INFO SHEET – *9 to 5: The Musical*

Dolly Parton and Patricia Resnick
Clarence Brown Theatre Company
Directed by Terry Alford, Chreo by Casey Sams, MD Casey Maxwell

BREAKDOWNS & SCRIPT INFORMATION

- Continue reading this document to review the Casting Breakdown and a Violence, Intimacy, & Special Activity Breakdown for this production.

- The Casting Breakdown (see below) offers information about available roles; basic information about each character; and how the identities of actors and those of characters will interact in this world. The Violence, Intimacy, & Special Activity Breakdown (see below) includes a list of moments in the play that you may wish to be aware of when auditioning.

DIALECT

- NA

FOR THE FIRST ROUND OF AUDITIONS

- Singing: Prepare 16-32 bars of an up-tempo country, pop or musical theatre song in the style of the show. Please bring sheet music. An accompanist will be provided.

- Dancing: You will learn a short dance routine. Please wear or bring "dance-friendly" attire. Jazz or character shoes are recommended.

- We will do the singing auditions first. The dance audition will follow Readings and additional singing will be held at Callbacks.

FOR CALLBACKS

- Read the play by this point. Wear comfortable clothing/shoes to all callback sessions.

- You will be assigned a role or roles for individual sessions and given sides to prepare to read with other actors. (Or with a reader). The director will likely work with you on your side, and you will read it more than once.

- Cast lists will be posted on CBT audition site within two weeks of the final callback. All auditioners will receive email notification when lists are available to view.

UNDERSTUDY CASTING/ASSIGNMENTS

- We will seek to cast swings and internal understudies.

- There will be special understudy rehearsals with expected at-home preparation. There will not be guaranteed performances for understudies. Understudies must be on-call for all performances.

CASTING BREAKDOWN

- Though breakdowns offer important insights into the characters and content of the script, it is highly recommended that you read the play in its entirety before your first audition. Scripts are available to borrow in hard copy from the Theatre Department Office (McClung 206).

A NOTE ABOUT IDENTITIES AND CASTING

All roles are open to actors of any ethnicity, gender identity/expression, and disability/ability. While characters will be portrayed as described in the breakdown below, these descriptions do not limit who may be 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. Attractive, strong, ambitious.

Gender: female
Age: 40 to 50
Vocal range top: D5
Vocal range bottom: F3

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.

Gender: female
Age: 20 to 30
Vocal range top: E5
Vocal range bottom: G3

Judy

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

Gender: female
Age: 20 to 35
Vocal range top: F5
Vocal range bottom: Ab3

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.

Gender: male
Age: 40 to 50
Vocal range top: Gb4
Vocal range bottom: C3

Roz Keith

The attentive office gossip queen and snitch. She has unrequited love for Mr. Hart and will do anything she can to win his approval.

Gender: female
Age: 28 to 45
Vocal range top: C5
Vocal range bottom: G3

Joe

A handsome, young office accountant. Genuine and nice, and smitten with Violet.

Gender: male
Age: 25 to 35
Vocal range top: G4
Vocal range bottom: B2

Dwayne

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

Gender: male

Age: 20 to 30

Vocal range top: G4

Vocal range bottom: E2

Josh

Violet's awkward teenage son.

Gender: male

Age: 15 to 18

Missy

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

Gender: female

Age: 20 to 35

Maria

A young and vibrant secretary in Hart's office.

Gender: female

Age: 20 to 30

Vocal range top: D5

Vocal range bottom: F4

Dick

Judy's soon-to-be ex-husband. An average guy, he is sporting a little less hair and a little more paunch than he did ten years ago.

Gender: male

Age: 35 to 45

Kathy

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

Gender: female

Age: 20 to 40

Vocal range top: D5

Vocal range bottom: G4

Margaret

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

Gender: female

Age: 20-40

Tinsworthy

Franklin Hart's boss and Chariman of the Board. A good man, who may be wiser to Hart's ways than he lets on.

Gender: male

Age: 50+

Ensemble

Office employees, police officers, hospital employees.

VIOLENCE, INTIMACY, & SPECIAL ACTIVITY

9 to 5: The Musical is a spirited comedy about three women who challenge workplace inequality, confront an abusive boss, and discover the power of friendship and collective action.

Set in the late 1970s, the musical uses humor, satire, and exaggerated fantasy to explore issues of sexism, sexual harassment, gender discrimination, and the abuse of power in the workplace.

The production contains sexual innuendo, suggestive language and behavior, unwanted romantic and sexual advances, references to infidelity, and situations involving workplace harassment. The story also includes alcohol and drug use, kidnapping, physical restraint, threatened violence, and the use of a firearm.

Our production is committed to a safe, respectful, and professional creative environment. All moments of theatrical intimacy, physical comedy, and staged violence will be strictly choreographed. Content will be built collaboratively using "boundaries and consent" frameworks, ensuring that choreography remains consistent, repeatable, and comfortable for all performers. No performer will be asked to compromise their personal boundaries.

Content Warnings & Heavy Themes

- ***Sexual Harassment:*** *The core conflict involves an abusive corporate culture. Characters experience intense verbal sexual harassment, power dynamics, gaslighting, and non-consensual physical advances.*
- ***Substance Use:*** *Characters engage in the recreational smoking of marijuana and consumption of alcohol during a comedic fantasy sequence.*
- ***Staged Violence:*** *Subduing, binding (tying up), and holding a character hostage using telephone cords and wires; comedic use of a firearm.*

Physical Intimacy and Staging Requirements
The following identifies anticipated physical intimacy, choreographed contact, and other physical performance requirements associated with specific roles. Exact staging will be determined during the rehearsal process.

Franklin Hart, Jr. — Sexual Harassment and Physical Restraint
Hart is an aggressive, entitled, and misogynistic employer whose behavior includes sexual harassment and abuse of authority. The role requires portraying unwanted sexual advances and participating in choreographed physical interactions, potentially including chasing, grabbing, attempted embraces, and lap-sitting comedy.

The character is also physically restrained as part of the plot. Staging may involve being bound to a chair and suspended or tethered using theatrical rigging. All restraint, suspension, and physical contact will be developed through appropriate choreography and safety procedures.

Doralee Rhodes and Franklin Hart, Jr. — Unwanted Sexual Advances
Their interactions include choreographed depictions of workplace sexual harassment. Hart pursues Doralee, attempts to embrace or grab her, and makes unwanted physical advances. Doralee forcefully rejects these advances.

A fantasy sequence reverses their power dynamic and may involve Doralee lassoing, restraining, and subduing Hart.

These actions will be carefully choreographed with established physical boundaries.

Roz Keith and Franklin Hart, Jr. — Sexualized Physical Comedy
Roz's infatuation with Hart is expressed through exaggerated romantic and sexual behavior. Her musical number, "Heart to Hart," includes highly physical comedy and suggestive movement involving Hart's desk, clothing, and personal belongings, portraying intense sexual arousal and devotion.

Depending on staging, interactions may include Roz making exaggerated physical advances toward an indifferent or uncomfortable Hart.

Violet Newstead and Joe — Consensual Romantic Intimacy
Violet and Joe develop a romantic relationship involving flirtation and mutual attraction. Their interactions may include close physical proximity, hand-holding, slow dancing, embracing, and a staged romantic kiss.

All intimate contact will be discussed and choreographed in advance.

Judy Bernly and Dick Bernly — Marital Conflict
Judy's interactions with her estranged husband involve emotional confrontation and the aftermath of infidelity.

Depending on staging, their scenes may include tense physical proximity, holding or grasping hands or arms, and physical gestures associated with confrontation and rejection.

Ensemble and Featured Couples — Dance, Partnering, and Physical Comedy
Ensemble members may participate in fast-paced physical comedy, stylized movement, and partnered choreography.

Certain musical sequences, including "Dance O' My Dreams," may involve ballroom dancing, close physical contact, partnering, lifts, embracing, and staged kissing between couples.
All partnered movement and intimate physical contact will be established through appropriate rehearsal and choreography.

Thank you for reading this info sheet!
If you still have questions, please visit CBT audition site [LINK]
or email cbt_auditions@utk.edu.