



**NICK BRANNAM**  
DIRECTOR | CHOREOGRAPHER

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<b>PRODUCTION</b>	<i>9 to 5</i>
<b>COMPANY</b>	Basingstoke Amateur Theatrical Society
<b>PUBLISHED BY</b>	National Operatic and Dramatic Association (NODA)
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**9 to 5, music and lyrics by Dolly Parton, book by Patricia Resnick tells the story what happens when the tables are turned on a sexist, egotistical, hypocritical boss (who's also a bigot) as three female office workers who are underpaid and undervalued, unite to get revenge. It's full, friendship, love and bubbling performances, fantastic songs and sparkling performances. From the first few bars of the familiar opening song – 9 to 5 of the title – we know we're in for an evening of high energy entertainment.**

*The production:* The period feel of a 1980s office was beautifully recreated throughout the evening. There were some lovely performances – particularly from the three women battling to come out on top: Nicola Morrin (as Violet), Millie Clucas (Doralee), Laura Burrell as Judy and Stephen Westwood as Hart, their boss. Sally Manning as devoted secretary and office spy, Roz almost stole the show. The entire cast performed with supreme confidence and professionalism. The choreography by Nick Brannam who also directed, was imaginative and well executed. The songs were performed with warmth, precision and joyful emotion. Although the subject of the show had serious undertones, there was a feel-good approach to it and it was delivered with first class performances, enthusiasm and panache we have come to expect from BATS' productions.

*Costumes:* The costumes were in keeping with period and narrative. There was great attention to detail and the dream sequence outfits were custom-made and of the highest quality. The hair styles complemented the 80s outfits.

*Lighting and sound:* The lighting was good although I struggle to understand why, on occasion, there was a smoky effect. The sound was generally good but once or twice dipped and made it difficult to understand some characters, especially when dialogue delivery was fast and heavily accented.

*Scenery:* The stage design was well conceived and of high quality. The backdrops largely pastel in colour and 80s style were very effective as was Hart's office and the typing pool was realistically recreated. The Xerox machine and car – used for Hart's kidnap – deserves special mention.

Chris Horton National Operatic and Dramatic Association (NODA) South East Region, District  
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