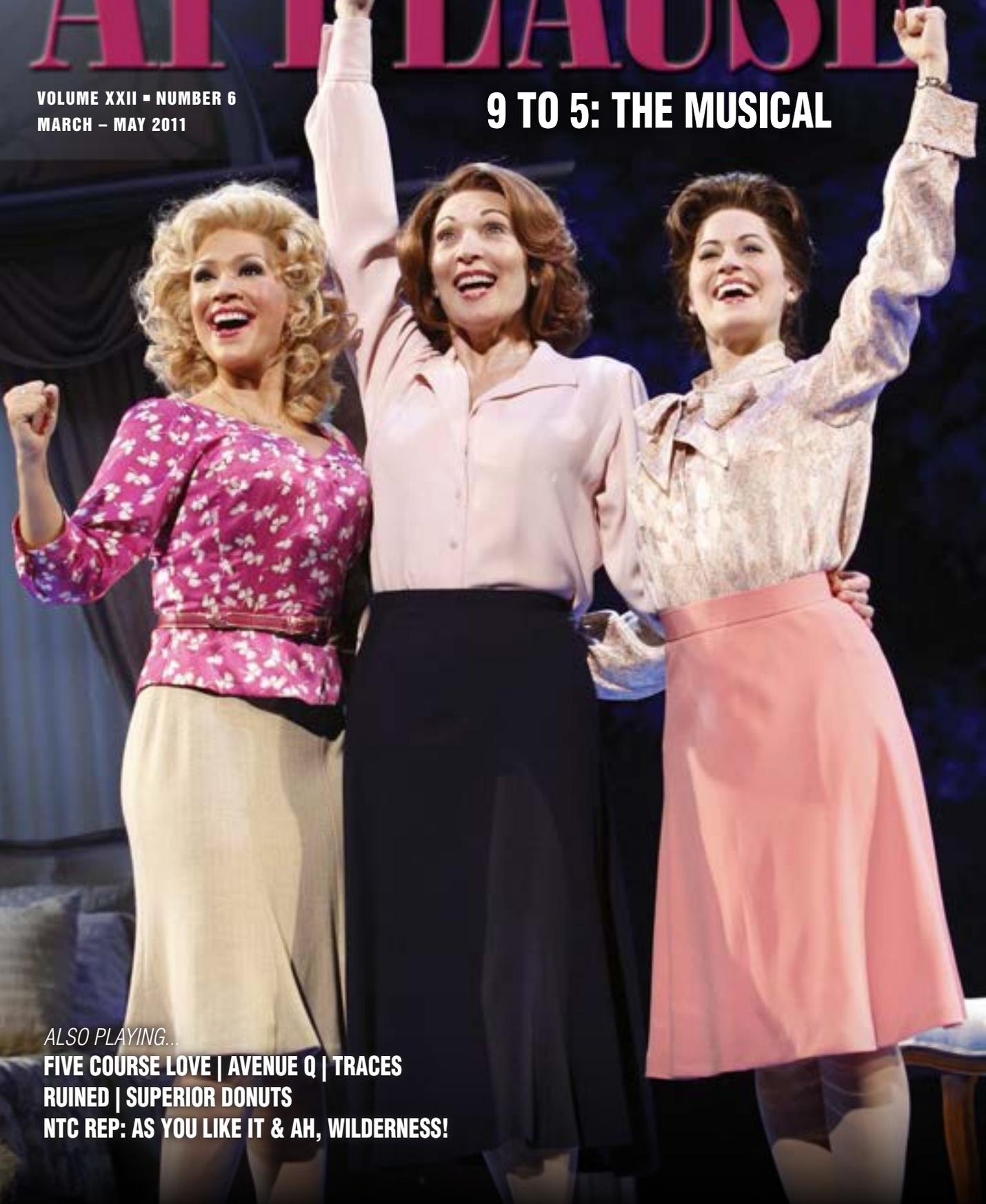


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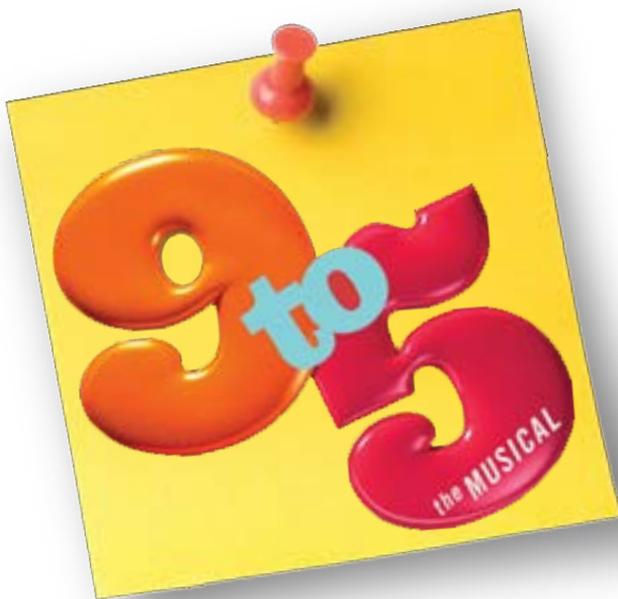
9 TO 5: THE MUSICAL



DIANA DECARMO AS DORALEE RHODES, DEE HOTY AS VIOLET NEWSTEAD AND
MAMIE PARRIS AS JUDY BERNLY IN 9 TO 5: THE MUSICAL. PHOTO CREDIT: JOAN MARGUS

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A 9 to 5 Job to Sing About

BY SYLVIE DRAKE

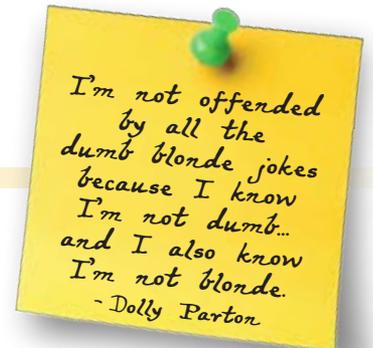


PHOTO BY DENNIS CARNEY

Someone had to speak up for those 9-to-5-ers, the ones, you know, who do the heavy lifting despite the injustices they are meted, the recognition they are too often denied and the long time it has taken them to find equal treatment under the law (let alone under the glass ceiling).

Jane Fonda, Dolly Parton and Lily Tomlin brought 9 to 5, that story of sweet office revenge, to the screen in 1980. This movie about getting even with the company's autocratic, "sexist, egotistical, lying, hypocritical bigot" and, yes, male boss became an iconic hit—so much so that someone had to come up with the idea that it would make a fun musical. That someone was Robert Greenblatt (über producer, notably of "Six Feet Under") and since she had written the theme song for the film, he approached that other icon, Dolly Parton, to consider creating an entire score for the musical. Patricia Resnick, co-writer of the screenplay, jumped on the bandwagon offering to write the book—and 9 to 5, the musical, was off and running...

On an early January morning, this writer had the opportunity to chat with Parton over the phone about this experience.



SYLVIE DRAKE: Can you briefly tell me how you went from the movie, which was Jane Fonda's idea, to the musical, which was Robert Greenblatt's idea? And what drew you to the project?

DOLLY PARTON: Well, when I first did the movie I was intrigued with the fact that someone as big as Jane Fonda would actually want me to be *in* the movie. I wasn't tryin' to get in the movies at that time, but it worked out really well, and then when Robert Greenblatt came to me to see if I would write the music, I was just shocked. I'd never thought of it as a musical; I'd never done a musical. I wondered why they waited all those years to decide

to do it and I said 'I don't know if I can do it but I'll certainly give it a try.' And he said, 'I know you can do it because you did the theme song [for the movie] and I know your stuff and I know your songs and I think it would be a wonderful thing to do.' So I said, 'Well, let me try' and I did and here we are.

SD: How long did it take you to create the score?

DP: Actually, the whole process—I'm sure you're familiar with *that* word, more so than I am, actually—the whole *process* was about five years in the making. Of course, you don't work solid, night and

day on it, but I was aware of it, and when they change the script you have to rewrite or replace certain songs that you love but that don't work in the script for what you need to say... There was a whole lot of that, so I was on the job for five years doin' it. Of course, I was doin' other things as well, but it was a big adventure for me, one of the biggest things I've ever undertaken. I learned a lot, but it was a new world to me and I really enjoyed it.

My weaknesses
have always
been food
and men.
In that order.
- Dolly Parton

It was a lot different [writing] for the stage than it is for radio and records because [in radio] you have to stay aware of the times for radio play. You shouldn't go over a certain number of things, you have to condense it down to like, you know, a couple of verses and a chorus. That sort of thing. For radio. But in this I had the freedom to say what I wanted to say, what I wanted the characters to say. It was really fun for me. And different.

SD: Do you think women today are better off than they were in 1980 when the movie was made?

DP: Well, I think they are. For many reasons. There's been such awareness brought to it and I really do believe that *9 to 5* really kicked that off and has done some good. Of course, there's always plenty more to be done and there's always going to be some turd out there, some chauvinist boss, even some women. I think people love to hate their boss and that's why people relate to this, especially in these times when people have to work so hard. It's kind of an outlet and a release to know that people are in that same boat and can laugh about it and live in a little fantasy as they dream about killing their boss, even if it's only meant as a joke. Sometimes you feel like it!

But I do think it's really helped a lot. I think it has brought a lot of attention to many of these issues. A lot of wonderful things are goin' on. But there's a need for more improvement and we'll just keep doin' it.

I'm not going to
limit myself just
because people
won't accept the
fact that I can
do something else.
- Dolly Parton

SD: You really seem to have enjoyed writing the music and lyrics for *9 to 5*. Do you think you'd want to try something like that again?

DP: Yes, I do. That's a good question. Someone else asked me that this mornin'. And I am at this time writin' my own life story as a musical. They've been tryin' for years to get me to do my life story as a movie—which I still might do a movie as well—but I'd be so glad to tell my life story as a musical 'cause you can cover so much more ground, make it much more exciting, much more fun, and you can handle it a little better musically.

I really think my story is a really good story. You can have the simple mountain music, you can have, you know, the gospel tones, the country music things, and even music crossover stuff. I think it can be very colorful and [offer] a lot of different kinds of music that would stay true to me. I've already written many, many, many pieces for it and I'm very excited.

I'm going to wait until I pretty much feel that I've got the music done, but I'm also going to write my version of the book, because I want to present it, you know, the way I feel it and not let people rip it apart. Because that's always been the hardest part for me for anything, is having a definite feeling about something and have everybody change some things like they think they're *supposed* to? So I want to get it done and then I'll present it, but I'm looking forward to it.

SD: Jeff Calhoun directed the road or touring show. Had you ever worked with Jeff before?

DP: Yes! Jeff is wonderful. He was one of the boys dancin' in *The Best Little Whorehouse in Texas* [a production in which Parton was featured]. I just love working with him and he's done a wonderful job puttin' this together for the road. I think you'll enjoy it. It doesn't [bother] me that *9 to 5* didn't do as well on Broadway as I'd hoped or last as long. The road show is really fun, in many ways even better than Broadway, because it's more simple, fewer things to go wrong, and we have a wonderful cast.

This always was a simple idea, with major issues of course, but it was a simple idea of people in the workplace and still centered in the late 70s or early 80s. So the dialogue and the jokes and the stuff we talk about, the clothes and the hair is from that period. When we were putting the road show together I thought, 'Wow, I love this. It's so much more natural, easier

and so much more fun. Not so complicated. The story stands on its own—and hopefully the music.

SD: You're famous for being not only a fine musician and singer but also a very smart and quotable person. Can you give me a real zinger with which to end this interview?

DP: [Laughing] I don't know! I'm having a birthday soon, I'm going to be 65 and somebody was talking about *9 to 5* and I said, 'Look, I have been at this so long, I've been working this *9 to 5* job for like 40-some years,' I said. 'Eventually I'll probably be still at it, *9 to 5*, when I am *nineteen-five!*' ■

PHOTO BY FRAN STRINE



I look just like
the girls next
door... if you
happen to live
next door to an
amusement park.
- Dolly Parton

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THE WESTIN DENVER DOWNTOWN

Cooking for the Arts

Since the hotel's opening, The Westin Denver Downtown has partnered with many Denver area cultural organizations. The hotel is actively represented on the Denver Center Alliance Board of The Denver Center for the Performing Arts, the Colorado Ballet Board of Trustees, the Fine Arts Foundation Board, the Central City Opera House Association Guild Board and the Visit Denver Cultural Tourism Committee. In addition, the hotel enjoys sponsor relationships with the Denver Film Festival, Colorado Ballet and Opera Colorado.

The hotel annually hosts the Colorado Ballet Gala, the French American Chamber of Commerce *L'Esprit de France* Dinner and the Fine Arts Foundation Citizen of the Arts Jubilee—and Executive Chef Jean-Luc Voegele cooks for them all.

"Because arts patrons enjoy culinary creativity," states Voegele, "I am encouraged to explore my own sense of artistry through the food I create for a variety of benefits for some of the area's most prestigious cultural organizations."

Voegele, who came to the United States in 1994, was raised in the Alsace region of France and began his culinary training at a young age helping his parents run the small, family-owned restaurant in the town of Mutzig. Voegele completed a culinary apprenticeship at the Restaurant Schall,

and a world-renowned cooking school in Strasbourg, France, known for its concentration of most Michelin award-winning chefs in France, second only to Paris.

Voegele enjoys the artistry of culinary events and has participated in the American Culinary Federation competitions, the Knoebel Cup, the Colorado Chefs' Association Governor's Symposium and SOS Taste of the Nation, to list a few.

He participates annually in the Taste of Elegance, benefiting the Denver International Wine Festival where he has won the Best Chef Award, as well as the annual Beaujolais Nouveau benefit for the French American Chamber where he has won First Place Award for Appetizers three years in a row.

When not in the kitchen, Voegele, his wife and three daughters enjoy spending time at cultural events such as the ballet, opera and theatre. In fact, his eldest daughter wants to be a Broadway star. But don't we all! ■

— Susan Stiff, Area Director of Public Relations Starwood Hotels & Resorts

The Westin Denver Downtown (formerly The Westin Tabor Center) is located at 1672 Lawrence Street. For additional information, see www.westin-denver-downtown.com



Jean-Luc Voegele, Executive Chef, and his family love theatre and attended the Denver Center Theatre Company production of *A Midsummer Night's Dream*

THE WESTIN

DENVER DOWNTOWN

A proud sponsor of
9 to 5 the Musical



(l to r) Mary McNicholas - Auction Chair - Fine Arts Foundation Citizen of the Arts Jubilee, Jean-Luc Voegele - The Westin Denver Downtown Executive Chef, Kitty Gregg - Gala Chair - Fine Arts Foundation Citizen of the Arts Jubilee

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You might say that Comcast isn't just in the business of communications and entertainment. We, at Comcast, are also in the business of building communities. We know that culture is good for business and our investment in The Denver Center for the Performing Arts (DCPA) makes sense. One of the greatest strengths of a vibrant arts community beyond the enrichment of hearts and souls is its ability to attract other businesses. With this view serving as a guiding principle, we're focused on philanthropy in the community and technology for business customers to support the success of each.

Comcast has been a "local" company since its founding in 1963 when it served a single small cable system in Tupelo, Mississippi. Even then, we at Comcast had big dreams about bringing innovative services to our customers. At the same time, we were committed to a culture that centered on community service and employee involvement.

Since 2001, Comcast has provided billions in cash and in-kind support to national and local not-for-profit organizations across the country. Here in Colorado, Comcast contributed more than \$5 million last year in cash and in-kind contributions to 200-plus community partner organizations including the DCPA. Over the years we've been especially thrilled to support the DCPA's Dramatic Learning Program that enables children to learn through the arts while preparing to meet our state's education standards. Investment in children today is an investment in our community's future.

Just as important as cash and in-kind contributions, our Comcast employees regularly roll up their sleeves to improve our communities. On our last Comcast Cares Day, 3,900 Comcast volunteers helped 26 not-for-profit organizations with construction, repairs, beautification and other needed services.

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The Comcast commitment transcends communications. We're proud to help all of our communities reach their fullest potentials. Technology and innovation serve as the backbone of our operations and philanthropy is the heart of Comcast's efforts. ■

