

UCI Drama
P R E S E N T S

9 to 5

THE MUSICAL

Music and Lyrics by
Dolly Parton

Book by
Patricia Resnick

Based on the 20th Century Fox Picture



Originally produced on Broadway by Robert Greenblatt, April 2009

9 TO 5, THE MUSICAL is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. (www.mtishows.com)

Major support for 9 TO 5, THE MUSICAL is provided by the Steven M. Sorenson Foundation, Farmers & Merchants Bank, the Robert and Lorna Cohen Endowment for Excellence in Drama, Theatre Guild and the Claire Trevor Society.



Nov. 21-24, 2024
Irvine Barclay Theatre

UCI Claire Trevor | Drama
School of the Arts

PRESENTS



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Based on the 20th Century Fox Picture
Originally produced on Broadway
by Robert Greenblatt, April 2009

Scenic Designer	Junyuan Xiong
Lighting Designer	Kassia Curl
Costume Designer	Rebecca Shepherd
Sound Designer	Jeremiah Turner
Dramaturg	Scott Stone

Production Stage Manager	Logan Brubaker
Assistant Stage Managers	DJ Maloney
	Johanna Romo
	Jolana Villarreal

Director
Myrona DeLaney

Major support for *9 to 5: The Musical* is provided by the Steven M. Sorenson Foundation, Farmers & Merchants Bank, the Robert and Lorna Cohen Endowment for Excellence in Drama, Theatre Guild, and the Claire Trevor Society.

Content Warnings: *Strong and suggestive language, substance use, themes of sexism, sudden loud noises, guns and gunshots, flashing/strobe lights, haze/fog, violence, and death.*

This musical will run about 2 hours and 15 minutes with one 12-minute intermission.

DIRECTOR'S NOTE

The 70s were a decade of CHANGE.

The Vietnam War ended.

The Watergate Scandal led to the resignation of President Richard Nixon.

And Margaret Thatcher became the first FEMALE British Prime Minister

But by the end of the decade, America had not yet passed the Equal Rights Amendment explicitly prohibiting sex discrimination in the workplace. Congress could not get the 38 state votes required to ratify this measure by the March 22, 1979 deadline.

That August, over 20,000 American women held a nationwide Women's Strike for Equality protest to demand full social, economic, and political equality. The most prominent opponent of the ERA was Phyllis Schlafly. Leading the Stop ERA campaign, Schlafly defended traditional gender roles and would often attempt to incite feminists by opening her speeches with lines such as, "I'd like to thank my husband for letting me be here tonight—I always like to say that, because it makes the libs so mad."

As you can see, it was a time of great confusion and conflict for women. Raised to be dutiful housewives and mothers, they were also challenged to engage in social activism. Divorce and the Pill were giving women choices. About children. About marriage. About their future.

9 to 5: the Musical is an important story of that time.

It's a comedy for sure. It's funny to watch the Boss berate and harass his female employees and demand his employees conform to archaic norms. The enforced dress codes of skirts and heels make us giggle in remembrance. And yet the pay gap still exists. Women make 84% of what men make for the same work. The discrimination

I hope this smart and compelling piece of music theatre serves as a reminder of and a tribute to all the women who persevered and pioneered the start of new workplace opportunity – without limitations. May this story of women who stand up to power, strive together for change, and act as a positive force in the workplace be a wake-up call to all those who face down the 'bully' to continue their courageous fight.

– Myrona L. DeLaney, Director

DRAMATURG'S NOTE

9 to 5: The Musical, based on the 1980 film of the same name, premiered in Los Angeles in 2008. The show explores sexual harassment and other gender-based discrimination against women in the white-collar office worker environment of 1980. While the plot development as Violet, Coralee, and Judy enact their revenge on their chauvinistic boss is satirical in nature, the themes were inspired by the stories collected by the actual organization 9to5: National Association of Working Women.

Founded in Boston in 1973 by female clerical workers, especially Karen Nussbaum and Ellen Cassedy, 9to5 was created to provide a support system for female clerical workers to improve their working conditions. Driven in part by the increasing amount of women who had begun to work outside of the home (42 percent of the workforce in 1979 was women, a significant increase of only 30 percent in 1960) alongside the growing awareness of the feminist movement, 9to5 initially served as an organization for women to share their stories while learning how to deal with these situations from one another. In 1980, phone lines were established that allowed women needing advice to call and learn about legislation and policies they could use to fight back when they experienced workplace discrimination. The Job Survival Hotline, a new national number, was established in 1989; it received over 60,000 calls during its first year of operation. Soon thereafter, national recognition of sexual harassment was spurred by Anita Hill's 1991 testimony during Clarence Thomas's confirmation hearings prior to his appointment to the Supreme Court. Hill's public bravery showed women they weren't alone and that sexual harassment wasn't something that they needed to quietly take, but instead could fight back against.

According to data available from the U.S. Equal Employment Opportunity Commission (EEOC), almost 100,000 sexual harassment complaints were filed between 2018 and 2021, despite studies showing that up to 90 percent of these incidents aren't reported. Similarly, many women continue to make less than men for doing the exact same work. The U.S. Department of Labor indicates that in 2023, women made only 84 cents for each dollar earned by men. Hopefully, the continuing work of 9to5, and many other individuals, organizations, and movements such as #metoo, will eradicate sexual harassment, wage gaps, and other discriminatory work practices without having to stoop to the shenanigans that our heroines Violet, Coralee, and Judy did to enact change in *9 to 5: The Musical*.

**– Scott Stone, Dramaturg
Research Librarian for Performing Arts, UCI Libraries**



CAST

Violet Newstead	Sloane Ptashek
Doralee Rhoades	Ashlyn Filippone
Judy Bernly	Ruby Lapeyre
Franklin Hart, Jr.	Drew Downs
Roz Keith	Kaitlin Miranda
Joe	Nathan Bravo*
Dwayne	Adrian Conteras Gonzalez
Maria, Ensemble	Maya Ribadeneira
Kathy, Ensemble	Megan January
Margaret, Ensemble	Maria Ana
Josh, Ensemble	Robbie McFarlane
Missy, Ensemble	Erin Furlong
Dick, Ensemble	Gerrel Marquez
Tinsworthy, Ensemble	Alonso Melgoza
Bob Enright, Ensemble	Brogan Keener
Candy, Ensemble	Nicole Warkentien
Doctor, Ensemble	Eddie Tyler

**Dance Captain*

UNDERSTUDIES

Violet, Doralee, Judy, Roz	Kate Sheehan
Male-Presenting Roles	Peyton Farmer
Ensemble	Sydney Uliasz

PIT SINGERS

Soprano	Catherine Dosier
	Sophia Gilbert
Alto	Lexi Hoffman
Tenor	Ysa Padua
	Davin Metcalf
Baritone	Jace Izuno

MUSICAL NUMBERS

ACT 1

Act 1:
9 to 5
Around Here
Here for You
Here for You (Reprise)
I Just Might
Backwoods Barbie
Heart to Hart
Dance of Death
Cowgirl's Revenge
Potion Notion
Shine Like the Sun

12-Minute Intermission

ACT 2

One of the Boys
5 to 9
Change It
Let Love Grow
Get Out and Stay Out
Finale
Bows

MUSICIANS

Conductor/Keyboard 1	XXXX
Keyboard 2	XXXX
Keyboard 3	XXXX
Reeds	XXXX
Guitars	XXXX
Electric Basses	XXXX
Drums	XXXX

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for their generous support.**

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Lighting Design Mentor	Jaymi Smith
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Stage Management Mentor	Joel Veenstra
Music Direction & Conducting Mentor	Zachary Dietz
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Costume Design Assistant	Chloe Marquez
Lighting Design Assistant	Aria Roach
Sound Design Assistant	Melanie Falcón
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	Griffin Holland
	Lala Ukita
Conductor Production Assistant	Rori Carter

CREW

Audio

Board Op | Ella Gomez

A2s | Keiko Austria, Jagger Cardwell, Cadence Doyle, Jade Leon

Costumes

Georgia Bilodeau, Fae Crane, Morgan Delaney,
Mae Simoneau, Nancy Than, Macy Williams

E-Run

LX Board Op | Fiona Farris

Deck Crew | Adrina Hsieh, Narumi Yuzawa

Spot Ops | Jaynica Dacuycuy, Tara Devera, Marcello Simone

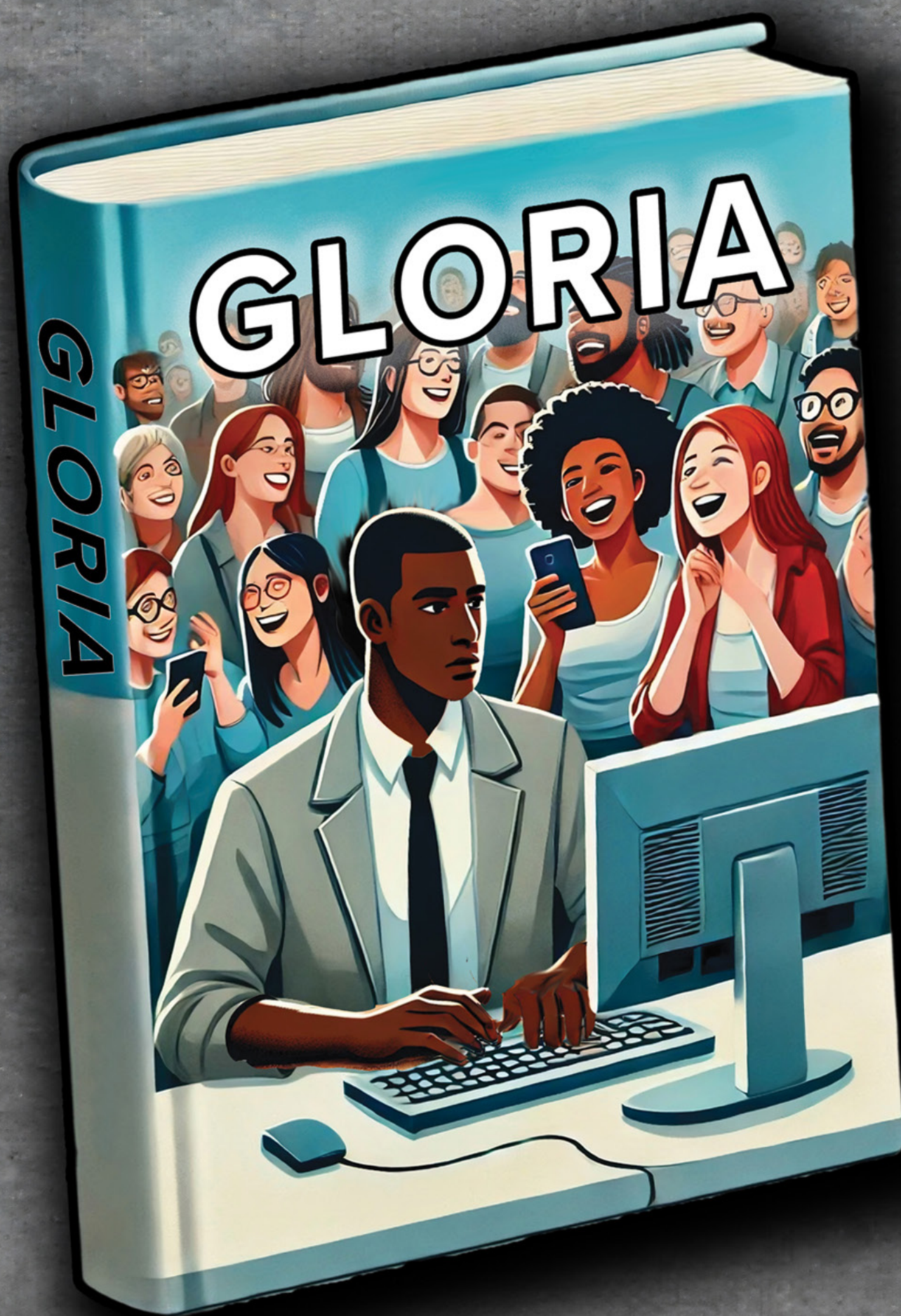
Scenic

Sebastian Bojorquez, Karen Kim, Erynne Mangsat,
Brennan McMahon, Eden Morse

UCI Drama
PRESENTS

GLORIA

by Branden Jacobs-Jenkins



GLORIA was produced by the Vineyard Theatre (Douglas Aibel, Artistic Director; Sarah Stern, Artistic Director; Jennifer Garvey-Blackwell, Executive Producer) New York, Spring 2015

GLORIA is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)

Jan. 31 - Feb. 8, 2025
Robert Cohen Theatre

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The UCI Theatre Guild has played a crucial role in the department for more than 50 years by helping to fund the students' experience in our classrooms and on our stages. The members continued support is vital to our overall success. Please consider making a gift of any amount to UCI Drama today!

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Vitor Luiz
and Cyrian Reed,
artistic directors

2024

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Dr. Geoffrey Pope, conductor

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The University of California, Irvine, campus is located on the homelands of the Kizh (Gabrieleño), Acjachemen (Juaneño) and Payómkawichum (Luiseño) peoples, who are the original stewards of the land colonially known as Irvine, California. This region extends from the Santa Ana River to Aliso Creek and beyond. As a land grant institution member, we acknowledge these Indigenous Peoples as traditional land caretakers who, in the face of settler colonialism, continue to claim their place and act as stewards to protect their ancestral lands as they have for the past 8,000 years. Additionally, these lands have been shaped by Latino, Japanese, Vietnamese, Filipino and Chinese laborers who have built roads and railroads and worked California crop fields, as well as the African Americans in the Civilian Conservation Corps that helped make (southern) California National Parks what they are today.

We pause to acknowledge the colonial devastation of stolen land, genocide, and forced labor that founded much of the social and economic infrastructure upon which we currently live, work and prosper. We also consider the many legacies of violence, displacement, migration and settlement that bring us here today.

UCI Claire Trevor School of the Arts recognizes and respects Indigenous Peoples and the enduring relationship between them and their traditional territories. It is essential for the UCI community to acknowledge this history as the first step towards honoring the native people and beginning the healing process.

Today this meeting place is home to many Indigenous Peoples from all over the world, including UCI faculty, students and staff. We respectfully honor and recognize the original and current caretakers of this land, water, and air: The Kizh, Acjachemen and Payómkawichum peoples and all their ancestors and descendants, past, present and future. We are grateful to have the opportunity to live and work on these homelands.

Information for our acknowledgement is informed and inspired by efforts made throughout UCI and other related cultural institutions, including the Kizh Nation – Gabrieleño Band of Mission Indians public information, UCI Libraries, Sue and Bill Gross School of Nursing, UCI Sustainability Resource Center, and UC Riverside Native American Student Programs and UCR Office of Diversity, Equity & Inclusion land acknowledgement. Learn more by visiting the websites [Native Land](#) and [UCI Community Resilience](#).

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