



AUDITION PACK



Jingeri,

At Beenleigh Theatre Group, we believe we all play a role in creating stories that reflect the diversity of the world in which we live, work and perform. We expect all of our members and employees to share this view.

To this end, we are committed to diverse, inclusive casting, and aim to include and engage with diverse thinking in all aspects of the casting process.

Therefore, we invite auditionees to submit for any role they choose, regardless of race, age, national origin, ethnic origin, gender identity or lived experience of disability. All auditionees will be considered for all roles, irrespective of traditional casting, except where such casting may contradict the meaning of the text.

Furthermore:

- Where a character is explicitly identified in the script as BIPOC, only BIPOC artists will be considered. The practice of white-washing reinforces the extremely harmful notion of white superiority, and is subsequently a practice that we emphatically reject.
- Where a character is explicitly identified in the script as LGBTQIA+, we will first seek to cast LGBTQIA+ artists.
- Where a character is explicitly identified as living with a disability, we will first seek to cast artists with similar lived experience.

In addition, Beenleigh Theatre Group seeks to empower First Nations voices in all areas of our theatre community. First Nations artists, therefore, are strongly encouraged to apply to all roles and positions advertised.

Applicants are expected to, at all times, be inclusive and supportive of diversity in language and action. Words or behaviour that may be considered offensive, insensitive, or otherwise oppressive are not tolerated from members of the theatre at any level.

Of course, there is always more to learn and more to do. Beenleigh Theatre Group prioritises our continuous education, reflection, and action.

We look forward to continuing this journey with you.

~ Management Committee

About the Show

9 to 5 The Musical, with music and lyrics by Dolly Parton and book by Patricia Resnick, is based on the seminal 1980 hit movie of the same name. 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, their boss, 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?

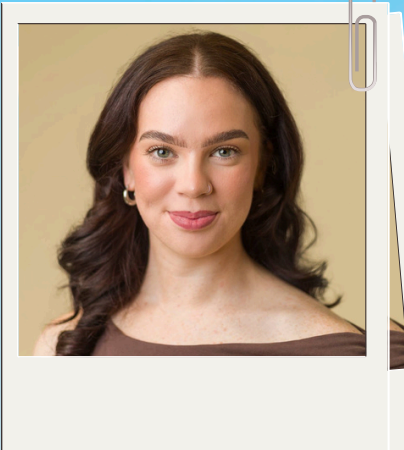
Production Details

Important Dates:

Auditions	15 th and 16 th of August
Callbacks	Wednesday 19 th of August from 7pm (by invite only)
Rehearsals	First Rehearsal - Monday 24 th August Monday and Wednesday evenings 7-10pm Sundays 2-7pm Bump In - Sunday 20 th September Promotional photoshoot - Monday 21 st September evening Sitzprobe - Sunday 25 th October Tech - From Sunday 8 th November Media Preview - Monday 16 th November
Performances	Friday 20, 27 November & 4 December 2026 at 7:30pm Saturday 28 November & 5 December 2026 at 2pm & 7:30pm Sunday 22 November at 2pm
Bump Out	Sunday 6 December (Mandatory)

Each successful auditionee will be required to become a member of BTG at a cost of \$10 per calendar year. This production requires membership for 2026. Membership fees must be paid prior to the first rehearsal.

The Team

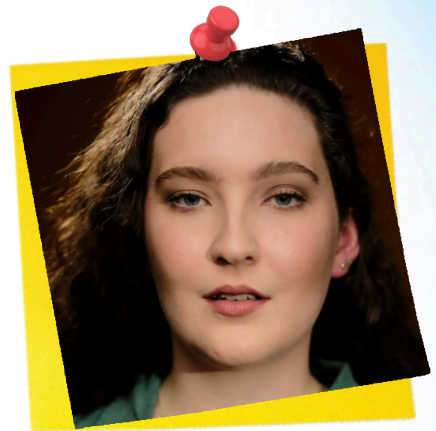


Ruby Thompson

Director

Alex Angus

Music Director

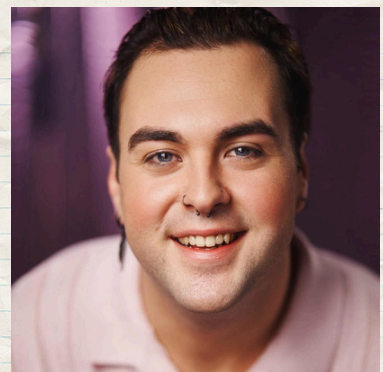


Jackson Poole

Choreographer

Harley Roy

Stage Manager



AUDITION information

Dance Call - Saturday 15th

- Tutorial: 9-9:30am
- General Calls: 9:30am-10am and 10am-10:30am
- Advanced Call: 10:30am-11:30am
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Individual Vocal auditions - Sunday 16th 9am - 6pm

All auditionees are required to complete an individual audition, where the creative team will see all singing, acting and dancing components of your audition.

Audition Requirements

Vocal

- Please prepare 2 songs, between 30 seconds and 1 minute each.
- A Musical Theatre song in the style of the show, contemporary, country/pop or rock.
- Please DO NOT sing from the show.
- Your second song should be ANY genre, a song that shows the team who YOU are as a performer - what makes you shine vocally, and what song will showcase your strengths.

Backing tracks must be PRE CUT and on a device suitable for a cord connection to speaker (lightening, USB-C, Aux).

Dance

All auditionees will be required to attend a general dance call. A video tutorial of the general call will be available to view and learn in your own time before the audition. We will also be holding a tutorial session prior to our dance call on Saturday 15th August.

Those who wish to be considered for any of our feature roles that double as ensemble are required to attend the advanced dance call. We understand that not all of these roles will require strong dance ability within the production, however we would appreciate you performing to the best of your abilities.

It is highly encouraged for those auditioning for Judy, Violet and Doralee to attend the advanced call.

Turtorial for the dance call can be found [here](#).

Acting

Please prepare one of the provided sides of the character you align with the most. Redirection or cold read may also be asked of you in the room.

The production team of '9 to 5' strongly encourages all interested auditionees to book an in-person audition. However, if you are unable to attend our auditions in person, video submissions will be accepted. Please email info@beenleightheatregroup.com for information regarding video submission requirements. Video submissions will close at 6pm on Saturday 15th August.

Register here: <https://beenleightheatregroup.com/get-involved/audition>

Role Descriptions

Beenleigh Theatre Group and the creative team of '9 to 5' are committed to producing theatre that reflects the diversity of the local and global community. To this end, we strongly encourage applications from performers of varied experiences, perspectives and circumstances including performers from all cultural, ethnic, and linguistic backgrounds, sexual and gender identities or expression, religious and political views, disability, and neurodiversity.

Violet Newstead

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. Strong actor with excellent comedic timing.

Female Presenting

Playing Age: 40-50

Vocal range: F3-D5

Doralee Rhodes

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. Strong pop/country vocals, strong Southern/Texan accent is required.

Female Presenting

Playing Age: 20-30

Vocal range: G3-E5

Judy Bernly

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. Strong contemporary vocals, with good comedic timing.

Female Presenting

Playing Age: 30-35

Vocal range: Ab3-F5

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. Outstanding comic actor with confident vocal ability. This role includes heavy staged physical contact, including stage combat and scenes involving restraint.

Male Presenting

Playing Age: 30 to 50

Vocal range: C3-Gb4

Roz Keith

The attentive office gossip queen and snitch. She has an unrequited love for Mr. Hart and will do anything she can to win his approval. Excellent character actor with strong belt voice.

Female Presenting

Playing Age: 30-45

Vocal range: G3-C5

Joe

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

Male Presenting

Playing Age: 25-35

Vocal range: B2-G4

Dwayne

Doralee's attractive husband. He is very supportive of her professional pursuits. This role will double as ensemble throughout the show.

Male Presenting

Playing Age: 25-30

Vocal range top: E2-G4

Josh

Violet's awkward teenage son. This role will double as ensemble throughout the show.

Male Presenting

Playing Age: 15-20

(This role will be cast as an 18+ performer)

Missy Hart

Franklin Hart's wife, clueless to her husband's true nature. This role will double as ensemble throughout the show.

Female Presenting

Playing Age: 20-35

Maria

A young and vibrant secretary in Hart's office. This role will double as ensemble throughout the show.

Female Presenting

Playing Age: 20-35

Vocal range: F4-D5

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. This role will double as ensemble throughout the show.

Male Presenting

Playing Age: 30-40

Kathy

A secretary in Hart's office with a tendency to gossip. This role will double as ensemble throughout the show.

Female Presenting

Playing Age: 25-40

Vocal range top: G4-D5

Margaret

A secretary in Hart's office with a tendency to drink. This role will double as ensemble throughout the show.

Female Presenting

Playing Age: 25-40

Tinsworthy

Franklin Hart's boss and Chairman of the Board. A good man, who may be wiser to Hart's ways than he lets on. This role will double as ensemble throughout the show.

Male Presenting

Playing Age: 35-50

Ensemble

We are seeking 8-10 strong singer/dancers who will portray various featured roles (listed above), as well as office employees, police officers, and hospital employees. Any gender, any ages and all vocal types.

This production is an 18+ production and will not be accepting applications from those under the age of 18.

Playing ages listed in descriptions are recommendations from MTI. The production team is welcoming of auditions from those who believe they may be outside of these suggested ages.

Please note that this production of '9 to 5' includes portrayals of drug usage, as well as moments of staged intimacy and stage combat as part of the storytelling. These scenes will be choreographed in a safe, professional environment under appropriate guidance, with the wellbeing of all cast members as a priority.

If you have any concerns, boundaries, or limitations regarding staged intimacy or stage combat, we encourage you to let the production team know during the audition process so we can support you appropriately and ensure a safe and respectful rehearsal experience.

SIDES JOE and VIOLET

JOE

Violet, you're the best. And I'm only saying that because I want you to like me, I mean I'm not just saying that because I want you to like me, never mind, change the subject, Joe, you idiot... Well TGIF, huh.

VIOLET

Woo ...

JOE

- Hey, you know what I was thinking?

VIOLET

Time to get back to work?

JOE

How about dinner tomorrow night?

VIOLET

I don't know. How late do your parents let you stay up?

JOE

Come on, junior accountant, senior office manager - I can't think of a better match.

VIOLET

(to herself)

It's the junior/ senior thing that worries me - And I need to spend the weekends with my son. Single parent, you know -

JOE

Bring him. I'm fantastic with resentful adolescent boys who think I'm trying to put the moves on their mother -

VIOLET

Come on, Joe, I'm old enough to be your - sister.

JOE

I just think we'd really get along.

VIOLET

Tell you what - I'll think about it.

JOE

Don't think about it. Just do it.
(JOE leaves as VIOLET thinks aloud.)

VIOLET

Just do it. That would be a great slogan for something.

SIDES JUDY and VIOLET

JUDY

Judy Bernly. Nice to meet you. This is quite a big day for me.

VIOLET

Big day, big hat.

JUDY

Thank you. 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 share trivia when I'm nervous.

VIOLET

Okay, this will all be yours. Thrilling, isn't it? So, let's get started with a typing test. I'm going to dictate and you type.
(VIOLET picks up a memo and begins to read rapidly.)

VIOLET

From Franklin Hart, President, Consolidated Industries. To the employees: when planning for your retirement, why diversify? And .
(VIOLET stops, looks over at JUDY who is frantically trying to keep up.) It works a lot better with paper in the typewriter.

JUDY

Oops.

VIOLET

Where did you say you worked before?

JUDY

I've never really had a job in an office.

VIOLET

No kidding.

JUDY

You're not going to tell them are you?

VIOLET

I sorta have to.

JUDY

Yeah.(starts to get upset) Well, I'm sorry, but I wasn't sure where on my resume 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 Mindi." With an "i"! (JUDY sobs)

VIOLET

Alright, come on now, don't ... cry.(beat) So you have absolutely no office skills whatsoever?

JUDY

None.(beat) Is this where you call Security? (VIOLET takes a moment, considers.)

SIDES DORALEE

HART

Now, don't get upset.

DORALEE

You've been telling everyone I'm sleeping with you! That explains why everyone's been treating me like some dime store floozy! They all think I'm banging the boss!

HART

Now wait a minute. I can explain.

DORALEE

And you love it, don't you. It gives you some sort of cheap thrill, like knocking over pencils and picking up papers.

HART

You're getting all excited.

DORALEE

I've put up with your grabbing and chasing me around the desk cause 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 (*advancing on him*) And I'll change you from a rooster to a hen with one shot!

SIDES ROZ and HART

ROZ

Oh, Mr. Hart! Mr. Hart! Mr. Hart. We've got them at last! Violet poisoned you! She put rat poison in your coffee by mistake-

(HART immediately pales, feeling faint.)

HART

Ohmygod! Ohmygod! How long do I have?

ROZ

No, no, no, she just thinks she poisoned you.

HART

My vision is blurring!

ROZ

You only had one sip.

HART

But my knees are weak.

ROZ

Man up!

(ROZ hits HART.)

HART

Ow!

ROZ

I've got her admitting it to Doralee and the new girl, hang on, I've got it right here ...

(scrolling through the toilet paper)

Here it is -

HART

Wait a minute. Wait a minute. I just got a fantastic idea.

(looks around to make sure they aren't overheard)

I'll hide and you go tell those girls I was found unconscious and rushed to the hospital in critical condition.

ROZ

Oh, that's good.

SIDES VIOLET

VIOLET

Oh, it's no use, we might as well come clean; he's going to get us anyway. But before we get arrested and spend the next thirty years in prison, making pen pals in Nebraska, I want to say a few things: This place was hell until we fixed it.

(beat, she looks at HART, quietly furious and growing stronger and more certain)

We all do the work of keeping things 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."

HART

Wait a minute!

VIOLET

No you wait a minute! I've been waiting my whole life! - 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 ass off, and if that doesn't qualify her to be heard and seen and respected well WHAT DOES??

(beat)

And so yeah, we kidnapped Mr. Hart and threw him in the back of my Buick ...

SIDES HART

HART'S OFFICE

FRANKLIN HART, smarmy, pompous, his own biggest fan, is sitting behind his intimidatingly large desk. VIOLET stands in front of him waiting to be acknowledged, JUDY hovering behind her.

HART
What!

VIOLET
This is Judy Bernly, new employee.

(HART takes JUDY in.)

HART
Now this is what I'm talking about. You're not bad looking for a gal with a little tread worn off her tires. I mean that. Sincerely.

VIOLET
Mr. Hart, I really wish you wouldn't refer to...

HART
Come on Violet, Franklin Hart knows the value of each girl who has the privilege to serve under him. Now...

VIOLET
Oh Lord, here we go ...

HART
Let me tell you my philosophy of business, Julie.

JUDY
Judy.

HART
In a word: Teamwork. Everyone pulling together. It's a shame, and I have always said this, that you girls don't have the experience growing up of 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 cut the balls off our competition and be sitting pretty on top of the hill.

VIOLET
Sitting pretty on top of a hill of balls. What a lovely picture.

JUDY
I'm very happy to be part of the team.

SIDES HART (continued)

HART

You see that, Violet? That's the attitude I'm looking for. By the way, is that the present for my wife?

VIOLET

Yes, it is, but I want to remind you that my job description says nothing about doing your personal -

HART

Violet, dammit! I'm trying to explain to Jody here...

JUDY

Judy.

HART

.. how we're all a team and right away you're not there for the handoff! I expect an fetotoy and ccaperaton. Yow satry be promoted to management, to show a lite

VIOLET

I savvy.

SIDES VIOLET and JOSH

VIOLET

Can you believe it? Me, the mother of an aging child, a widow for godsake and I'm still his "girl."

JOSH

Why do you let him get away with it?

VIOLET

Cause he makes a decision on the promotion in a few days and until then I'm playing the game.

JOSH

You need to stop thinking about work all the time and start dating.

VIOLET

-Josh, you've got to stop trying to get me laid. It's a little weird.

JOSH

You seem tense.

VIOLET

Hart could make anyone tense.

JOSH

O.K. take this doobie.

VIOLET

Hang on there, buster.

JOSH

It'll calm you down.

(He holds out a joint. VIOLET climbs down of the ladder.)

VIOLET

You know my feelings about that! Pot is dangerous - it can lead to other things.

JOSH

I know... like relaxation.

VIOLET

Not gonna happen.

(VIOLET stands back and points the remote. We HEAR the door close.)

Hey, it works!!!!

JOSH

Exactly how long have you been waiting for that promotion?

VIOLET

Slip it in my purse.

SIDES DORALEE and DWAYNE

LIGHTS UP ON DORALEE and DWAYNE in their bedroom.)

DORALEE

I'm as nice as I know how to be down at that office and everyone still treats me like the bastard at the family reunion.

DWAYNE

Forget all about them, honey.

DORALEE

But Dwayne, it hurts my feelin's. They all seem to be judgin' me on how I look.

DWAYNE

I think you look real good. If they weren't a bunch of women, I'd go down there and punch 'em all out for you.

DORALEE

You would wouldn't you?

DWAYNE

Course I would, you're my girl. You go down there tomorrow and show 'em what a great gal you are. Remember, Texans never quit.

SIDES JUDY and DICK

DICK

Hey, Babe.

JUDY

Dick, what are you doing here?

DICK

Your sister told me you got a job.

(looks at the mess)

Doesn't look like it's exactly up your alley.

JUDY

Oh no, it's completely up my alley. I own this alley. I'll be done in a minute. Do you want to grab a bite to eat? Maybe talk?

DICK

Judy, I can't stay. Mindi's waiting in the car.

(Her face falls.)

These are the final divorce papers. You need to sign them and give them to your lawyer.

JUDY

Oh, I...

DICK

Bye, Judy.

(He leaves. She calls after him.)

JUDY

What's she doing in the car? Practicing for her learner's permit? -
Dick? - I'm sorry

SIDES JUDY and DICK

JUDY

Stay out!

(DICK's mouth drops open as he sees HART, gagged and chained, struggling in the air.)

DICK

Who's he?

JUDY

My boss!

(She pushes DICK back into the foyer and slams the door behind her.)

DICK

Why didn't you ever do that with me?

JUDY

What?

DICK

Bondage. S & M. Sex games. You're into all that now?

JUDY

Yeah. That's right. All of it. I'm into everything. Let's go, get out of here!

DICK

So typical. Having an affair with your boss.

JUDY

You had one with your secretary!

DICK

But now I want you back! This isn't you.

JUDY

You don't know me. I've changed!

DICK

Not this much! You can't be serious - -

JUDY

Don't tell me what I can do Dick! If I want to have an affair or smoke pot or do M&M's, you can't stop me!