an "I"!

DORALEE: You've been telling everyone I'm sleeping with you! That explains why everyone's been treating me like some dime store floozy! And you love it, don't you? It gives you some sort of cheap thrill, like knocking overs and picking up papers. I've put up with your grabbing and chasing me around the desk because I need this job, but this is the last straw! I've got a gun out there in my purse and up to now, I've been forgiving and forgetting cause that's the way I was brought up but I swear, if you say another word about me, I'll get that gun of mine.

ROZ: [Reads] "Memo to Rosalind Keith. Company expansion, blah, blah, blah, . . . You are hereby assigned to attend the Lester Language Immersion center in Denver, Colorado and so on and so . . . effective immediately." Signed Franklin Heart. I can't be away from him I mean here – for an entire month! I need to see Mr. Heart immediately! Effective immediately? Why would he do this without discussing it with me?

CREATE YOUR OWN SECRETARY: I hate my typewriter. This morning the self-correcting tape broke. I had to go back to the Stone Ages and use White Out. I hear they're coming out with a new typewriter next year with triple pitch electronic keyboards and . . . wait for it . . . automatic right-margin justification!

HART: (*To Judy on her first day . . . gets her name wrong*) Let me tell you my philosophy of business, Julie. In a word: Teamwork. Everyone pulling together. It's a shame, and I have always said this, that you girls don't have experience growing up 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 [See's Violet's look of disgust] . . . Violet! I'm trying to explain to Jody here how we're all a team and right away you're not there for the handoff!

JOE: You actually kidnapped Hart? [*Idea*] I have access to every financial account in this company. I bet I could help you find more evidence before Mrs. Hart comes back next week. See what happens when you actually talk to me, Violet? [~~VIOLET: You're the best.~~] [*Joe to himself*] I'm the best. Okay, move fast Joe. Violet, have dinner with me. No time to think about it, say yes! [~~VIOLET: I think you're a great guy. --~~] No, no, no, not the "great guy" speech. Give me one good reason why you won't go out with me. And not some bull about age. C'mon Violet, it's not like I'm not in my thirties.

TINSWORTHY: [To Violet] Hostage? Garage door opener? Little lady, you are one hell of a joker. [To Mr. Hart] I'm impressed by everything that's gone on here in the last few weeks. Frank, I'm promoting you all the way to the top! The Bolivian operation is just beginning to take off. I could use a man like you. Better get packing, Frank. I've got inside info there may be a military coup down there and you know how that can impede travel. [To the women] Congratulations to all three of you. Don't worry about Hart, he won't get in your hair again for a long, long time. (Wink) Carry on.

Tentative Rehearsal Schedule

While not all actors will be required to be at all rehearsals, it is your responsibility to mark your availability NOW. **Conflicts can impact your eligibility for casting. No conflicts will be honored the last two weeks of rehearsal (tech week).**

The cast list will be posted at www.ParkviewTheatre.com by the afternoon of Sunday, January 26th.

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| Auditions |
| Wednesday, Jan. 22 4:10 to end |
| Thursday, Jan. 23 4:10 to end |
| Friday, Jan. 24 4:10 to end-Callbacks |
| Week 1 |
| Monday, Jan. 27 (4:10 – 6:40) |
| Tuesday, Jan. 28 (4:10 – 6:40) |
| Wednesday, Jan. 29 (4:10 – 6:40) |
| Thursday, Jan. 30 (4:10 – 6:40) |
| Friday, Jan. 31 (4:10 – 6:40) |
| Week 2 |
| Monday, Feb. 3 (4:10 – 6:40) |
| Tuesday, Feb. 4 (4:10 – 6:40) |
| Wednesday, Feb. 5 (4:10 – 6:40) |
| Thursday, Feb. 6 (4:10 – 6:40) |
| Friday, Feb. 7 (4:10 – 6:40) (All State Choir Aud) |
| Week 3 |
| Monday, Feb. 10 (4:10 – 6:40) |
| Tuesday, Feb. 11 (4:10 – 6:40) |
| Wednesday, Feb. 12 (4:10 – 6:40) |
| Thursday, Feb. 13 (4:10 – 6:40) AR Thespian Fest |
| Friday, Feb. 14 (4:10 – 6:40) AR Thespian Fest |
| Week 4 |
| Monday, Feb. 17 (4:10 – 6:40) |
| Tuesday, Feb. 18 (4:10 – 6:40) |
| Wednesday, Feb. 19 (4:10 – 6:40) |
| Thursday, Feb. 20 (4:10 – 6:40) PM Parent Confs. |
| *Friday, Feb. 21 (4:10 – 6:40) AM Parent Confs. |
| Week 5 |
| *Monday, Feb. 24 (4:10 – 6:40) PD Day |
| Tuesday, Feb. 25 (4:10 – 6:40) |
| Wednesday, Feb. 26 (4:10 – 6:40) |
| Thursday, Feb. 27 (4:10 – 6:40) |
| Friday, Feb. 28 (4:10 – 6:40) |
| Week 6 |
| Monday, March. 2 (4:10 – 6:40) |
| Tuesday, March. 3 (4:10 – 6:40) UALR Choir Concert |
| Wednesday, March. 4 (4:10 – 6:40) |
| Thursday, March. 5 (4:10 – 6:40) |

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| Friday, March 6 (4:10 – 6:40) SWACDA Choir |
| Week 8 |
| Monday, March. 9 (4:10 – 6:40) |
| Tuesday, March. 10 (4:10 – 6:40) |
| Wednesday, March. 11 (4:10 – 6:40) |
| Thursday, March. 12 (4:10 – 6:40) CPA? or |
| Friday, March 13 (4:10 – 6:40) CPA? |
| Week 9 |
| Monday, March 16 (4:30 – 6:40) |
| Tuesday, March 17 (4:30 – 6:40) |
| Wednesday, March 18 (4:30 – 6:40) |
| Thursday, March 19 (4:30 – 6:40) |
| Friday, March 20 (4:30 – 6:40) |
| SPRING BREAK! |
| NO REHEARSAL March 22-28 |
| Week 10 |
| Monday, March 30 (4:30 – 6:40) |
| Tuesday, March 31 (4:30 – 6:40) |
| Wednesday, April 1 (4:30 – 6:40) Senior Banquet |
| Thursday, April 2 (4:30 – 6:40) |
| Tech Week 1 |
| Friday, April 3 (4:30 – 10:00) |
| Tech Week 2 |
| Monday, April 6 (4:30 – 9:00) |
| Tuesday, April 7 (4:30 – 9:00) |
| Wednesday, April 8 (4:30 – 9:00) |
| Thursday, April 9 (4:30 – 9:00) |
| Friday, April 10 (4:30 – 9:00) Senior Prom |
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| Tech Week 2 |
| Monday, April 13 (4:30 – 9:00) |
| Tuesday, April 14 (4:30 – 9:00) |
| Wednesday, April 15 (4:30 – 9:00) |
| Thursday, April 16 (4:30 – 9:00) |
| 9 to 5 The Musical Show Times! |
| Friday, April 17th (Three Show DAY!) |
| Saturday, April 18th 7:30 Show Time (Call time TBA) |
| Sunday, April 19th 3:00 Show Time (Call time TBA) |

9 to 5 The Musical

Information & Contract (READ CAREFULLY)

I. GENERAL: The Parkview Fine Arts Department will present **9 to 5 The Musical** on April 17 – 19. It will be an exciting yet demanding experience for all. Because of this, the following should be read carefully, signed by BOTH the parent/guardian and the student, and returned to Mr. Sutterfield on *the day you audition*. The audition form containing ALL SCHEDULE CONFLICTS (on the back) must also be completed at this time or you will *not be considered for the cast*.

II. AUDITIONS: Auditions are open to all Parkview students meeting grade and conduct standards. NOTE: Students who have failed to fulfill previous musical contracts (i.e. dropping out or being removed from the cast) will not be considered for this year's musical. **Pre-auditions** will be held after school from 4:10 – 6:10 on Friday, January 17th. Auditions will be held after school from 4:10 – 7:10* (end time is dependent on how many students audition) on Wednesday, January 22 and Thursday, January 23 with callbacks on Wednesday, January 25. All students will be expected to sing, dance and act. The play is cast by a committee of teachers from Drama, Dance, and Music. Students are judged not only by their talents, but also dependability, attitude, and cooperation, which may have been observed through classroom activity or previous performance situations. **THIS SHOW IS TREATED AS A PROFESSIONAL EXPERIENCE THROUGHOUT THE PRODUCTION, THEREFORE THE COMMITTEE'S CASTING DECISIONS ARE FINAL AND ARE NOT TO BE CHALLENGED OR QUESTIONED.**

III. REHEARSALS: Rehearsals will begin on January 27RD and go through the final performance on Sunday, April 19. Normally, rehearsals will be held Monday through Friday after school until 6:40. The last two weeks, rehearsals will be extended until 9:00 (on Friday, rehearsal could extend to 10:00 p.m.). There may also be some vocal rehearsals during Zero Hour. Students will be required to attend rehearsal *only* when their scenes are scheduled. It is the responsibility of the individual student to keep up with his/her schedule. **ABSENCES:** Students should indicate all unavoidable after school conflicts Monday through Friday from Jan. 27th through April 2nd. These conflicts should include work schedules, other rehearsals, practices, performances, competitions, college visits, family and social outings, etc. ONLY specific days, dates, and times will be honored. Open-ended conflicts *will not* be honored. **ANY** absences that occur that are not indicated on your form at the time of the auditions will be unexcused. **Absences due to illness will be recorded as unexcused. Cast members who receive three (3) unexcused absences will be removed from the show.** STUDENTS MAY HAVE NO MORE THAN TWO EXCUSED/UNEXCUSED ABSENCES FOR A SINGLE SCENE. Exceptions to these rules will only be made in rare and significant circumstances under the assessment of the Musical committee. **NOTE: There are no excused/unexcused absences of any kind for rehearsals from April 3rd through performances.** Students who are removed from this year's show will not be allowed to audition next year. **NOTE: Rehearsals and auditions are closed. Only participants may attend.** Parents should call and schedule conference time outside of rehearsals if needed.

IV. OTHER RESPONSIBILITIES: Students will be required to provide their own shoes and some of their costume and/or a costume fee (not exceeding \$30). Many of the costumes need to be made. Parkview will provide fabrics and notions, but cast members will need to find seamstresses who will be awarded complementary tickets. Students may **NOT** keep costumes if the fabric and notions were provided by Parkview.

V. CONDUCT: Rehearsals can be fun, creative experiences; however, time is valuable and so are relationships. A cast member may be removed from the cast due to the lack of cooperation/respect from others, more than three unexcused absences, or by drastically altering his/her physical appearance before the show.

VI. PARENTAL COMMITMENT: As always, we appreciate parental support for getting students to and from rehearsals on time. **No school district transportation will be provided.** In addition, we need your talents for the production itself. Please place a check by the committee/committees on which you are willing to serve. SEWING is our greatest need.

_____ Sewing _____ Cast Party _____ Publicity/promotions _____ Set Construction

Please sign and return this form when you audition to indicate understanding and acceptance of the above information. For more information, contact Mr. Sutterfield at 447-2369.

Parent/Guardian's Signature

Student's Signature



Audition Form

BE SURE TO COMPLETE THIS ENTIRE FORM ALONG WITH SIGNATURES ON THE REVERSE SIDE AND RETURN IT WHEN YOU AUDITION.

NOTE: No bus transportation will be provided this year.

NAME _____ GRADE _____ HEIGHT _____

GENDER _____ PERSONAL PHONE _____ PARENT PHONE _____

CITY OF RESIDENCE _____ EMAIL _____

PANTS SIZE _____ DRESS SIZE _____ BLOUSE / SHIRT SIZE _____

MAGNET AREA _____ STUDENT ID _____

List previous performance experience beginning with Parkview Musicals:

Have you had voice lessons/training? _____ Months/years of training? _____

Have you had dance lessons/training? _____ Months/years of training? _____ Tap _____ Jazz _____

REHEARSAL CONFLICT CALENDAR DATES:

- List all afterschool conflicts from Jan. 27 – April 2. Some school conflicts can be found at www.ParkviewTheatre.com.
Remember: The number of conflicts can impact casting decisions, so be selective about what you are willing to miss.
- You must list **specific** dates and times or your conflicts *will not be honored*. For example, do not simply write down “I’m in Choir” or “Every Tuesday.” Remember that the specific conflicts you list will be the only excused absences.
- *The number of conflicts can impact casting eligibility.*

NOTE: NO CONFLICTS WILL BE HONORED April 3rd THROUGH THE END OF THE PRODUCTION. You may not add to your list once the show is cast.

List specific roles you would like to play. (You must be willing to accept any part you list.)