



# THE PREMIERE PLAYHOUSE

## AUDITION NOTICE

for The Premiere Playhouse's 2025 productions of

*Willy Russell's*      *Dolly Parton's*

## **EDUCATING RITA + 9 TO 5**

**Auditions:** Tuesday, February 4th | 6:30pm–7:45pm (dance) & 7:45–10:00pm (sing/act)

Wednesday, February 5th | 6:30pm–7:45pm (dance) & 7:45–10:00pm (sing/act)

**Callbacks:** By invitation on Friday, February 7th from 6:00–9:00pm (*Educating Rita*)

By invitation on Tuesday, February 18th from 6:00–10:00pm (*9 to 5*)

**Location:** Orpheum Theater Center | 315 N. Phillips Ave.

## CASTING TEAM

**Producer & Casting Director:** *Oliver Mayes, TPP's Managing Artistic Director*

### *Educating Rita*

**Stage Director:** Mo Hurley | **Assistant Director:** Kevin Wintering

### *9 to 5*

**Stage Directors:** Brittney Lewis & Abby Schwedhelm | **Music Director:** Clay Ackerman  
**Choreographers:** Shannon Dancler & Magen Richeal | **Assistant Director:** Michelle Smith

## NOTE ABOUT PARTICIPATION IN THESE PRODUCTIONS

This season, for the first time, The Premiere Playhouse is offering \$50 travel honorariums to adult performers (ages 18+) cast in mainstage productions who successfully complete their performer responsibilities and abide by the newly implemented attendance guidelines through completion of the production. (*This is not applicable to the Passion Project program.*) Details of actor guidelines and agreements are disclosed upon the start of rehearsals. While working to maintain the volunteer spirit of being an educational community theatre, TPP wants to honor the work of our adult volunteer performers who may need assistance in transportation to and from rehearsals/performances or who would benefit from having extra food money to make up for their time devoted to the theatre.

### **REHEARSAL & PERFORMANCE INFORMATION (EDUCATING RITA)**

- **Rehearsals begin** on Tuesday, February 18th & continue through Wednesday, April 23rd.
  - **Staging rehearsals run** Tuesdays, Thursdays & some Wednesdays from 6:00pm-9:00pm
  - **Theatre Load-in** is from Sunday, April 20th (daytime hours). Volunteering at this time is not required of actors but we encourage help if you are available.
    - **Spacing & Technical rehearsal** is on Sunday, April 20th (evening).
      - **Dress rehearsals** are Monday, April 21st through Wednesday, April 23rd (evenings).
  - **An estimated schedule will be released** with weekly/daily updates for accurate call times.
  - **Performances** are April 24th, 25th & 26th @ 7:00pm & 27th @ 2:00pm (4 total) at TBA venue.
    - **Strike/load-out** is on Sunday, April 27th following our final performance. Performers are expected to assist in this process & will be assigned according to their comfort and skills.
  - **Actors are requested to be in attendance at every spacing/technical and dress rehearsal and performance** from April 20th to 27th (i.e. no conflicts allowed).
    - **Cast & Crew Party** will take place following our strike on Sunday, April 27th from approximately 7:00-9:30pm
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### **REHEARSAL & PERFORMANCE INFORMATION (9 TO 5)**

- **Rehearsals begin** on Monday, April 14th & continue through Wednesday, June 11th.
- **Rehearsals run** Sundays from 1:00-5:00pm & Mondays-Thursday from 6:30-10:00pm
- **Cast Creation Day** (where performers participate in technical execution via paint, props, costumes, set, etc.) is scheduled for Sunday, May 18th from 3:00pm-7:00pm (interrupting rehearsal and finishing later than usual). Actors are expected to be in attendance on this day unless they have a previously approved conflict.
- **Theatre Load-in** is from Wednesday, June 4th through Friday, June 6th (business hours). Volunteering at this time is not required of actors but we encourage help if you are available since this is the largest challenge of our production process.
  - **Spacing & Technical rehearsals** are Saturday, June 7th & Sunday, June 8th (daytime).
    - **Dress rehearsals** are Monday, June 9th through Wednesday, June 11th (evenings).
- **Actors are not called to every staging, choreography, and music rehearsal**; an estimated schedule will be released with weekly/daily updates for accurate call times. We do our best to avoid conflicts but sometimes are unable to accommodate, in which case an actor must learn the material they missed on their own time via resources from stage management.
- **Performances** are June 12th, 13th, 14th, 19th, 20th, & 21st @ 7:00pm & June 15th & 22nd @ 2:00pm (8 total) in the historic Orpheum Theater.
- We have one **Sensory Friendly & ASL Performance** on June 19th at 7:00pm; the rehearsal for this performance is on June 15th (evening) between performance weekends.
- **Strike/load-out** is on Sunday, June 22nd following our final performance. Performers are expected to assist in this process and will be assigned according to their comfort and skills.

- **Actors are required to be in attendance at every technical & dress rehearsal *and* performance** from June 7th through 22nd (i.e. *no conflicts allowed*).
  - **Cast & Crew Party** will take place following our Sunday, June 15th matinee performance.
  - **Outreach Performances** will possibly be scheduled for this production. We are interested in working with actors who are excited about programming such as this.
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### **ABOUT THE PASSION PROJECTS**

*The Passion Projects* is The Premiere Playhouse's micro-budget production program that feeds our community's appetite for non-musical plays, edgy storylines, small ensembles, and experimental projects while guiding community artists in the production of their own creative vision. This year's play is Willy Russell's *Educating Rita* directed by Mo Hurley and presented at a venue soon to be announced. The core concepts of this program are storytelling and passion!

### **EDUCATING RITA by Willy Russell**

*Educating Rita* is a play about education and choice. Set in the chaotic splendour of a university lecturer's study/tutorial room, the play's two characters share a language but each speak a very different tongue. The play follows twenty-six year old Liverpool hairdresser, Rita, and her experience in returning to education. Tutor, and failed poet, Frank, is initially reluctant to take on the enormity of trying to teach this needy but unconventional and unfocused would-be student, preferring instead to continue easing his way through his teaching duties with the blunting help of the booze he keeps stashed behind the books on his shelves. For Rita, though, Frank is the perfect teacher and faced with her determination, with her insistence that she wants to '...know. Everything,' he is reluctantly persuaded to commit to overseeing Rita's studies and the series of regular tutorials through which the play unfolds.

### **CHARACTER BREAKDOWN**

*Seeking two adult actors to play the following roles:*

**Rita** (she/her) – Twenty-six year old hairdresser from Liverpool.

**Frank** (he/him) – Tutor and failed poet in his fifties.

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### **ABOUT 9 TO 5**

The Broadway musical *9 to 5* is a lively, comedic show based on the 1980 film of the same name, featuring music and lyrics by Dolly Parton and a book by Patricia Resnick. The story is set in the late 1970s and revolves around three women—Violet, Judy, and Doralee—who work at Consolidated Industries, a company dominated by their sexist, egotistical, and manipulative boss, Franklin Hart Jr. The three women bond over their shared frustrations with their toxic workplace and decide to take matters into their own hands. They accidentally find themselves in control of the office after a series

of comedic events. As the story unfolds, the trio gains confidence, confronts their challenges, and learns to embrace their own strengths. The musical explores themes of empowerment, workplace equality, and solidarity among women, all delivered with humor and heart. Dolly Parton's upbeat score, including the iconic title song "9 to 5," adds an infectious energy to the show.

## **CHARACTER BREAKDOWN**

**Violet** (she/her), 40-50 | voice range: F3-D5

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.

**Doralee** (she/her), 20-30 | voice range: G3-E5

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.

**Judy** (she/her), 30-35 | voice range: Ab3-F5

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.

**Franklin Hart** (he/him), 45-50 | voice range: C3-Gb4

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.

**Roz Keith** (she/her), 35-45 | voice range: G3-C5

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.

**Joe** (he/him), 25-35 | voice range: B2-G4

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

**Dwayne** (he/him), 25-30 | voice range: E2-G4

Doralee's attractive husband. He is very supportive of her professional pursuits.

**Josh** (he/him), 15-18 | voice range: flexible

Violet's awkward teenage son.

**Missy** (she/her), 20-35 | voice range: flexible

Franklin Hart's wife, clueless to her husband's true nature.

**Maria** (she/her), 20-30 | voice range: F4-D5

A young and vibrant secretary in Hart's office.

**Dick** (he/him), 35-45 | voice range: flexible

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.

**Kathy** (she/her), 30-40 | voice range: G4-D5

A secretary in Hart's office with a tendency to gossip.

**Margaret** (she/her), 30-40 | voice range: flexible

A secretary in Hart's office with a tendency to drink.

**Tinsworthy** (he/him), 50-65 | voice range: flexible

Franklin Hart's boss and Chairman of the Board. A good man, who may be wiser to Hart's ways than he lets on.

**Ensemble** (any/all), various adult age ranges | all voice types

Office employees, police officers and hospital employees.

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### AUDITION REQUIREMENTS

- **REQUIREMENT for those ONLY auditioning for 9 to 5 :** Prepare a 60-second cut of a song in the style of country-pop or country musical theatre.
- **REQUIREMENT for those ONLY auditioning for *Educating Rita* :** A short speech to perform will be provided at the audition. British dialects are not required but welcome.
- **REQUIREMENT for those auditioning for BOTH PRODUCTIONS :** Please complete *both* audition requirements stated above.
- **ADDITIONAL NOTE for those SINGING at auditions:** A pianist will be provided; **please bring your sheet music** hole punched and in a binder with your **audition cut properly marked (start/end)**. Accompaniment recordings or karaoke tracks are also allowed and audio equipment will be available as needed. Please know where to start your recording should you choose to use one. Bringing your own device is also welcomed. Singers using our pianist will be seen first. A cappella (unaccompanied) auditions are not allowed.
- **ADDITIONAL NOTE for ALL auditioning:** Please do not hesitate to contact [auditions@thepremiereplayhouse.com](mailto:auditions@thepremiereplayhouse.com) if you have any questions, request assistance on your audition or need accommodations during the audition process.

## **CASTING NOTES**

- Please arrive at the 6:00pm start time for auditions and communicate with us via email at [auditions@thepremiereplayhouse.com](mailto:auditions@thepremiereplayhouse.com) if you are not able to arrive on time. Youth actors will be prioritized in the audition order so they are released by 8:30pm. You are only required to attend one day of auditions.
  - We welcome individuals age 16 and above to audition for *9 to 5* and individuals age 18 and above to audition for *Educating Rita*.
  - The pronouns or gender terms provided describe the “written” gender identity of the character in the story and may not necessarily reflect the gender identity of the actor playing them. Please feel free to express your interest or comfortability with playing roles of any gender expression. The same stands for any expressed terms of sexuality.
  - The age ranges provided reflect the reasonable age range of the characters and may not necessarily reflect the actual age of the actors playing them.
  - We host an inclusive audition space; we welcome performers of **all** ethnicities, gender identities, abilities/exceptionalities, and body types to audition.
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## **REQUIRED AUDITION REGISTRATION**

Please **complete your audition form** and register for auditions [here](#) by **Monday, February 3rd at 5:00pm**. This is the deadline, however, earlier form submissions are encouraged. Requests for video auditions, questions, and updates can be directed to the casting team at [auditions@thepremiereplayhouse.com](mailto:auditions@thepremiereplayhouse.com) ***prior to the audition process beginning.***