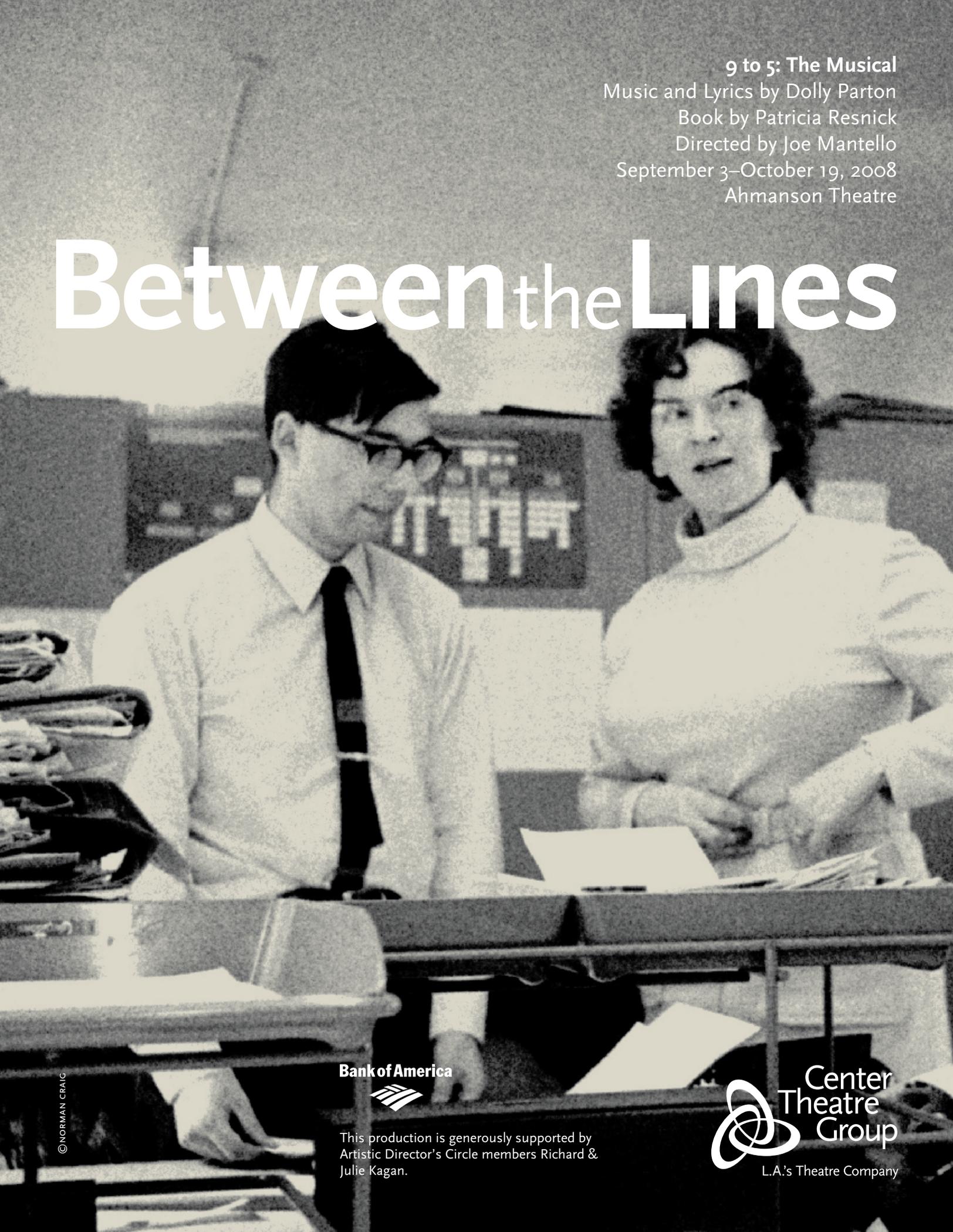


9 to 5: The Musical
Music and Lyrics by Dolly Parton
Book by Patricia Resnick
Directed by Joe Mantello
September 3–October 19, 2008
Ahmanson Theatre

Between the Lines



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Bank of America

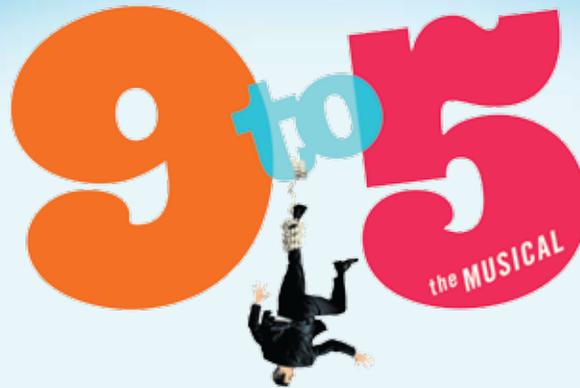


This production is generously supported by
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Kirk Douglas Theatre

601 West Temple Street
Los Angeles, CA 90012



Between the Lines continues with the world premiere of Dolly Parton's *9 to 5: The Musical*, based on the [1980 hit movie](#) of the same name, which starred Dolly Parton, Jane Fonda and Lily Tomlin. The film comedy did blockbuster business upon its original holiday release, and Dolly's infectious theme song became an anthem for office workers around the world. We're taking a look at some of the social currents that made the original *9 to 5* film possible, as well as a behind-the-scenes peek at how the creative team is recreating its world on the stage.

Between the Lines

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L TO R: Stefanie J. Block, Allison Janney and Megan Hilty in *9 to 5: The Musical*. PHOTO BY JUSTIN STEPHENS.

Cast of Characters



Violet Newstead
single mom;
secretary

ALLISON JANNEY



Judy Bernley
recent divorcée;
secretary

STEFFANIE J. BLOCK



Doralee Rhodes
happily married;
secretary

MEGAN HILTY



Franklin Hart
the boss; a
corporate executive
at Consolidated
Industries

MARK KUDISCH



Joe
from accounting;
the office hunk

ANDY KARL



Roz Keith
Hart's administrative
assistant

KATHY FITZGERALD



Margaret
the office lush

KAREN MURPHY



Kathy
the office gossip

ANN HARADA



Maria Delgado
the office innocent

IOANA ALFONSO



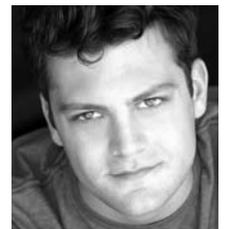
Missy Hart
the boss' wife

LISA HOWARD



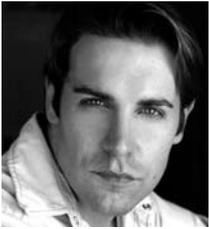
Mr. Tinsworthy
Chairman of the Board

MICHAEL X. MARTIN



Josh
Violet's son

VAN HUGHES



Dwayne
Doralee's husband

CHARLIE POLLOCK



Dick
Judy's husband,
soon to be ex

DAN COONEY



Ensemble
**TIMOTHY GEORGE
ANDERSON**



Swing
JENNIFER BALAGNA



Ensemble
JUSTIN BOHON



Ensemble
PAUL CASTREE



Ensemble
JEREMY DAVIS



Ensemble
AUTUMN GUZZARDI



Ensemble
BRENDAN KING



Ensemble
MICHAEL MINDLIN



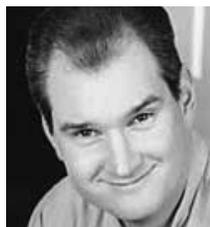
**Swing,
Dance Captain**
MARK MYERS



Ensemble
JESSICA LEA PATTY



Ensemble
TORY ROSS



Ensemble
WAYNE SCHRODER



Ensemble
**MAIA NKENGE
WILSON**



Ensemble
BRANDI WOOTEN



Tumble outta bed
 And stumble to the kitchen
 Pour myself a cup of ambition
 Yawnin', stretchin', try to come to life.

—Dolly Parton, “9 to 5”

In 1979, the modern conveniences of corporate America included electric typewriters, Rolodex cards, mimeograph machines and carbon paper. Humongous photocopy machines hummed and rattled in separate rooms down the hall. Office dress codes were strictly enforced – and sexism was as common as a mid-morning cigarette break. In the film comedy *9 to 5*, Dolly Parton, Jane Fonda and Lily Tomlin star as three secretaries who forge an unlikely bond to combat working conditions in their office. Twenty-five years later, this musical adaptation features Dolly Parton’s original hit theme song, a more recent hit and 17 brand new tunes. Judy Bernley, a recent divorcée, joins the secretarial pool at Consolidated Industries after her husband leaves her for a younger model, his own secretary. Violet Newstead, the department supervisor

and a company veteran of 15 years, is charged with training the newbie, as she has done for scores of other employees who have been promoted above her, including her boss, Franklin Hart, Jr. The office orientation includes a word of advice: don’t befriend Doralee Rhodes, a buxom, vivacious country girl suspected of sleeping with the boss. Unbeknownst to them, Doralee is actually happily devoted to her husband; Hart has been spreading rumors of a torrid affair just to brag to his associates.

When Violet is again passed over for an important promotion, she reaches her breaking point. In her anger, Violet tells Doralee that her “affair” with Hart is common knowledge. Doralee confronts Hart about his lies, threatening to gun him

“I’m not offended by dumb blonde jokes because I know that I’m not dumb. I also know I’m not blonde.”

—Dolly Parton

By the 1970s, attitudes toward women in the workplace had not evolved much past this 1955 typewriter ad.



down. Judy, meanwhile, has witnessed inequities in the office system and reaches her own breaking point. In a huff, the three women leave the office and converge at Violet’s house, where they indulge in a marijuana cigarette that Violet has received from her teenage son. With their inhibitions released, the ladies voice revenge fantasies targeting their “sexist, egotistical, lying, hypocritical bigot” of a boss. In a farcical turn of events, each woman’s fantasy comes true.

After a series of comic misunderstandings, the three women imprison Hart in his own home and effectively seize complete control of their department, aided by the ability to forge the boss’ signature. With the women’s gentler and more sensitive

influence, the hostile, oppressive workplace turns into an equitable, efficient and friendly environment. Soon Violet becomes convinced that Hart has been embezzling money from Consolidated Industries, and the women plan on using the information to blackmail him. But when Hart escapes, there’s no telling whether Violet will be able to prove his culpability, or whether their charade will prove to be their own downfall.



Bring the Popcorn

The great musicals of Broadway's golden era – *My Fair Lady*, *The Sound of Music*, *Oklahoma*, *Show Boat* and countless others – were freely adapted from popular plays, novels and memoirs. When musicals sought inspiration from Hollywood, the underlying movie served as a point of departure for the musical adaptation – which is evidenced right down to the reinvented title. Joseph L. Mankiewicz's movie *All About Eve* became the musical *Applause*, Billy Wilder's *Some Like It Hot* became *Sugar*, Wilder's *The Apartment* became *Promises, Promises* and Ingmar Bergman's *Smiles of a Summer Night* became *A Little Night Music*.

By contrast, many of Broadway's biggest hits today offer loyal recreations of movies that were already box office successes, faithful to the iconic screen moments and true to the title on the marquee. Notable examples include *Hairspray*, *Crybaby*, *The Producers*, *The Full Monty*, *Young Frankenstein*, *Legally Blonde*, *The Wedding Singer*, *Grey Gardens*, *Dirty Rotten Scoundrels*, *Chitty Chitty Bang Bang*, *Thoroughly Modern Millie* and *Mary Poppins*.

This bonanza of musicalized movies on Broadway began with the enormous success of Walt Disney's *Beauty and the Beast*

in 1994, followed by *The Lion King* in 1997. The blockbuster phenomenon installed a veritable commercial pipeline from Hollywood to Broadway. In addition to the obvious financial incentives, the trend also represents a simple cultural shift. Books don't become musicals anymore because far more people watch movies than read books. The cinema offers a ready and substantial pool of material for adaptation with instant name recognition at the box office.

Large numbers of ticket buyers also respond to a sense of familiarity and are drawn to movie titles they recognize from the multiplex. "It takes a little bit of the pressure off the audience to follow the story," says Terrence McNally, the playwright and book writer for *The Full Monty*. With the rising cost of ticket prices, audiences want more bang for their buck and a guarantee they're going to enjoy the show.

From the perspective of the creative artists involved, movies offer already-established characters that people can relate to and tightly structured storylines with moments of passion and joy that translate well into song. At the same time, much-loved movies also provide memorable cinematic moments that can't always be translated onto the stage. When Jeanine Tesori was

Talk About...

given the job of composing new songs with lyricist Dick Scanlan for *Thoroughly Modern Millie*, her first impulse was to avoid the 1967 movie. "I find the images too hard to shake," she said. "They're written in permanent ink."

Jukebox musicals, shows celebrating the works of a particular pop star, have also proliferated Broadway in recent years. Successful examples include *Jersey Boys*, featuring the life and career of The Four Seasons, *Mamma Mia!*, the ABBA musical and *Movin' Out*, all-singing, all-dancing Billy Joel. In this sense, *9 to 5* offers a two-for-one opportunity: a musical that brings to life a favorite comedy, and a musical that showcases the work of Dolly Parton.

The prevalence of popular films and pop tunes on Broadway also signals another cultural shift. Gone are the dolorous musical epics of *Evita*, *Les Misérables* and *Miss Saigon*. Nowadays, Broadway audiences want to leave the theatre with a catchy tune in their heads and an easy smile on their faces. And Broadway producers are eager to provide.

What situations or events have triggered new trends in film, TV and stage? What about these happenings caused people to create or to crave a particular style of entertainment?

.....

What Things Cost in 1979

Average New House	\$58,100.00
Average Annual Income	\$17,500.00
Average Monthly Rent	\$280.00
A Gallon of Gas	86¢
A SONY Walkman	\$200.00

.....

Coulda, Woulda, Shoulda

Everyone has thought of a snappy comeback after the fact. The French expression "l'esprit de l'escalier" (translated "the spirit of the staircase") refers to all the things you think to say when it's too late and you're on your way out.

Who is the worst boss you've ever had – summer jobs count – and what are some of the things you actually said or did – or "coulda, woulda, shoulda" did?

“I wanted to be the first woman to burn her bra, but it would have taken the fire department four days to put it out.”

—Dolly Parton



Political actions like this 1970 march in Washington, D.C., were common during the Women's Movement.

The F Word

Workin' 9 to 5
 What a way to make a livin'
 Barely gettin' by
 It's all takin' and no givin'
 They just use your mind
 And they never give you credit.
 It's enough to drive you
 Crazy if you let it!

—Dolly Parton, “9 to 5”

In the '60s and '70s, America witnessed what is known as the “second wave” of feminism, a cultural and political movement often referred to as Women's Liberation. The suffragettes of the early 20th century shouldered the “first wave,” championing women's basic right to vote. Galvanized by the writings of [Betty Friedan](#), [Germaine Greer](#) and [Gloria Steinem](#), among many others, feminists in the second wave shifted the focus from the political to the personal, targeting issues of body integrity and autonomy, such as abortion rights, reproductive rights and protection against domestic violence, sexual harassment and rape. They also advanced workplace rights including maternity leave and equal pay. The feminist movement found artistic expression through the works of artists like [Judy Chicago](#), a literary voice through novelists like [Margaret Atwood](#) and [Doris Lessing](#) and poets like [Audre Lorde](#) and [Denise Levertov](#), and political muscle with elected officials like [Patsy Takemoto Mink](#), [Shirley Chisholm](#) and [Nancy Landon Kassebaum](#).

Interestingly, feminism also infiltrated pop culture. Mainstream television programs began to offer strong women characters, if not outspoken feminist role models, by reflecting the genuine struggles of single moms with Diahann Carroll's groundbreaking depiction of an African-American nurse in *Julia* and Bonnie Franklin's divorced mother-of-two in *One Day at a Time*. Single working girls evolved from the dependable but daffy heroines offered by Marlo Thomas in *That Girl* and Mary Tyler Moore in *The Mary Tyler Moore Show* to the take-charge beauties of *Charlie's Angels* (Kate Jackson, Farrah Fawcett, Jaclyn Smith) and the über-powerful Lindsay Wagner in *The Bionic Woman*. In a more meaningful way, cinematic heroines like Sally Fields' *Norma Rae* and Jane Fonda's Bree Daniels in *Klute* offered something closer to feminist icons by taking a stand for equality and depicting the authentic conflicts inherent in the female experience. Arguably, feminism found its most powerful and infectious expression in pop music. "I Am Woman," co-written by Helen Reddy and Ray Burton, topped the *Billboard* charts in 1972 and became an enduring anthem for the women's movement.

Eight years later, Dolly Parton, the country superstar with a sweet smile, big hair and celebrated cleavage, became the unlikeliest spokesperson for the feminist cause, with her hit theme song for the movie *9 to 5*.

"Jane Fonda wanted to make a political statement about clerical workers and secretaries, and she wanted to work with Lily and Dolly," explains *9 to 5* screenwriter and librettist Patricia Resnick. "[Jane] thought political statements are more palatable using comedy. I came up with the story. We then took it to 20th Century Fox." *9 to 5* took its title from a [non-profit organization](#) founded in 1973 that sought to improve the workplace for women. Underneath the movie's comedic antics, smart, industrious women are seen to be the real power behind the throne of corporate America, albeit invisible, unrecognized and unacknowledged. That particular situation has changed a bit, Resnick allows, "but not as much as you would have thought in the 25 years since the movie came out."

Dolly Parton's catchy song became an anthem not just for female employees, but for all office workers everywhere. It received an Academy Award nomination and four Grammy Award nominations, winning the awards for "Best Country Song" and "Best Country Vocal Performance, Female." The song also holds the distinction of being one of the few *Billboard* number one hits that slipped to number two only to rise back to number one again.

Dollars and Cents

According to a 2007 study by the American Association of University Women Educational Foundation, based in Washington D.C., women working full time, one year out of college, earn 80% of what men earn, despite superior academic performance and higher grade point averages. The same study found the gap is wider 10 years out of college, at which point women only earn 69% as much as men. Research indicates that the gap persists, even accounting for such factors as the number of hours worked, occupations and parenthood. In education jobs, women earn 95% as much as their male colleagues. Among math teachers, women earn 76% as much as men.



A Cup of Ambition

They let you dream
Just to watch 'em shatter.
You're just a step
On the boss-man's ladder
But you got dreams he'll
never take away.

—Dolly Parton, “9 to 5”

“Trust the written word.” That mantra has served costume designer William Ivey Long throughout his illustrious Tony Award-winning career. Currently represented on Broadway by *Curtains*, *Grey Gardens*, *Hairspray*, *Young Frankenstein* and *Chicago*, Long was inducted into the American Theatre Hall of Fame in 2006. He is thrilled to work once again with director Joe Mantello on this new musical adaptation of *9 to 5*.

The Dolly Parton musical presents “another in what I lovingly refer to as films onto the stage,” says Long. Whenever the designer finds himself involved in a musical adaptation of a movie, “I always ask the director one question: Should I know the film or *not know* the film? With *The Producers*, Mel Brooks said ‘No’; on *Young Frankenstein*, he said ‘Yes.’ On *Grey Gardens*, it was an emphatic ‘Yes’; they said ‘memorize the movie, really get into those ladies.’”

On *9 to 5: The Musical*, Long is being faithful to the film and taking great theatrical liberties at the same time. “*9 to 5* is a movie that sneaks up on you,” says Long. “It’s sly; it’s funny; it’s powerful; it is much beloved. And it contains several iconic looks that will morph into something spectacular on stage.” Long refers to the memorable images of Violet’s kimono (worn by Lily Tomlin in the film), Judy’s “awful hat that ‘needs its own locker,’” (worn by Jane Fonda) and of course,

the outrageous outfits worn by Doralee (the Dolly Parton character), including “a green spangled sweater over a red, white and blue dress and a blue princess-cut leather jacket with a rabbit fur collar” – all designed for the film by Long’s hero, Ann Roth.

To appreciate the real challenge in designing *9 to 5* for the stage, Long refers to the lyrics of Dolly Parton’s hit song. “Trust the written word,” he repeats. “If you listen to the lyrics, it’s all about the workers in the office. ‘Pour myself a cup of ambition’: just take that lyric and run.” When *9 to 5* hits the stage, Long will have costumed an entire work force tracking a separate character arc for each member of the ensemble, Monday through Friday, from a strict office dress code through the fashion revolution once the women come into power. “You’ll see ladies in pants for the first time,” says Long. “It will be a joyous explosion.”

In addition to the sheer number of costumes, Long is responsible for the faithful re-creation of an entire decade of ’70s fashion. “When you do your research, you either go to *Vogue* or the Sears & Roebuck catalog,” Long continues. “We only have one *Vogue* character in this show and that’s the boss’ wife. The rest of these women would turn to *Redbook* or Sears or J.C. Penney’s.”

COSTUME DESIGNS BY WILLIAM IVEY LONG.



Talk About...

Which designer jeans were you wearing in 1979?

- A. Calvin Klein
- B. Jordache
- C. Gloria Vanderbilt
- D. Sasson
- E. Good old Levi Strauss & Co.

In 1979, which fashion trend was “in,” “headed in” or “headed out”?

- 1. Shoulder pads for women
- 2. Three-piece suits for men
- 3. Punk
- 4. Polyester
- 5. Tight-fitting shirts
- 6. Designer labels
- 7. Skinny neckties
- 8. New Romanticism
- 9. Fitness wear

IF I COULD

In 1979, who would you rather dine with?

- A. Al Pacino and Robert De Niro
- B. Susan Anton, Sylvester Stallone and Andy Warhol
- C. Jack Nicholson and Dustin Hoffman
- D. Sean Connery, Michael Caine and Shakira Caine
- E. James Caan and Ali MacGraw
- F. Dolly Parton, Jane Fonda and Lily Tomlin

“There is a skirt length that was around during that time, right below the knee cap varying to six inches below that. Those skirts are not necessarily available today. And neither are the big pointy shirt collars for men or the Quiana body-shirts or the wide lapels on men’s jackets.” Long could rely on vintage costume stock, but he is also concerned about pulling together clothes that stage performers can actually move in. And there’s one other practical concern. “The clothes have to last eight shows a week; they have to launder.” The solution? Sew them from scratch.

“And we haven’t even discussed the fantasy sequences,” asserts Long, “those wild daydreams that take the characters out of their doldrums and drudgery. So you can bet we’ll add some glimmer and shimmer, meaning some beading.”

Once *9 to 5* is complete, Long turns his focus to the much-anticipated Broadway revival of Rodger & Hart’s *Pal Joey*.

Playlist

Songs to set the mood

American Woman by the Guess Who
(written by Randy Bachman, Burton Cummings, Jim Kale,
Garry Peterson)

Here You Come Again by Dolly Parton
(Dolly Parton)

Muskrat Love by Captain & Tennille
(Willis Alan Ramsey)

I Am Woman by Helen Reddy
(Helen Reddy and Ray Burton)

Na Na Hey Hey Kiss Him Goodbye by Steam
(Gary DeCarlo, Dale Frashuer, Paul Leka)

A Natural Woman by Aretha Franklin
(Carole King and Gerry Goffin)

I Will Always Love You by Dolly Parton
(Dolly Parton)

Bang Bang by Cher
(Sonny Bono)

I'm a Woman by Peggy Lee
(Jerry Leiber and Mike Stoller)

Love Is Blue by Claudine Longet
(André Popp and Pierre Cour)

It Wasn't God Who Made Honky Tonk Angels by Patsy Cline
(J.D. Miller)

I'm Every Woman by Chaka Khan
(Chaka Khan)

Reunited by Peaches & Herb
(Dino Fekaris and Freddie Perren)

Sisters are Doin' It for Themselves by Eurythmics and Aretha Franklin
(Annie Lennox and Aretha Franklin)

Kung Fu Fighting by Carl Douglas
(Carl Douglas)

Stand by Your Man by Tammy Wynette
(Tammy Wynette and Billy Sherrill)

Talk About...

A Desert Island

If you were stuck on a desert island with only a feminist (from any time period) for company, who would it be and why?

.....

Other Popular Films of 1980

Stir Crazy
Airplane
Coal Miner's Daughter
Private Benjamin
Smokey and the Bandit II
Ordinary People
The Blues Brothers
Altered States
American Gigolo
The Blue Lagoon
Caddyshack
Foxes
Raging Bull
Somewhere in Time

Which would you make into a musical? Why – and how?



Grandfather of mp3: the first SONY Walkman was introduced in 1979.

Glossary

Carbon paper: A thin paper coated on one side with a dark waxy pigment, placed between two sheets of blank paper so that the bottom sheet will receive a copy of what is typed or written on the top sheet

Intercom: An electronic intercommunication speaker system, as between two rooms

Mimeograph: A duplicator that makes copies of written, drawn or typed material from a stencil that is fitted around an inked drum

Rolodex: A desktop rotary card index with removable cards; usually used for names, addresses, and telephone numbers

Typewriter: A writing machine that produces characters similar to typeset print by means of a manually operated keyboard that actuates a set of raised types, which strike the paper through an inked ribbon

Xerox machine: A duplicator that copies graphic matter by the action of light on an electrically charged photoconductive insulating surface in which the latent image is developed with a resinous powder

Websites

encarta.msn.com/encnet/features/quiz/quiz.aspx?QuizID=305
Famous Feminists Quiz

www.youtube.com/watch?v=CSh8qlmyZZI

A 1969 interview with Gloria Steinem about her experience as a Playboy Bunny; “Someone’s described you as a chick with a good sense of the vibrations.”

www.salon.com/mwt/feature/2008/04/25/baby_mama/

Feminism Is the New Funny: A review of Tina Fey and Amy Poehler in *Baby Mama*

Books

Our Bodies, Ourselves by Boston Women’s Health Book Collective (Touchstone, 2005)

The feminist bible; originally published in 1970

The Feminine Mystique by Betty Friedan (W.W. Norton and Company Inc., 1963)

The book that ignited the women’s movement in 1963, widely regarded as one of the most influential nonfiction books of the 20th century

The Second Sex by Simone de Beauvoir (Vintage Books, 1973)

A foundational tract of contemporary feminism first published in 1949

Backlash: The Undeclared War Against American Women by Susan Faludi (Three Rivers Press, 2006)

Where we stand now

Film & Video:

9 to 5 directed by Colin Higgins (20th Century Fox, 1980)

The real deal

Private Benjamin directed by Howard Zieff (Warner Bros., 1980)

The golden age of chick flicks

Women on the Verge of a Nervous Breakdown directed by Pedro Almodóvar (MGM, 1988)

The chick flick: Spanish-style

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