



AUDITION PACKET

Audition Dates:

June 29 @ 7:00pm

June 30 @ 7:00pm

July 1 @ 7:00pm [callbacks if needed]

Performance Dates:

September 11, 12, 17, 18, 19, 25, 26 @ 7:30pm

September 13, 19, 20 @ 2:00pm



Synopsis

9 to 5, with music and lyrics by Dolly Parton and book by Patricia Resnick, is based on the seminal 1980 hit movie. Set in the late 1970s, this hilarious story of friendship and revenge in the Rolodex era is outrageous, thought-provoking and even a little romantic.

Pushed to the boiling point, three female coworkers concoct a plan to get even with the sexist, egotistical, lying, hypocritical bigot they call their boss. In a hilarious turn of events, Violet, Judy and Doralee live out their wildest fantasy – giving their boss the boot! While Hart remains "otherwise engaged," the women give their workplace a dream makeover, taking control of the company that had always kept them down. Hey, a girl can scheme, can't she?

A Note About This Production

I am so thrilled to be directing 9 to 5. Honestly, I don't have many memories of pop culture that don't somehow involve Dolly Parton. I look forward to auditions...here is how I see 9 to 5...

9 to 5 the musical tells a story less about spectacle and more about survival, dignity, and the quiet courage it takes to demand something better. The show may be outrageous, funny, and wildly entertaining, but underneath the comedy is a story grounded in truth. This production celebrates the resilience, friendship, and determination of women navigating a workplace culture that too often underestimated them. Quite simply, the comedy works best when the stakes are real.

Let's have some fun!! – Michelle Perez Dungjen, Director

Production Leadership Team

Michelle Perez Dungjen, Director
Katelyn Wilson, Assistant Director
Carol Purcell, Music Director
Terésa Hirt Jones, Vocal Director
Anna Beard, Choreographer
Jerry Morse, Stage Manager
Betsie Hammerberg, Costume Designer
Bill Fishburn, Lighting Designer

What to Prepare for Auditions

Auditions will be held in the lower level of Old Town Playhouse (148 E. Eighth Street, Traverse City, MI 49684). Auditions will consist of singing, dialogue ([sides linked here](#) and possible cold reads), and choreography.

Linked here are suggested excerpts to sing for your audition. We will hold a short review session for these cuts right before auditions. You are welcome to bring a prepared excerpt of your choice that is no more than one minute. If you prepare something on your own, please make sure it shows what you can do in the style appropriate to this production. We'd love to hear your Mozart aria, but it doesn't tell us where your voice might fit into THIS cast. An accompanist will be provided, so bring your sheet music with you. The accompanist will already have the music for our suggested cuts. We prefer that you do not sing a capella/ without accompaniment.

Please wear comfortable clothes and shoes to move and dance in for auditions and callbacks.

Feel free to bring a water bottle. We ask that you silence your cell phone prior to auditions / callbacks.

Character Descriptions

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. Witty, attractive, strong, ambitious. Alto (F3-D5)

JUDY BERNLY is a meek housewife with her first foray into the working world when her husband runs off with his secretary. A bit insecure, determined, and hopeful—Judy changes throughout the play into a force to be reckoned with. Mezzo-soprano (Ab3-F5).

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. character will have Soprano with high specific costume belt (G3-E5)

ROZ KEITH is the office busy-body, is not-so-secretly 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. Alto (C5-G3)

FRANKLIN HART is a pompous jerk of a boss. If he weren't the boss, he would have no friends at all. Smarmy. Sexist, Egotistical, Lying, Hypocritical, Bigot. Baritone (Gb4-C3)

JOE Charming, attractive accountant who is interested in Violet. Doubles in the Men's Ensemble. Tenor (G4-B2)

DWAYNE RHODES Doralee's supportive husband. Country. Doubles in the Men's Ensemble. Tenor (G4-E2)

DICK BERNLY 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.

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

KATHY Office Gossip. Doubles in the Women's Ensemble.

MARGARET Office lush. Doubles in the Women's Ensemble.

MARIA Young and vibrant secretary. Doubles in the Women's Ensemble.

MISSY HART Hart's Wife. Fluttery and ditzy. Doubles in the Women's Ensemble.

ENSEMBLE MEMBERS Great character types and/or strong singer-actor-dancers who will fill out the rest of this wacky world as office employees, police officers, hospital employees.

Sign Up & Contact Info

Audition Sign-Up:

[Please sign up for auditions via the Old Town Playhouse website.](#)

Questions & Contact:

If you have any questions about the audition process, rehearsal schedule, or the production itself, please contact the director, Michelle Perez Dungjen at michelle.dungjen@gmail.com.

Additional Information:

Further details, including rehearsal schedules and any updates, will be communicated to cast members after auditions.

Old Town Playhouse Code of Conduct Information

The Old Town Playhouse Production Manual provides everything from contact lists to job descriptions, procedures, and everything else you need to know. [Click here to review the Production Manual before auditions.](#)

Discrimination, Harassment, and Intimidation

OTP is committed to maintaining an environment which fosters respect among all staff and volunteers. Unlawful discrimination, harassment, and intimidation undermines the integrity of our working relationships and disrupts the operation and management of OTP and our productions, events, and activities.

Accordingly, OTP will not tolerate any form of unlawful discrimination, harassment, or intimidation which is based upon a person's race, religion, disability, color, sex, sexual orientation, gender identity, age, national origin, height, weight, marital status, veteran status, or any other basis protected by applicable law.

OTP expects all of its staff and volunteers (including but not limited to cast and crew members, and members of any production management team) to conduct themselves with dignity and with respect for fellow staff, volunteers, the general public, and others. We each have the right to work and participate in an environment free from discrimination, harassment, and intimidation. Any staff members or volunteers who witness or are subjected to any form of unlawful discrimination, harassment, or intimidation should immediately report such conduct to the Artistic Director or Executive Director.

All claims of unlawful discrimination, harassment, or intimidation will be promptly investigated, and appropriate remedial action will be taken, up to and including dismissal or replacement, when warranted by the circumstances. To the extent feasible, complaints will be handled confidentially.

Concerns can be raised in good faith without fear of reprisal or retaliation. OTP prohibits retaliation against a staff member or volunteer for making a good faith complaint under this policy or assisting in a complaint investigation.

Attitude and Professionalism

Frequently, the first or only person a patron has contact with at Old Town Playhouse is a volunteer. As ambassadors for Old Town Playhouse, it is essential that volunteers are professional, accessible, and welcoming. This is true for not only patrons, but also staff and fellow volunteers.

As a cross-section of the community, we're all coming from different places and beliefs. Once together at OTP we are working toward a common goal.

With this in mind, OTP expects all volunteers to comply with the following and promote a positive OTP environment:

- Treat everyone with dignity and respect.
- Comply with all applicable laws.
- Exhibit a spirit of professionalism.
- Be prepared for rehearsals, if applicable.
- Be open to receiving supportive and constructive feedback.
- Address conflict, if any, in a respectful and professional manner.
- Work together to keep OTP a place where people can learn, grow, and have fun.