

9 to 5: The Musical

ENRICHMENT GUIDE



**BY PATRICIA RESNICK
MUSIC BY DOLLY PARTON**

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).
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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members. To ensure the most positive experience, please review the following information prior to arriving.

THE FOLLOWING ITEMS ARE NOT ALLOWED IN THE THEATRE:

- No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

BASIC COURTESY:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

INAPPROPRIATE BEHAVIOUR:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member.

Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
- The use of laser pointers or other light or sound-emitting devices
- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.

WHO'S INVOLVED?

CAST

JEREMY CARVER-JAMES	Josh, Bob
JUAN CHIORAN	Franklin Hart
CASSANDRA CONSIGLIO	Secretary, New Employee, Understudy for Doralee, Maria & Kathy
SHARON CRANDALL	Violet
JULIANA DURAN HOGAN	Maria, Candy Striper, Understudy for New Employee
TROY GOLDTHORP	Office Worker, Understudy for Hart, Joe, Dwayne & Josh
CHERYL JAMESON	Kathy, Missy
KRISTIN JOHNSTON	Roz
ANDREW MACDONALD-SMITH	Joe
JULIA MCLELLAN	Doralee
AMANDA STRUTHMAN	Secretary, Understudy for Judy, Violet, Roz & Margaret
GRANT TILLY	Dwayne, Dick, Tinsworthy
STEPHANIE WOLFE	Margaret
PATRICIA ZENTILLI	Judy

BAND

JANICE FLOWER	Music Director and Keyboard
MORGAN HANNA	Electric and Acoustic Guitar
MO LEFEVER	Electric and Acoustic Guitar
ALLYSON MACIVOR	Drums
ARETHA TILLOTSON	Electric and Acoustic Bass
JIM COCKELL	Contractor

CREATIVE TEAM

RACHEL PEAKE	Director
DANA OSBORNE	Set & Costume Designer
SOPHIE TANG	Lighting Designer
OWEN HUTCHINSON	Sounds Designer
JULIE TOMAINO	Choreographer
JANICE FLOWER	Music Director
KATELYN MORISHITA	Assistant Director
JAELYNNE GERVAIS	Assistant Choreographer
KENZIE BOWES	Associate Sound Designer
BRUCE COUGLIN	Orchestrator
STEPHEN OREMUS & ALEX LACAMOIRE	Arrangements and Additions Orchestrations
MICHELLE CHAN	Stage Manager
ERIN VALENTINE	Assistant Stage Manager
ERIN HAYES	Apprentice Stage Manager
JENNA KEREKES	Production Assistant
MEG WALKER	Production Assistant

CAST & CREATIVE TEAM BIOGRAPHIES

Jeremy Carver-James – Josh

Jeremy is thrilled to have his Citadel debut with *9 to 5*! Select performance credits include *Alberta Kitchen Party* (Alberta Theatre Projects); *Come From Away* (Mirvish Entertainment); *Rocky: The Musical*, *Annie*, *Hairspray*, *Ghost: The Musical*, and *Joseph and the Technicolor Dreamcoat* (Drayton Entertainment); *Shrek* (Globe Theatre); *Sweet Charity*, *Pygmalion*, *Cabaret*, *The Light in the Piazza*, *Guys and Dolls*, and *Ragtime* (Shaw Festival); *Porgy and Bess* (Opera de Montreal); and *You're a Good Man, Charlie Brown* (Alberta Theatre Projects). Born in Calgary, Alberta, Jeremy received his training from McGill University's Schulich School of Music in Voice Performance.

Juan Chioran - Franklin Hart

A graduate of UofA's BFA program, Juan is delighted to return to the Citadel where previous credits include *Blithe Spirit* and *An Ideal Husband*. Elsewhere: *The Front Page*, *Paradise Lost*, *Treasure Island*, *A Chorus Line*, *Love's Labours Lost* (Stratford Festival); *The Motherf**ker with the Hat* (Coalmine); *Cabaret*, *The Light in the Piazza* (Shaw Festival); *Cymbeline*, *Three Musketeers* (ChicagoShakes). Awards: Dora, Gemini, Jefferson, Ovation, Carbonell and Toronto Theatre critics. Animation: *Paw Patrol*, *Elinor Wonders*, *DNAce*, *Saving Me*. Upcoming: *Sneakerella* (Disney+); *Six Guns for Hire*, *The Mother of all Shows* (Highball TV).

Cassandra Consiglio - New Employee, Understudy for Doralee, Maria & Kathy

Cassandra is thrilled to be returning to the Citadel in this incredible show. Her previous theatre credits include: *Fun Home* (Royal Manitoba Theatre Centre); *Matilda* (Arts Club/Citadel/Royal MTC); *West Side Story*, *Annie*, *Little Mermaid*, *Mary Poppins* (Rainbow Stage). Film and TV credits include: *Schmigadoon!*, *Strawberry Shortcake*, *Charmed*, *Channel Zero*, *Riverdale*. She also spent a few years of her career as a lead performer onboard with Disney Cruise Line. Upcoming credits: *Something Rotten!* (Theatre Under The Stars).

Sharon Crandall – Violet

Sharon is thrilled to be back at the Citadel!! She is a stage & screen actor, singer, educator based in Vancouver. Select theatre credits: *As You Like It* (Citadel, RMTTC); *Matilda* (Citadel, RMTTC, Arts Club); *As You Like It*, *Lysistrata* (Bard on the Beach); *In the Heights* (Arts Club); *Shit* (Firehall); *Shrek* (TUTS). Select film/tv credits: *Pillow Talk* (Crave); *A Clüsterfünke Christmas* (Comedy Central); *The Kid Detective* (Sony); *Kung Fu* (CW); *The Package* (Netflix); *Turner & Hooch* (Disney +). Select upcoming: *Balestra*; *The Exclusive*; *Motherland: Fort Salem* (Disney +).

Juliana Duran Hogan – Maria

Juliana is a recent graduate of Randolph College for the Performing Arts. Her past shows include: *Concord Floral*, *Songs for a New World* (Randolph College for the Performing Arts). She is eternally grateful for the love and support she has received from her family and friends; and for the opportunity to learn from so many incredible instructors throughout her college experience. As a former Citadel Students Club member, she feels very fortunate to be making her professional acting debut at the Citadel Theatre. Light and love, enjoy the show!

Troy Goldthorp - Office Worker, Understudy for Hart, Joe, Dwayne & Josh

Originally from Calgary, and a graduate from the Toronto Randolph College for the Performing Arts, Troy has been performing on stages across Canada and internationally for over 10 years. Selected credits; *Mamma Mia*, *Anne of Green Gables* (The Charlottetown Festival), *Evita*

(Vancouver Opera), *We Will Rock You* (International/RCCL), *Peter Pan In Wonderland*, *Sleeping Beauty* (Ross Petty Panto), *West Side Story* (Rainbow Stage), *Footloose* (Drayton Entertainment), *Cannibal! The Musical* (Panasonic Theatre), *Moby Dick*, *The Inventor* (Calgary Opera), *The World Goes Round* (Stage West Calgary), *Crossing Swords* (Forte Musical Theatre Guild).

Cheryl Jameson - Kathy

Cheryl is ecstatic to be making her Citadel Theatre debut and joining this amazing crew! Select credits include: *4th Graders Present: an Un-named Love Suicide* (NLT – Sterling Award recipient), *Cabaret* (Mayfield Dinner Theatre), *Hey, Countess!* (Teatro la Quindicina), *2 Queens and a Joker* (Guys in Disguise), *The Best Little Newfoundland Christmas Pageant...Ever!*, *Her Mark*, *The World's Wife*, *Destination Wedding* and *Marked* (Whizgiggling Productions). Cheryl would like to thank to her beautiful family (Justin, Taj & Trinity) for their love and support, as well as BW for making work, work.

Kristin Johnston - Roz

Kristin is absolutely thrilled to be back at the Citadel where she was previously seen in *Sense & Sensibility* as part of the Citadel/Banff Centre Professional Training Program. Previous credits include: *We Had A Girl Before You*, *Baroness Bianka's Bloodsongs* (*Sterling Award nomination) and *Origin of the Species* (Northern Light Theatre), *Destination Wedding* (Whizgiggling Productions), *Rivercity the Musical* and *The Unsynchables* (Dammitammy Productions) and *Release the McCrackin'* (Accidental Humour Co.)

Andrew MacDonald-Smith - Joe

Andrew is an actor, producer, and puppeteer. He is also the Co-Artistic Director of Edmonton theatre company, Teatro La Quindicina. Previous Credits Include: *Peter Pan Goes Wrong*, *Matilda*, *Crazy for You*, *Shakespeare in Love*, *Mary Poppins*, *Avenue Q*, *One Man, Two Guvnors* (Citadel); *Fever Land*, *Witness to a Conga*, *Pith!* (Teatro); *Best Brothers*, *The Comedy Company* (Shadow); *Forever Plaid*, *Shear Madness*, *Wizard of Oz* (Mayfield); *Avenue Q*, *Matilda* (Arts Club); *Dirty Rotten Scoundrels*, *Crazy for You* (Theatre Calgary).

Julia McLellan - Doralee

Julia is a Nova Scotia born singer, actor and dancer who has starred in shows across North America. She is also the Executive Director of the not for profit organization Canadian Green Alliance, and the head vocal coach at Coach With Julia & Co. Selected credits include: Persephone in the North American premier of *Mythic* (Segal); *Kinky Boots* (Broadway, 1st Nat. Tour, Mirvish); Val in *A Chorus Line* (Stratford Festival); Katherine in *Newsies* (Drayton Ent.); Dorothy Alternate in *Andrew Lloyd Webber's The Wizard of Oz* (1st Nat. Tour, Mirvish).

Amanda Struthman – Secretary, Understudy for Judy, Violet, Roz & Margaret

Hello, dear theatre-goer, and thank you for continuing to support the arts in our community! Selected credits include *Jersey Boys*, *Young Frankenstein*, *Spamalot*, *Joseph...Dreamcoat* (Stage West Calgary); *Beauty and the Beast*, *The Little Mermaid* (Drayton Entertainment); *It's A Wonderful Life*, *Legally Blonde*, *The Rocky Horror Show* (Theatre Aquarius); Andrew Lloyd Webber's *The Wizard of Oz* (US National Tour). Proud winner of the 2017 Broadway World Award for Best Understudy!

Grant Tilly – Dwayne, Dick, Tinsworthy

Grant is an actor, writer, and composer from Calgary. Previous Credits include: *Jersey Boys* (Dancap/Dodgers), *Red Rock Diner* (National Tour), *I Love you*, *You're Perfect...* (Stage

West Calgary, Persephone Theatre), and *West Side Story* (Arts Club). His musical *Bingo Ladies* premiered at Lunchbox Theatre as a one act and went on to full length productions (Port Stanley Festival Theatre, Hudson Village Playhouse). Upcoming: 10th season of repertory theatre with Rising Tide Theatre in Trinity Newfoundland, then starting his MFA in playwrighting at the University of Calgary in the fall.

Stephanie Wolfe – Margaret

Stephanie is an Edmonton Based actor, improviser, aerialist and podcast host. Previous credits: *Jason Kenney's Hot Boy Summer* (Grindstone Theatre); *Jane Eyre, The Garneau Block, The Silver Arrow, Peter and the Starcatcher, A Midsummer Night's Dream, A Christmas Carol* (Citadel Theatre); *The Curious Incident of the Dog in the Nighttime* (Citadel Theatre / Royal Manitoba Theatre Centre); *Lend Me a Tenor, Boeing Boeing* (Mayfield Inn); *Othello* (Citadel / National Arts Centre); *The Merry Wives of Windsor* (Freewill Players); *Burning Bluebeard* (Edmonton Actors Theatre); *Meet Me at Christmas* (Hallmark Movie); *Abducted* (Horned Serpent Productions) *Tiny Plastic Men* (Mosaic Entertainment).

Patricia Zentilli - Judy

Patricia Zentilli (she/her) has performed across Canada in Theatre, Television, Film and Cabaret. She was nominated for a prestigious Dora award for her portrayal of Audrey in Canadian Stage's production of *Little Shop of Horrors*. Edmonton Theatre credits include: *A Christmas Carol, Mamma Mia!, The Curious Incident of the Dog in the Nighttime, Alice Through the Looking Glass, What The World Needs Now and Feels Like Home* (Citadel Theatre); *The Last 5 Years, The Gravitational Pull of Berenice Trimble* (Theatre Network); *Matara* (Workshop West); *Mack and Mabel* (Plain Jane); *Noises Off, I Love You, You're Perfect, Now Change, Little Shop of Horrors, Putnam Counting Spelling Bee, Dirty Rotten Scoundrels* (Mayfield).

Rachel Peake – Director

Rachel is currently the Associate Artistic Director of the Arts Club Theatre in Vancouver. From 2017-2020 she was the Associate Artistic Director of the Citadel Theatre. Select Previous Directing Credits Include: *A Christmas Carol* (Gateway Theatre); *Trout Stanley* (Persephone Theatre); *The Snow Queen* (Globe Theatre); *Green Lake, After Jerusalem* (Solo Collective); *The Marriage of Figaro* (Edmonton Opera); *Stickboy* (Vancouver Opera); *Miss Caledonia* (Western Canada Theatre); *Angels in America* (Studio 58). Rachel is a three-time recipient of the Jessie Richardson Award for Direction and is a graduate of the UofA and Studio 58.

Dana Osborne - Set & Costume Designer

Dana Osborne is an award winning set and costume designer. She has designed across Canada for companies such as Pacific Opera Victoria, Royal Manitoba Theatre Centre, Art's Club, Citadel Theatre, Globe Theatre Regina, Grand Theatre London, Young People's Theatre, the Shaw Festival, and Souleppper Theatre Company. In 2019 she made her international debut at The Goodman Theatre in Chicago. Dana resides in Stratford, Ontario where she has spent 21 seasons with the Stratford Festival, designing over 25 productions. She is the 2012 recipient of the Virginia and Myrtle Cooper Award in Costume Design and has won 2 Dora Mavor Moore Awards and an Elizabeth Sterling Haynes Award for Outstanding Costume Design.

Sophie Tang - Lighting Designer

Sophie Tang is a lighting and set designer working in Theatre, Opera and Dance. She is a Jessie Award Winner and Nominee, as well as an Ovation Award Nominee. She has worked

with companies including Stratford Festival, Push Festival, Electric Company Theatre, Artsclub Theatre, Bard on the Beach, City Opera, Theatre Replacement, Vancouver Asian Canadian Theatre, Belfry Theatre and so on. Recent credits: *Do you Mind if I Sit Here* (Theatre Replacement), *Being here* (Belfry Theatre), *Rez Sisters* (Stratford Festival), *At the Statue or Venus* (City Opera).

Owen Hutchinson - Sound Designer

Owen is a graduate of the Theatre Production program at Grant MacEwan University, and has been nominated for 3 Sterling awards for his production and design work. Selected design credits include: *Arcadia*, *Sense and Sensibility*, *Million Dollar Quartet* and *Make Mine Love* (Citadel Theatre, Edmonton), *As You Like It* (Chicago Shakespeare Theatre) and *Drowsy Chaperone* (Citadel and National Arts Centre, Ottawa). Operation credits include out of town tryouts of Broadway hits *Hadestown*, and *Six*. Owen is also a co-founder of Douglas Cat Bed Company.

Julie Tomaino – Choreographer

Thrilled to back at The Citadel after choreographing *Once* in 2018! Julie (she/her) is a theatre director, a choreographer, and an educator, and has won a both a Jessie Award and a Dora Award for her work in choreography. Favourite credits include: *Newsies* (TUTS); *Billy Elliot* (Theatre Calgary); *Mary Poppins* (WCT/Persephone); and *Crazy For You* (Gateway Theatre). Former Radio City Rockette. Thank you to Daryl and Rachel for bringing me on board, and to Jaelynn for assisting. Up next: *Kinky Boots* (The Arts Club).

Janice Flower – Music Director

Janice has been involved in the theatre scene in Edmonton for the past four decades. She is currently the Artistic Director of St. Albert Children's Theatre. She is first and foremost a Music Director/Pianist. Previous Citadel Music Director Credits include; *Grease*, *Little Shop of Horrors* and *Babes in Arms* as well as rehearsal/performance pianist for countless other productions. The last production she worked on pre-pandemic was the Plain Jane production of *Fun Home* that garnered her a Sterling Award that year. She is so happy to be back!

Katelyn Morishita - Assistant Director

Katelyn Morishita is very excited to be working with The Citadel Theatre and this wonderful team. Select acting credits include: *Steel Magnolias*, *Billy Elliot the Musical* (Theatre Calgary); *Murder in the Studio* (Vertigo Theatre); *Never Ending Story*, *Matilda the Musical*, *Curious George the Musical* (StoryBook Theatre); *Canada the Musical* (Carter Ryan Productions). Select directing credits include: *Scattered the Musical* – Director (SideNote Theatre); *The Shift* – AD (One Act Play Festival); *Junior Claus the Musical* – AD (StoryBook Theatre); *The French Kiss Off* – AD (Confederation Theatre).

Jaelynn Gervais - Assistant Choreographer

Jaelynn is a performer and choreographer who recently graduated from Randolph College for the Performing Arts. She is overjoyed to be making her professional theatre and Citadel debut as part of the creative team of *9 to 5!* Previous credits include *Singin' in the Rain* (Festival Players); *Concord Floral*, *Songs For a New World* (RCPA).

Kenzie Bowes - Associate Sound Designer

Kenzie is an aspiring Sound and Lighting Designer. She recently graduated from the University of Alberta with a BFA in Technical Production. Kenzie's sound credits include *She Kills Monsters* and *Phaedras love* (Studio Theatre). She also did the lighting design for *Monolith*

(Mile Zero Dance); *Feed* (Deep Sea); *DSRIP* (Left of Main); *East of Berlin* (Bleviss Laboratory Theatre); and *Welcome to Thebes* (Second Playing Space).

Michelle Chan - Stage Manager

Michelle is the resident stage manager at the Citadel Theatre and feels lucky to be working with the amazing team here for the last 21 seasons. Some of her favourite past Citadel Theatre credits include: *Peter Pan Goes Wrong*, *A Christmas Carol*, *Every Brilliant Thing*, *Ring of Fire*, *Once*, *Shakespeare in Love*, *West Side Story*, *Avenue Q*, *One Man, Two Guvnors*, *Spamalot*, *Private Lives*, *Beauty and the Beast*, *A Few Good Men*, *The Sound of Music*, *The Rocky Horror Show*, *August: Osage County*, *The Forbidden Phoenix*, *Sweeney Todd*, *Heaven*, and *Mary's Wedding*.

Erin Valentine - Assistant Stage Manager

Erin is thrilled to be back at the Citadel after last stage managing *Bat Boy: The Musical* for the young company in 2018. Recent work includes *Così fan tutte*, *La Bohème*, *Candide*, and *Count Ory* (Edmonton Opera); *Exit, Pursued by a Bear* and *Disney's Beauty and the Beast* (Globe Theatre Regina); and stage management of *Bed and Breakfast* (Theatre Network) and *The Roommate* (Shadow Theatre).

Erin Hayes - Apprentice Stage Manager

Erin is thrilled to be working with the team at the Citadel Theatre on this production of *9 to 5: The Musical*. She is a graduate of the BFA Technical Theatre, Stage Management program at the University of Alberta, and has a passion for paperwork, events, and supporting artists any way she can. Previous Credits include: *The Candidate/The Party*, *The Color Purple* (Citadel Theatre); *Runcible Riddle*, *Dead Centre of Town X* (Catch the Keys Productions); *Cleave* (Tiny Bear Jaws); and *Blood: A Scientific Romance* (The Maggie Tree).

Jenna Kerekes - Production Assistant

Jenna is an emerging arts manager in Edmonton. She graduated with a diploma in Arts and Cultural Management at MacEwan University in 2021 and plans to go back for her degree in fall 2022. Jenna has also done several community theatre shows at Stageworks Academy of the Performing Arts Leduc participating as an actor, stagehand, and lighting technician. Select credits include *Mary Poppins*, *Mama Mia*, and *Legally Blonde*. She has spent the majority of 2021 and 2022 working as a Production Assistant and Health Captain at the Citadel Theatre.

Meg Walker - Production Assistant

Meg Walker is a graduate of Victoria School of the Arts, where she developed her passion for theatre and directed the one act play *I Am Not Batman* for the Playworks Festival. She recently worked on the set of the feature film *Before I Changed My Mind* as a trainee AD before returning to the theatre as a Production Assistant in the independent, debut production of *Michael Mysterious*. In 2021 she joined the Citadel team for *A Christmas Carol* and continues her role as a Production Assistant into the 2022 season.

COMPOSER BIOGRAPHY

DOLLY PARTON

Dolly Parton is considered to be the most successful female country music artist, having released 42 top-10 country albums and earned 25 number-one singles. She has won seven Grammy® awards and received 42 Grammy® nominations. She has also received seven awards from the Academy of Country Music and 10 Country Music Association awards, and is one of only five female artists to win the CMA's highest honor, "Entertainer of the Year."

Dolly is also an acclaimed movie and television actress, and her literacy program, Dolly Parton's "Imagination Library," is now in 566 counties in 36 states. "*The woman is one of our national treasures, so let's cherish her for as long as we've got her...this is one Barbie who has always been for real,*" wrote Newsweek in 2008. <http://www.dollyparton.com/>



PLAYWRIGHT BIOGRAPHY

PATRICIA RESNICK



Patricia Resnick has enjoyed a successful and varied career in film, television, and theatre. She wrote the original screenplay for the film *9 to 5*, a comedy classic and one of the top-grossing films of all time. Under the tutelage of her mentor Robert Altman, she co-authored *A Wedding* (British Academy Award and Writer's Guild nominations) and *Quintet* starring Paul Newman. Other films include *Maxie* (Glenn Close) and *Straight Talk*, which reunited her with Dolly Parton. She has written numerous pilots for television for networks including Showtime, CBS and FX and her seven produced made for television movies include *The Battle of Mary Kay* starring Shirley MacLaine and Parker Posey who both gave Golden Globe-nominated performances. She was the exec producer and head writer of a series based on the children's book *Olivia* for the Nick Jr. network. Her theatre

work includes her Drama Desk nominated book for the Broadway musical *9 to 5* which garnered four Tony nominations, sketches for Lily Tomlin's first one-woman Broadway show *Appearing Nightly*, and a stage musical adaptation of her own PBS movie *Ladies in Waiting* which originated at the Woodstock (Illinois) Summer Playhouse and later moved to the Lyric Opera House in Chicago. She worked as a consulting producer on the final season of *Mad Men* and on the ABC Family drama *Recovery Road*. She is currently working on a *9 to 5* film sequel as well as being co-executive producer for a new Netflix show based on Armistead Maupin's *Tales of the City*.

CHARACTERS

JUDY BERNLY, 30s. New secretary at Consolidated Industries.

DORALEE RHODES, late 20s. A happily married southern belle. Secretary at Consolidated Industries.

VIOLET NEWSTEAD, 40s. Senior Supervisor at Consolidated Industries.

FRANKLIN HART, 40s. President of Consolidated Industries.

KATHY, secretary and office gossip at Consolidated Industries.

MARGARET, secretary at Consolidated Industries. Often drunk at work.

JOSH NEWSTEAD, Violet's teenage son. Skateboarder.

DWAYNE RHODES, Doralee's loving husband.

ROZ KEITH, Hart's fiercely loyal administrative assistant. The office snitch.

JOE, office accountant at Consolidated Industries.

DICK BERNLY, Judy's estranged husband. He left Judy for his younger secretary.

MARIA DELGADO, young secretary at Consolidated Industries.

MISSY HART, Franklin Hart's naïve and ditzy wife.

RUSSELL TINSWORTHY, the chairman of the board of Consolidated Industries.

ENSEMBLE, play some smaller featured roles as needed. Mostly office workers.

SYNOPSIS

Pour yourself a cup of ambition and book your tickets early for this smash hit featuring music by the legendary Dolly Parton. When their sexist, lying, egotistical, bigot of a boss crosses the line, Violet, Judy, and Doralee hatch a plan to finally get the 9 to 5 that they deserve. What comes next is a madcap comedy for every office worker who's ever dreamed of revenge on the boss! Based on the 1980 film.

MUSICAL NUMBERS

The musical numbers are listed order of appearance in the production, 9 to 5: The Musical, at the Citadel Theatre.

ACT I

9 to 5 – Violet, Doralee, Dwayne, Judy and Ensemble

Around Here – Violet and Ensemble

Here for You – Hart and Men

I Just Might – Judy, Doralee, Violet and Ensemble

Backwoods Barbie – Doralee and Women

Heart to Hart – Roz and Ensemble

The Dance of Death – Judy, Hart and Ensemble

Cowgirl's Revenge – Doralee, Hart and Ensemble

Potion Notion – Violet, Hart and Ensemble

Joy to the Girls – Judy, Doralee, Violet, Hart and Ensemble

Shine Like the Sun – Doralee, Judy, Violet and Ensemble

INTERMISSION – 15 minutes

ACT II

Entr'acte – Band

One of the Boys – Violet and Men

5 to 9 – Roz

Change It – Doralee, Violet, Judy and Ensemble

Let Love Grow – Joe, Violet

Get Out and Stay Out – Judy

Finale: 9 to 5 – Company

TERMS AT A GLANCE

This section defines and offers context for some of the key terms used throughout this Enrichment Guide. The first time these terms appear in the guide, they have been bolded.

Agency: The capacity, condition, or state of acting or of exerting power.

Androgynous: In fashion, clothing that is designed to be worn by people of any sex or gender identity and that does not prescribe to traditional gendered styles of clothing.

American Dream: The aspirational belief that anyone can find success and prosperity if they put in hard work. This applies specifically to American culture.

Black Comedy: In theatre, a work that deals with tragic or serious subject matter in a humorous way.

Capitalism: Capitalism was invented by the 18th century philosopher, Adam Smith, who is credited as being the “father of modern economics.” It is an economic and political system in which a country’s trade and industry are controlled by private owners for profit rather than by the state.

Consumerism: The theory that an increasing consumption of services and goods is beneficial for individuals and for society as a whole.

Empowerment: Having the power, right, and authority to do something. Specifically used as a term in political activism that focuses on empowering marginalized groups.

Feminist: In regards to feminism, which is the belief and advocacy of the political, economic, and social equality between all people regardless of their sex or gender expression.

Ideology: Theories, concepts, and manners of thinking that are characteristic of an individual, group, or culture. Often concerned with human life, or a specific sociopolitical belief.

Industrial Revolution: In modern history, the Industrial Revolution refers to the process of change from an agrarian and handicraft economy to one that is dominated by industry and machine manufacturing. These technological changes introduced novel ways of working and living and fundamentally transformed society.

Marginalized Groups: Marginalized populations are groups that experience discrimination and exclusion (social, political, and economic) because of unequal power relationships across cultural dimensions.

Sexism: Prejudice or discrimination based on someone’s sex.

Socioeconomic Status: The social standing or class of an individual or group. This is often determined by education, income and occupation.

THEMES

EMPOWERMENT

“Nothing’s gonna change if you don’t change it!” –Change It, 9 to 5: The Musical

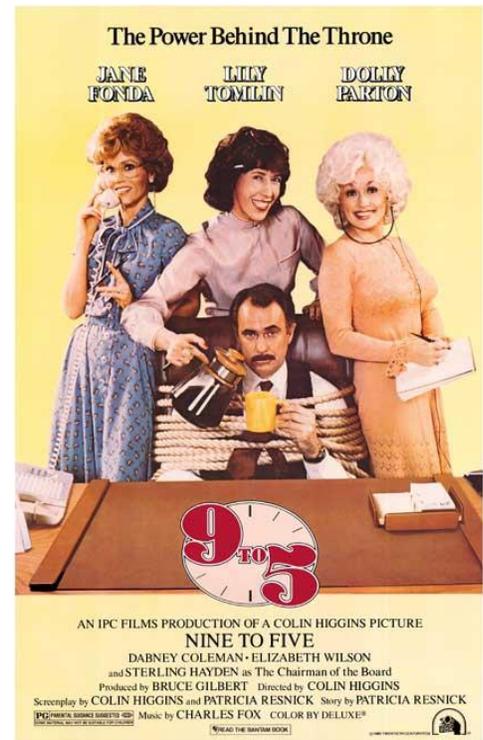
At its core, *9 to 5: The Musical* illustrates the positive impact that women in leadership positions can have on the workplace and its productivity. It does this by showing the three protagonists, Judy, Violet, and Doralee, as they become empowered to make the change that they want to see at their office on their own terms.

The term **empowerment** comes from political activism that has sought to give different **marginalized groups** the power, right, and authority to perform various acts or duties. It is often associated with Malcolm X, one of the primary speakers who promoted *black empowerment* in the 1960s, and with **feminist** voices in the 20th century that have focused on women’s liberation, but the term continues to be used in many contexts. Empowering marginalized groups helps to create equality between all people, and is an essential part of political activism.

As a theme, empowerment explores how the political rights of a person impacts their personal **agency**, and their ability to achieve their goals. It is a common theme in art and literature, particularly in works that are associated with a specific political movement or **ideology**. For example, *9 to 5: The Musical* depicts the empowerment of women by exploring what it looks like when women take on leadership roles, and by portraying women standing up for their rights in the workplace. Judy, Violet, and Doralee experience constant **sexism** in their office, which favours male candidates for their top positions, and normalizes workplace harassment. At the beginning of the play the characters feel trapped in their positions, and despite seeing the flaws in their company, they are unable to make real change. However, when these three women band together and begin to support each other’s ideas, they all finally feel individually empowered enough to stand up for themselves and for the rights of all workers. It is this kind of mutual support that makes movements that focus on empowerment possible.

At the end of the show, we see how the new policies that Judy, Violet, and Doralee have implemented, like flexible work hours, equal pay, and on-site childcare, have created a more joyful and productive workplace at Consolidated Industries.

Reflection Question: *Observe the original movie poster for 9 to 5 (1980) above. What do you think is the significance of the slogan “The Power Behind the Throne”?*



Original film poster for *9 to 5* (1980).

Image credit: Twentieth Century Fox Film Corporation.

THE AMERICAN DREAM

*"They let you dream just to watch them shatter
You're just a step on the boss man's ladder
But you got dreams he'll never take away..."—9 to 5, 9 to 5: The Musical*

The idea of the **American Dream** traces back to July 4th, 1776, when the Declaration of Independence was signed. Here is a passage from the Declaration that encompasses the foundation of this dream: *"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness."* The pursuit of happiness was also explored in the works of Benjamin Franklin, who helped to popularize the idea that in this new nation everyone was able to achieve success through hard work.

The American Dream became a way to unify the United States, and promoted democracy, material prosperity, individual freedom and equality. It is believed to have been at its peak in the 1920s, as this was the time of economic prosperity, technological progress, and movements like the Harlem Renaissance. However, this is also the time when many say the dream became "corrupted" as society's interests shifted away from equality, and began to favour the aspects of the dream that were associated with wealth and materialism. This is due to the rise of **consumerism** in American culture that has continued to progress until present times.

The concept of the American Dream is so foundational to American culture that it is believed to have some sort of influence on almost all American art and literature; it is one of the most common themes explored in work from that region. During the twentieth century, many artists and writers began criticizing the dream, which can now also be associated with themes of materialism, vanity, greed, and inequality. Some of the most famous works to explore the darker sides of the American Dream are: *The Great Gatsby* (1925) by F. Scott Fitzgerald, *Of Mice and Men* (1937) by John Steinbeck, *A Raisin in the Sun* (1959) by Lorraine Hansberry, and *Death of a Salesman* (1949) by Arthur Miller.

When the film *9 to 5* was released in 1980, it was considered to be a feminist criticism of the American Dream. As you may have noticed in the passage above from the Declaration of Independence, the dream was only ever designed to promote equality and prosperity for *men*, and in history this dream only favoured white men, predominantly of the upper-middle class. In the film we are shown that despite women making up a large amount of the workforce by 1980, their labour was still being undervalued compared to that of their male-counterparts. For this reason, Judy, Violet, and Doralee must flip the system on its head and take their power back in order to make real change. At the time, these criticisms were a necessary step towards equality for all people. Obtaining rights in the workplace was one of the best ways to make people become economically independent regardless of their gender or **socioeconomic status**.

Reflection Questions: *What do you think 9 to 5: The Musical says about the American Dream? Do you think this story is still relevant to audiences today?*

PRODUCTION ELEMENTS

THRUST STAGE

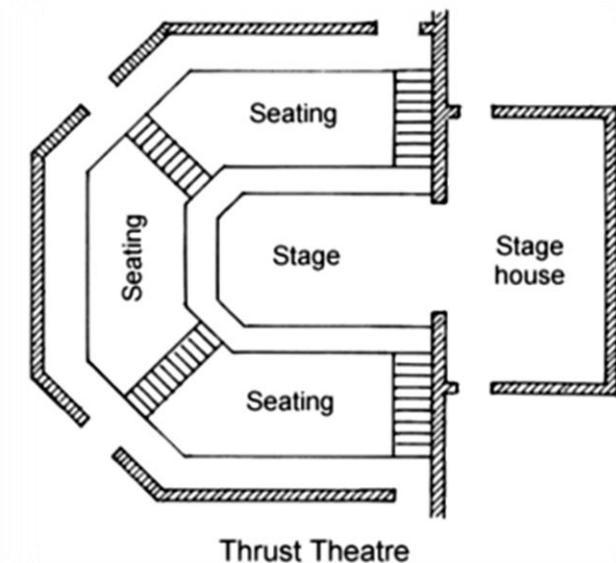
The thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab Theatre at the Citadel is a classic example of a thrust stage. This type of stage is used to extend the playing space out into the audience, and enables actors to enter and exit through vomitoriums (voms) and onto the stage.

Thrust stages were used in Spain's Golden Age of theatre (which started in 1570), and were called *corrales*, as well as in the traditional Noh theatre of Japan. This design was also popular in London during the Elizabethan era, and is the layout of the famous Globe Theatre where

many of Shakespeare's plays were performed. Between the 17th and 20th century's proscenium stages (which only expose the front of the stage to the audience) dominated theatre across the world, as the popular movement of staging focused on creating and maintaining illusion.

However, in the 20th century theatre started moving back to performances that focused on actor-audience contact, which brought the thrust stage back to popularity. Still, thrust stages are most often used for concert-style performances, rather than traditional theatre.



The layout of the Maclab Theatre at the Citadel.

Reflection Question: What do you think are the advantages and challenges of staging 9 to 5: The Musical on a thrust stage?

COSTUME DESIGN

It is a costume designer's job to take clues from the script they are given in order to create functional and visually appealing costumes. These costumes must work well together when an entire ensemble is onstage, and they must also express each character's individual role and personality to the audience. According to Melanie Blood, a theatre professor at the Geneseo University in New York, these are the essential goals that a costume designer must achieve: their costumes should establish tone and style, time and place, provide character information, should aid the performer in creating a character, and should be cohesive with the vision of the director and other designers working on the show.

Sometimes the style of a production calls for clothing that is more realistic, and other times designers can think outside of the box and use costumes in a more abstract way. But since costuming is a specific choice, even realistic designs can communicate a lot about a character's journey to the audience. Dr. Blood says that the five things that a costume designer must always consider are: *composition, space, colour, texture, and movement*.

Composition looks at the play as a whole, and how well costumes work together onstage, as well as how an individual character's costumes might evolve throughout a production.

Space is more of an obstacle for set design, but the costuming must fit within the world of the set, and must fit and be practical on the actors' bodies. Some costume pieces may be specifically designed to take up lots of space.

Colour is an important visual cue for the audience, and can completely change our perception of a character. Most designers will choose a specific colour palette for the entire production, and sometimes each character may get their own colour palette. For example, a designer might dress a character that is young and innocent in light and soft colours, while they may use bolder colours like red or pink to signify a character with a stronger personality or higher status. Additionally, a play that is a comedy might use bright colours in their design, while a tragedy is more likely to have a darker colour scheme with heavy contrast.



Jane Fonda as Judy in the film *9 to 5* (1980).
Judy's vibrant and textured costume stands out against the neutral costumes of the background cast, showing that on her first day of work she doesn't quite fit in.
Image credit: Twentieth Century Fox Film Corporation



Diane von Fürstenberg (American, 1946). Dress, 1975-76. Cotton/rayon blend. New York: The Metropolitan Museum of Art, 1997.487. Gift of Richard Martin, 1997. Source: [The Metropolitan Museum of Art](https://www.metmuseum.org/department/costume/1970s/diane-von-furstenberg)

Texture is often expressed by fabric itself, which can be used in simple ways or can be layered depending on the effect a designer is going for. Satin or lace are light textured fabrics, whereas something like tweed or faux-fur offers a very heavy texture. Two-dimensional texture can also be provided through patterns (like paisley or polka dots) on a garment.

Finally, designers must consider *movement*, which is expressed in the flow of fabrics, and the way that a costume permits an actor to move on stage. Movement can tell a story. For example, a designer may dress a character who is feeling trapped in more restrictive clothing that has stiff-looking fabric or high collars, whereas a character who feels liberated might be put in something that is loose and flowy like a dress or comfortable trousers.

The story of *9 to 5: The Musical* takes place in the late 1970s. In order to communicate this time period with the audience, the costume designers must look at what made the fashion

from this decade unique. This means that the designers need to consider the things like the characters' silhouettes, as well as popular colours, fabrics, and patterns from that decade. Here are some notable elements of 1970s fashion:

- New synthetic fabrics became popular in the 1970s, which meant that signature fashions could be bought at any price point. These fabrics were so popular that many call the 1970s the "Polyester Decade."
- Elements of the 1960s hippie style continued to influence 1970s fashion, but these styles moved from being hand-crafted to mass-produced in cheaper materials. This means that flowing silhouettes and bold patterns that were made to look like embroidery or crochet were a staple of this time.

HISTORY & CONTEXT

THE MEANING OF “9 TO 5”

The phrase “9 to 5” refers to the length of an average workday for most employees in North America. The expression can also be used to describe someone who prefers to live a structured life, or to reference unexciting jobs such as routine office work or factory work. But where does this standard of the 40 hour workweek come from, and why are the average hours from 9 to 5?

Today, most parts of the world subscribe to a political ideology called **capitalism**. This economic and political system, in which a country's trade and industry are controlled by private owners for profit rather than by the state, was first invented by Adam Smith (an 18th century philosopher.) One of the central features of capitalism is the motivation to make profit, and the other is a concept called “supply and demand” in which companies must produce enough supply to meet the demand of consumers. As demand for products began to grow, companies were unable to keep up with traditional production methods, and this led to the **Industrial Revolution**, which started in the mid-18th century and lasted until the 1920s. This cultural movement marked a shift from an agrarian and handicraft economy to one that is dominated by industry and machine manufacturing. This explosion in productivity was great for profit, but led to the exploitation of workers. In fact, in 1890, manufacturing employees worked 10-16 hours a day, for an average of 100 hours a workweek.

On September 25, 1926, Henry Ford (the founder of Ford Motor Company) made the historic announcement that his staff would now only work a 40-hour workweek spread out over five days, with no change in wages, and that they would work between the hours of 9 to 5. While this seems like a huge step forward for workers rights, Ford’s actual motivation was capital oriented. He theorized that in order to make profit customers needed to buy things, and to do this they needed more time off work to relax and go shopping. In an interview with *World’s Work* in 1926, Ford said, “Leisure is an indispensable ingredient in a growing consumer market because working people need to have enough free time to find uses for consumer products, including automobiles.”

In Canada, this type of workweek was not made an industry standard until 1938 when the Fair Labour Standards Act (FLSA) was passed. This law regulates minimum wage, overtime pay at a rate of 1.5 times the employee’s regular wage, and standards that protect a worker’s right to maintain a 40-hour workweek.

Reflection Question: *Now that you know the history of the 9 to 5 workday, what do you think about the changes that Judy, Violet, and Doralee’s make when they take control of Consolidated Industries?*



Four women strikers from Ladies Tailors union on the picket line during the "Uprising of the 20,000," garment workers' strike, New York City. Bain News Service, Feb. 1910.

Image credit: Library of Congress.

WOMEN IN THE WORKFORCE

In the early twentieth century most North American women didn't work outside the home, and those who did were usually young and unmarried. However, statistics from this time often didn't account for how domestic labour, like housekeeping and childcare, contributed to society, or that many married women were involved in maintaining family businesses and the home-production of goods (such as agricultural products.) Historically, it was also more typical for lower-class women, especially those from marginalized groups, to work and to remain in the workforce even after they got married. These women were often limited to jobs like housekeeping, cooking, cleaning, and becoming a governess or teacher because they were not allowed to pursue higher education.



Women shipfitters working on board the USS Nereus at the U.S. Navy Yard in Mare Island, circa 1943.

Image credit: Department of Defence. Published in the [Smithsonian Magazine](#), 2017.

Women began to enter the workforce out of necessity when the First World War started. With many of the country's working-aged men enlisted in the army, it became essential to start employing more women in factories and labour jobs. This trend continued during the Second World War as well. Canada's population at the beginning of WWII was 11 million people, and at that time about 600,000 women held permanent jobs in the workforce. During the war that number doubled to over 1,200,000 women, and at the peak of wartime employment between 1943-1944 there were 439,000 women working in the service sector, 373,000 in manufacturing, and about 4,000

in construction. While many women were let go from their positions by the end of the Second World War to make room for the returning soldiers, they didn't stay out of the workforce long. It was now clear that women were integral to many workplaces, and so their return to workplaces increased steadily over the second half of the twentieth century.

According to statistics Canada, the labour force participation rate of those between the ages of 25-54 in the year 1953 was 24% for women and 96% for men. In the year 1990 this had shifted so that 76% of women in that demographic were employed, while their male counterparts were 93% employed. They attributed this rapid increase to evolution of gender roles, new technologies that helped to achieve household chores (like dishwashers and washing machines), families having fewer children, and an increase in jobs in the service sector.

Women's role in society changed so drastically in the twentieth century in part due to the feminist movement. There were three particular movements throughout the century that focused on women's rights, and each of these are referred to as a *wave*. The first wave of feminism

started in 1848 and lasted all the way until the 1920s, and it focused primarily on women's suffrage (or women's right to vote.) This was important because it allowed women to finally choose their own representation at the governmental level, and it was a step towards making them independent citizens. In Canada, women started to gain the right to vote in 1916, but it took many years for this legislation to apply all female citizens. For example, it wasn't until 1960 that Indigenous women had the right to vote without giving up their treaty status.

The second wave of feminism was during the 1960s-1970s, and was focused on women's liberation. Women fought for equal pay and opportunities in the workplace, for their bodily and reproductive rights, and for legislation that would ban discrimination on the basis of sex. This was a time when women's role in society was starting to be fundamentally questioned, and also a moment when more and more women started to receive higher education. This was what was happening in the world right before the release of the film *9 to 5* (1980), and likely had a huge influence on the story.

The third wave of feminism started in the 1990s, and was focused on broadening the category of "women." It criticized the second wave for focusing on those who were middle-class, white, and college-educated, and instead the movement started to shift its focus to marginalized women like those who are poor, those with disabilities, immigrants, and those who were part of the LGBTQIA+ community, etc. Many of these ideas



Women's liberation movement in Washington, DC, August 26, 1970.

Image credit: Don Carl Steffen/Gamma-Rapho/Getty Images

are still present in conversations about women's rights today, which have become topic in the media again thanks to the #MeToo Movement (which was started in 2006 by the American Activist, Tarana Burke, but became a viral hashtag in 2017.)

Today, the workforce has a lot more women than it used to, but there are still conversations being had about equal rights. According to Statistics Canada, in 2022 the gender pay gap is \$0.89, which means that Canadian women on average still make 11 cents less every hour than their male counterparts. While this is better than it used to be, we still have a ways to go. Lots of emerging statistical research also shows that women are still underrepresented in leadership roles in most industries, and without diverse leadership we will continue to see these kind of gaps in our workforce.

Reflection Question: What parts of the history do you think influenced the story of *9 to 5: The Musical*?

MOVIE TO MUSICAL ADAPTATION

The workplace satire, *9 to 5* (Directed by Colin Higgins for 20th Century Fox), wound up being much more popular than anticipated. It earned more than \$100 million at the box office, which made it the second highest grossing film of 1980 behind *The Empire Strikes Back*. Here is a look at journey of the story *9 to 5*, from a successful film to a popular Broadway musical.

- Actor Jane Fonda’s company IPC Films produced the film, *9 to 5*. She described to the Canberra Times in 1981 how she first got the idea for the story. “My ideas for films always come from things that I hear and perceive in my daily life. In that case, a very old friend of mine had started an organization in Boston called ‘Nine To Five,’ which was an association of women office workers. I heard them talking about their work and they had some great stories. And I’ve always been attracted to those 1940s films with three female stars.”
- The film was originally supposed to be a drama, but Jane Fonda and the producers thought that it might not resonate with audiences, as it was “too preachy.” This led version of the script that was a **black comedy**, in which the secretaries actually tried to kill their boss. However, the creators thought that this take made the leads too unsympathetic, so they decided to add in the fantasy sequences instead, and to make the “murder” plot an accident.
- When the film’s tone shifted to comedy, the producers had the idea to ask Dolly Parton to join the cast. She was already a successful country music star, and *9 to 5* marks her film debut. She said she would take the role only if she could write the theme song for the film.
- Here is a [YouTube video](#) of Ms. Dolly Parton describing how she incorporated the sound of her acrylic nails into her original song *9 to 5*!
- For her song *9 to 5*, Dolly was nominated for Best Original Song at the Academy Awards in 1980, and she received four Grammy nominations and won two that same year (for Best Country Song and Best Country Vocal Performance, Female.)
- The musical adaptation of the film *9 to 5* premiered in 2008 in LA, and opened on Broadway on April 7th, 2009. All the music for the stage adaptation was composed by Dolly Parton.
- The original Broadway cast featured Allison Janney in the role of Violet.
- After Broadway, the stage production *9 to 5: The Musical* has toured around the world.



The original Broadway cast of *9 to 5: The Musical* (from left to right) Megan Hilty, Allison Janney, and Stephanie J. Block.
Image credit: Sara Krulwich/The New York Times

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL III- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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FURTHER READING & RESOURCES

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[Why do we work 40 hours a week? A social studies teacher explains. Mr. Beat, YouTube.](#)

[MTI Shows, *9 to 5 The Musical* \(U.S. National Tour Version, 2010\). Learn more about the production or request the rights.](#)

[MTI Shows, *Working A Musical* \(2012 Revised Version.\) Learn more about the production or request the rights.](#)

[Alberta Teacher’s Association –Resources for teaching social justice in the classroom.](#)

[Resilient Educator –Teaching social justice in the classroom.](#)

[Teaching Costume Design –Resources for Teachers.](#)