

*Dolly Parton's*



**SEPTEMBER 8-17, 2023**

TENNESSEE PERFORMING ARTS CENTER  
NASHVILLEREP.ORG | 615-782-4040

MUSIC AND LYRICS BY **DOLLY PARTON**  
BOOK BY **PATRICIA RESNICK**  
BASED ON THE 20TH CENTURY FOX PICTURE



Music & Lyrics by

**Dolly Parton**

Book By

**Patrica Resnick**

Directed by

**Beki Baker**



NASHVILLE  
REPERTORY  
THEATRE

the **STUDY GUIDE**  
by Mike Sallee Jr

**BE BRAVE!**

# Directors Note



*“What I love most about this production is the enormous fun of the show – the incredible performers, big dance numbers, and gorgeous designs – but with a deep message: we are empowered in our unity, and we can change things that aren’t right.”*

Welcome to *9 to 5 The Musical*, a musical comedy! Let me set the stage: It’s the late 1970s, a decade known for soaring inflation, political upheaval, and massive cultural shifts. By the end of that decade, more than half of American women had full-time jobs outside of the home, which, statistically, paid 60% less than men in comparable positions. In general, women in the workplace were treated less favorably than men, not promoted as often as they should have been, and certainly had little say in leadership. They were expected to adapt to the male-dominant workplace culture, do their jobs quietly, and report on other women who were out of line.

You know, great material for a musical comedy!

In the course of my research for this production, I learned that the beloved 1980 cult-classic film of the same name starring Dolly Parton, Jane Fonda, and Lily Tomlin on which our show is based was originally intended to be a drama. So what changed? How did the challenges of nationwide stagflation and structural sexism morph into the bright, funny, and ultimately optimistic movie and musical? It’s got something to do with the way comedy works. Rather than explaining what I mean, I’ll simply observe that “a spoonful of sugar” does indeed help the medicine go down. I suspect *9 to 5 The Musical* is a comedy for the same reason the *Barbie* movie was one of the highest-grossing films of 2023: sometimes truth goes down easier with laughter.

As sorry as I am to say this in 2023, the message written for the original film still holds today. While some aspects have improved for women in the workplace, there is still a lot of work to be done. Statistically speaking, women still make less than men for the same jobs, are less likely to be promoted, and are often taken less seriously than their male counterparts. Some women reading this may say, “That’s not true for me,” and to that I say, “Wonderful! Link arms with someone around you and bring them up with you.”

What I love most about this show is the change the women bring once they band together. At first, they are often at odds with each other, unsure of how to navigate other women in the male-centric workplace. In time, they discover something powerful about their sisterhood, and realize that they are not each other’s enemies. We all can learn something from their stories, and remember that while work is hard for everyone, there are people in our spaces in urgent need of our support. Women bring so much to the workplace, and together, all of us can make a change for the better. To quote the title song, “There’s a better life, and you dream about it, don’t you?”

I hope you enjoy this production as much as we have making it!

Beki Baker, M.F.A.

# ACT 1 Synopsis

As different members of the ensemble appear, we meet Violet, the working mother, and her son, Josh. The sexy country gal, Doralee and her husband, Dwayne, are next. Finally, the new employee, Judy, introduces herself ("9 to 5").

We arrive at the Office Bullpen. Violet is introduced to Judy, and Judy reveals that her husband left her for a younger woman, which is why she doesn't have much work experience. Violet shows her the ropes and introduces her to the other women in the office, including Doralee ("Around Here"). Next, she introduces her to Franklin Hart. He is the epitome of a pompous, smarmy boss and immediately sends them off to fetch his coffee. Doralee comes in for dictation, but Hart begins an aggressive flirtation. She refuses his advances despite his numerous attempts to get her into compromising positions; he vows to have his way with her ("I'm Here for You"). The pursuit is abruptly interrupted by his wife, Missy.

In the Filing Room, Violet and the office gals are gossiping. Joe, a junior accountant, asks Violet out, but she rejects him. She believes she is too old. Back in the Xerox room, Judy is desperately trying to clean up a mess of papers everywhere, for which, Hart berates her. As Judy tries to hide the tears, it only becomes worse when her husband shows up to drop off divorce papers. Meanwhile, at Violet and Josh's home, Violet is fixing the garage door. Josh wants his mother to relax and gives her a doobie. At first, she refuses, but eventually has him put it inside her purse. Simultaneously, when Doralee complains to Dwayne that the girls at work treat her like an outcast, he reminds her that Texans are not quitters ("I Just Might").

Back in the Bullpen, the secretaries are preparing to leave for lunch. Maria is convinced that the men make more money than the women, while Judy is getting overwhelmed on the phone bank. Doralee asks if anyone wants to grab lunch, but even Violet and Judy won't let her join their group. Lonely, she still feels misunderstood and judged ("Backwoods Barbie"). Doralee is then called in to Hart's office to fix his chair and she learns that Hart has been saying he's sleeping with her, which is why the office has been shunning her. Roz comes in to tell him of Maria's attempt to find out salary information on the office employees. Hart wants to fire her, but Roz says that he cannot do so legally. An angry Hart leaves to fire her, himself. Overwhelmed and extremely impressed, Roz basks in her feelings for Hart ("Heart to Heart").

Violet, Doralee and Judy, who are upset by Maria's firing, meet at the elevators. With mixed emotions, the three decide to take a coffee break... but they end up in Violet's living room, smoking her son's doobie. The gals indulge, one at a time, each in her own fantasy of how to get revenge on Hart. Judy imagines a film-noir-style dance that ends with a stiletto in Hart's crotch ("Dance of Death"), Doralee imagines lassoing him and permanently branding him ("Cowgirl's Revenge") and Violet imagines brewing him a magic, poisonous concoction ("Potion Notion"). They revel in their victory ("Joy to the Girls").

The next day, in the coffee area, Violet is complaining to Joe about having to shop for rat poison and having to make Hart's coffee. They have a moment. During this, Violet mistakenly pours rat poison instead of sweetener into Hart's coffee. Hart comes in and makes a crack about Violet, and Joe almost manages to confront him. In the mix, Violet realizes her mistake and rushes to Judy and Doralee in the ladies' room. She tells them what she has done, and they agree to wait and see what happens. Roz overhears the entire exchange in a neighboring stall and she rushes to the elevator bank to tell Hart that he's been poisoned. Hart concocts a plan to hide while Roz tells the gals that he's been rushed to the hospital in critical condition.

# ACT 1 cont.

The gals arrive at the hospital, looking for Hart. They overhear a cop talking about a guy that's been killed by poison. They assume that it's Hart and try to find his body. Violet grabs a doctor's coat and impersonates a doctor, but they are unable to find him. They head back to the office to hide the evidence. Doralee goes into Hart's office to find his coffee cup, and Hart appears, scaring her. Hart attempts to blackmail her, threatening to call the cops. Fed up, Doralee hogties him with the phone cord, and the three decide to take him hostage in his own house ("Shine Like the Sun").

## ACT 2 Synopsis

Back at the office, Roz is looking for Hart. She is concerned that he hasn't called her back. Violet realizes that they have to find a way to blackmail Hart in order to keep him quiet. They find that he has an extra set of company books, but they have to be able to prove he's legitimately stealing from the company. In the meantime, they decide to post some changes from Hart to boost employee morale and lighten up the office environment. When the changes go over so well, Judy and Doralee voice their feelings that Violet should be the permanent CEO of the company. She imagines what that would be like ("One of the Boys").

Next, in order to keep her from meddling, the gals send Roz off on a language immersion course in Denver. She is sent away for a month to learn French and she reflects on her love for Hart before departing ("5 to 9"). Once Roz leaves, the girls put more of their office changes into effect, including rehab for Margaret, daycare for the other ladies and rehiring Maria. Over the course of the next few weeks, the whole office gets remade into a happier, more productive place ("Change It").

At lunch, Joe remarks to Violet that someone else must be running the office since he's enjoying coming to work so much. Violet evades him, but she eventually tells Joe the truth of their ploy. Joe offers to help with the books, but he wants Violet to go out with him. She is still mourning the husband who died three years ago and isn't sure that she has the ability to love another man. He encourages her to open up to him ("Let Love Grow").

Over at Hart's House, Judy is babysitting Hart. Her ex-husband, Dick, has followed her. He reveals that the relationship with his mistress was unsuccessful and he wants her back. Judy refuses and explains to him that she is not the same person she once was ("Get out and Stay Out").

Later, Violet, Joe and Doralee enter Hart's office to finalize their evidence against him, when he suddenly bursts in with Judy and Doralee's gun. He was able to escape and has now turned the tables on them. When the group attempts to blackmail him, he calls their bluff and prepares to contact the authorities. Before he can, Margaret enters to announce that the Chairman of the Board, Mr. Tinsworthy, is on his way up to the office. Tinsworthy arrives demanding to know who is responsible for the 20% increase in company productivity. Hart tries to tell him about being taken hostage but Violet wisely preempts him and comes clean. Tinsworthy, believing it is all a prank, dismisses the claims; he wants to send Hart to Bolivia for the opening of their next big operation and Violet will replace Hart as CEO of the company ("Finale").

# 9 to 5: The Movie

9 to 5 is a cult-classic film that premiered in 1980, directed by Colin Higgins with a screenplay by Higgins and Patricia Resnick. It stars Jane Fonda, Lily Tomlin, and Dolly Parton as three working women who live out their fantasies of getting even with and overthrowing their company's autocratic, "sexist, egotistical, lying, hypocritical bigot" boss, played by Dabney Coleman. This film was the second highest grossing movie of the year it premiered, second only to Star Wars - Episode V: The Empire Strikes Back.



The movie was based on an idea of Jane Fonda's, who had recently founded her own production company, IPC films. She had an old friend who had started an organization in Boston called "Nine to Five", which was an association of women office workers, and Fonda was fascinated by their stories. She also loved the old 1940s films that had three prominent female stars. The original plan was for the movie to be a drama but it kept coming across too preachy - in Fonda's words "too much of a feminist line." She wanted to work with Lily Tomlin, and when they decided to bring her on board, it was an obvious turn to make the film a comedy. Dolly Parton was the final piece of the puzzle, making her film debut in this movie. Parton was already one of America's most popular and beloved country singers, and audiences were beyond excited to see her try her hand at acting.



# 9to5: The Movie cont.



“There was an overpowering current of comedic electricity running between the film's female leads, and moviegoers could feel a genuine camaraderie among the women that made the entire 9 to 5 experience feel real. But beyond that, as hilarious as these ladies were together, it was the film's themes and messages that resonated with audiences. Everyone - women especially - who watched Violet (Tomlin), Judy (Fonda), and Doralee (Parton) get the better of their buffoonish boss could identify with their plight and be only too happy to see their own revenge fantasies played out for them on the movie screen. And what's even more remarkable is that 42 years since its release, the film still holds up as a deeply cutting comment on the depressive drudgery of corporate America. Although promoted upon its release as a screwball comedy, 9 to 5 is actually a sly and smart black comedy that takes aim squarely at the corporate environment and the marginalization of the women in it, and that's one of the reasons the movie remains relevant today.” (Foggerty)

The film received somewhat mixed reviews when it was first released, although Dolly Parton's performance was nearly universally praised as breakout and star-making. Many reviewers noted the plot being overly preposterous or the film lacking the bite it needed for taking on such an important topic. Kevin Thomas of the Los Angeles Times wrote that the film "appears to be an audience pleaser that never misses an intended laugh. However, it strays so far from reality for so long that it threatens to become mired in overly complicated silliness and to lose sight of the serious satirical points it wants to make. Happily, it does pull together for a finish that's as strong as it is funny." In recent history, the film has been reappraised for its commentary on workplace sexism and the gender pay gap. The movie's legacy, path to production, and impact on the women's labor movement are explored in the 2022 documentary *Still Working 9 to 5*.

# Creative Team



## Beki Baker

Beki Baker's directing credits include the Nashville Repertory Theatre's *A Christmas Carol* as well as *Together We Are Making a Poem*, *Showing*, *Pattern Seeking Animals*, *The Very Last Wishes of Grandpa Joe*, and *The Second Avenue Subway* for their Ingram New Works Festival. Beki also directed *Steel Magnolias* at Studio Tenn as well as *Julius Caesar* (starring Eddie George) at the Nashville Shakespeare Festival. Blackbird Theater Company credits include *Man and Superman* and *The Crucible*. Beki is the Chair of Theatre at Lipscomb University. She holds an M.F.A. in Directing from Baylor University. Love to Scott and our children. [www.bekibaker.com](http://www.bekibaker.com)

## Randy Craft

Randy is a music director, director, vocal coach, vocalist, and pianist. Having received his bachelors in commercial music from Belmont University, Randy went on to study vocal pedagogy in musical theatre at the master's level at Belmont University. Randy has served as music director for the Nashville Repertory Theatre, Street Theatre Company, Lipscomb University, Chafin's Barn Dinner Theatre, Circle Players, and many others. Past Nashville Rep productions include *Mary Poppins*, *Ragtime*, *Elf The Musical*, *RENT*, *Elf The Musical*, and *Violet*. Other favorite productions include *Be More Chill* (First Night Award - Best Musical Director), *Spring Awakening*, *Into The Woods*, *Next To Normal* (Best Musical Direction - Circle Players Award), *The Toxic Avenger*, and *The Burnt PartBoys*. [www.RandyCraft.com](http://www.RandyCraft.com)

## Allison Little

Allison Little is thrilled to be back at Nashville Rep, this time choreographing! She was most recently seen on stage in *Elf The Musical*, *Mary Poppins* and Nashville Rep's 7th Annual Broadway Brunch. Other favorite theater credits: Broadway National Tour of *CATS*, *How the Grinch Stole Christmas* (Grand Ole Opry), *West Side Story* (Studio Tenn), and *The Nutty Professor* directed by Jerry Lewis! Allison is an Adjunct Professor at Belmont university and teaches at various studios in Franklin. She is the CEO/Founder of Kerosene Creative Productions, LLC which offers Creative Direction, Choreography, and Professional Development to performing artists 13+. Much love to her husband Daniel, their boys Logan and Levi, and her family and friends! Follow her and her company for the upcoming classes & projects. IG: [@allison\\_little\\_professional](https://www.instagram.com/allison_little_professional) [@kerosenecreativeproductions](https://www.instagram.com/kerosenecreativeproductions) [www.allisonlittle.com](http://www.allisonlittle.com) & [www.keroseneproductions.com](http://www.keroseneproductions.com)



# Cast



**"Doralee"**  
Megan Murphy Chambers



**"Violet"**  
Allyson A. Robinson



**"Judy"**  
Mariah Parris



**"Hart"**  
Geoffrey Davin



**"Roz"**  
Evelyn O'Neal



**"Joe"**  
Ensemble  
Justin Marriel Boyd



**"Dwayne"**  
Ensemble  
Jonah M. Johnson



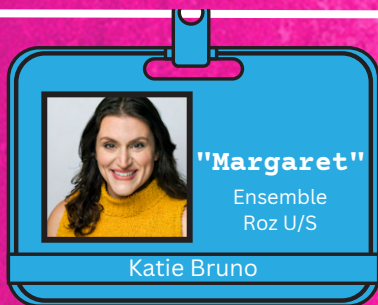
**"Maria"**  
Ensemble  
Doralee U/S  
Melissa Steadman Hart



**"Dwayne"**  
Ensemble  
Douglas Waterbury-Tieman



**"Kathy"**  
Ensemble  
Jalin Roberts



**"Margaret"**  
Ensemble  
Roz U/S  
Katie Bruno



**"Missy"**  
Ensemble  
Violet U/S  
Ang Madeline-Johnson



**"Ensemble"**  
Dance Captain  
Judy U/S  
Maria Logan



**"Bob"**  
Ensemble  
Ian Frazier



**"Ensemble"**  
David Murphy



**"Ensemble"**  
Meggan Utech



**"Josh"**  
Jalen Walker



**"Tinsworthy"**  
Ensemble  
Garris Wimmer

# The Musical



The first formal reading of the show was held on January 19th, 2007. The cast included Tracey Ullman, Allison Janney, Megan Hilty, Stephanie J. Block, Norm Lewis and Marc Kudisch. The show underwent revisions over the next 6 months before receiving a week-long workshop in June 2007, culminating with an industry presentation in New York on June 28th, 2007. This workshop added Bebe Neuwirth and Andy Karl to the already star-studded cast.

Out of town previews were held at the Ahmanson Theatre in Los Angeles, officially opening on September 20th, 2008 and running through October 19th. The run here in LA sparked a lawsuit from the estate of Colin Higgins (the film's co-screenwriter and director) against Patricia Resnick (the musical's book writer) for failure to secure Higgins's stage rights for the musical project, among other issues.

Previews began on Broadway at the Marquis Theatre on April 7th, 2009 with an official opening on April 30th. The production was directed by Joe Mantello and the cast featured Allison Janney, Stephanie J. Block, Megan Hilty, and Marc Kudish. The show closed on September 6, 2009 after 24 previews and 148 regular performances.



# The Musical cont.



The first national tour of the United States began at the Tennessee Performing Arts Center in Nashville on September 21, 2010. Jeff Calhoun took over as director and choreographer, in the production that featured Dee Hoty, Mamie Parris, Diana DeGarmo and Joseph Mahowald in the lead roles. In preparing the musical for the tour, Calhoun stated that in "believing that a short show is a happy show, we [have] jettisoned a second act song for the character of Mr. Hart, repositioned Roz's song in Act One and tried to make invisible cuts to the book." The 10-month tour concluded on July 31, 2011, at the Bass Performance Hall in Fort Worth, Texas.

This same, revamped production, also helmed by Calhoun, toured the UK from October 2012-August 2013.

9 to 5 opened in the West End at the Savoy Theatre February 17, 2019. On May 5, 2019, the production announced its limited run would become open-ended, with an extension from August 2019 to April 2020. On the 28th of October 2019, Dolly Parton announced that David Hasselhoff would star as Franklin Hart Jr from 2 December 2019 until 8 February 2020. The show eventually closed early in March 2020 due to the coronavirus pandemic.

The show was slated to have its Australian premier on April 19th 2020 at the Lyric Theatre in Sydney, but due to Covid, the production was postponed until its eventual opening on February 24th 2022. Calhoun is also directing and choreographing this production, which will tour to Brisbane, Melbourne, and Adelaide after the Sydney season.



# Character Breakdown

*Violet*

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.

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.

*Doralee*

*Judy*

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.

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.

*Mr. Hart*

*Roz*

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.

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

*Joe*

*Dwayne*

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

*Josh*

Violet's awkward teenage son.

*Missy*

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

*Maria*

A young and vibrant secretary in Hart's office.

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.

*Dick*

*TINSWORTHY*

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

*Margaret*

*Kathy*

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

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

# The Music



On the movie set of *9to5*, is where Dolly Parton found inspiration for the iconic tune that would go on to birth an entire full length musical. In an interview on NBC News with Willie Geist, Dolly tells the story of being on the set of *9to5*, writing the lyrics and rhythms to the tune without her guitar using her 'finger nails.

*"Sounded like a type writer and i dind't have my guitar...so i would just look around and get ideas watching whatever was going on around the set. It was about women in the workplace so i would do my (starts playing rhythm with fingernails) you know, 'I tumble out of bed and i stumble t the kitchen...'*

**Dolly Parton, NBC Interview**

What it must been like to be in the mind of one of the greatest songwriters of all time. To be on the set of her first leading movie role with all the lights, sets and cameras to then all of the sudden get the idea for one of the most recognizable tunes by rubbing your nails together.



*"I played my nails on the real record just for fun cause all the girls got a kick out of me singing it to them. Even Jane and Lily, to this day, every time they see me they start going (starts playing rhythm with fingernails), but you go to have acrylic nails though, which neither of them do. So they don't play it as good as I do.'*

**Dolly Parton, NBC Interview**

# Who played what?

Go to your favorite streaming platform and take a listen to the triple platinum record '9 to 5'. We've identified some of the instruments used in this iconic record and need your help to identify who played what.



Dolly Parton



Jeff Baxter



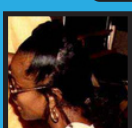
William Reichenbach




Rick Shlosser



Kim S Hutchcroft



Marty McCall



Stephanie Spruill



Abraham Laboriel




Marty Walsh



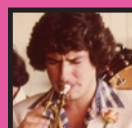
Larry Castro



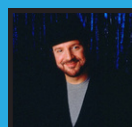
Larry Knechtel



Denise Maynelli



Jerry Hey



Tom Saviano



# Women in the Workforce, THEN

The economy began to decline in the 1970s. Unemployment rose, and inflation hit 13.3%. Young people who had grown up with high expectations of economic security quickly realized that they might not be able to match the same standards of living as their parents.

The economic downturn pushed more wives to work. By the end of the 1970s, for the first time ever, more than half of women had jobs outside of the home. They were paid approximately 60% less than men, but they were able to quickly find employment. Jobs in health care and service industries were growing, while factory and unionized jobs were moving overseas. According to Gail Collins, the median income of young families under 30 fell 27% between 1973 and 1986. While polls showed that, in general, people believed in equality for women, there was also agreement that it was more important for women to focus on helping their husband's career succeed instead of pursuing their own.

Women entering college in the 70s considered their career path, not what man they wanted. The median age of marriage rose dramatically, particularly for those who had a college degree. And most importantly, for women in the workplace, when they walked into meetings or offices, they would see other women like themselves.



Families continued to change. In 1960, 62% of American homes had a father who was the breadwinner, a stay-at-home mom, and one or more children. By the mid-1980s, only 10% of households resembled that. People were staying single longer and deferring marriage for work. Housing costs tripled in the 1970s and 1980s and were out of reach for most families without two incomes. Divorce rates continued to skyrocket, and by 1980, it was three times as high as rates in 1962.

Two popular television shows in the 70s highlighted working women and the inequalities they experienced. *Alice* featured a single mother supporting herself and her son by working in a diner with a chauvinistic boss. *The Mary Tyler Moore Show* was one of the most loved shows of all time and featured a single woman in her 30s working for a TV station. Both shows highlighted different aspects of the trials of women at work, including episodes on pay inequality.

# Women in the Workforce, **TODAY**



Women are more prevalent in the workplace than ever, making up 50% of all workers. Government laws have been enacted to protect women, including the Pregnancy Discrimination Act, Equal Pay Act, Family and Medical Leave Act, Whistleblower Protection Act, and more. Some women have risen in leadership, and women are treated better than in the 1970s.

However, inequalities and gender disparities continue in the workplace. Although many “glass ceilings” have been shattered, there is still much room for improvement and growth.

Women are demanding more from work, and they are leaving their companies in unprecedented numbers to get it. Women leaders are switching jobs at the highest rate ever seen – and at a higher rate than men in leadership. This could have serious implications for companies. Women are already significantly underrepresented in leadership. For years, fewer women have risen through the ranks because of the “broken rung” at the first step up to manager. Now, companies are struggling to hold on to the relatively few women leaders they have. And all of these dynamics are more pronounced for women of color.

The reasons women leaders are stepping away from their companies are telling. Women leaders are just as ambitious as men, but at many companies they face headwinds that make it harder to advance. They’re more likely to experience belittling microaggressions, such as having their judgment questioned or being mistaken for someone more junior. They’re doing more to support employee well-being and foster inclusion, but this critical work is spreading them thin and going mostly unrewarded. And finally, it’s increasingly important to women leaders that they work for companies that prioritize flexibility, employee well-being, and diversity, equity, and inclusion.



# Women in the Workforce, **TODAY**

## Key Findings:

- Among employees who switched jobs in the past two years, 48% of women leaders say they did so because they wanted more opportunity to advance.
- 37% of women leaders have had a coworker get credit for their idea, compared to 27% of men leaders.
- Women leaders are 2X as likely as men leaders to be mistaken for someone more junior.
- Women leaders are about 1.5X as likely as men leaders to have switched jobs because their workload was unmanageable.
- Women leaders are 2X as likely as men leaders to spend substantial time on DEI work, and 40% of women leaders say their DEI work isn't acknowledged at all in performance reviews.
- 43% of women leaders are burned out, compared to only 31% of men at their level.
- Women leaders are about 1.5X as likely as men leaders to have switched jobs because they wanted more flexibility or wanted to work for a company that was more committed to DEI.
- 49% of women leaders say flexibility is one of the top three things they consider when deciding whether to join or stay with a company, compared to 34% of men leaders.
- 58% of women under 30 say advancement has become more important to them in the past two years.
- More than two-thirds of women under 30 say they care more than they did two years ago about flexibility and company commitment to well-being.
- Only 1 in 10 women want to work mostly on-site, and many women point to remote and hybrid work options as one of their top reasons for joining or staying with an organization.
- Women of color and women with disabilities are about 1.5X as likely to experience demeaning and "othering" microaggressions when they work mostly on-site as opposed to mostly remotely.
- 78% of companies say managers have been expected to do more over the last two years to support employee well-being, and 80% say managers have been expected to do more to promote inclusion on their teams.
- Only 40% of women say their manager helps them manage their workload, and only 44% say their manager regularly shows interest in their career.
- Less than half of companies provide training for managers on how to minimize employee burnout and make sure promotions are equitable.

# Quick Quiz

According to the findings of **TODAY**, why are women leaders switching jobs at such a rapid pace?

Discussion Topic: Gather a group and discuss how women **TODAY** are impacting companies by leaving them.

What was the difference back **THEN** in percentage from the 1960s to the mid-1980s of households that resembled the 'father being the bread winner, stay at home mother and single child' model?

According to the findings of **TODAY**, what two groups are more likely to experience demeaning or microaggressions when working onsite?

Discussion Topic: Based off the research from back **THEN**, the findings of **TODAY** and the discussion with your peers, what are some reasons that women have a more difficult time advancing in the workplace?

According to the findings of **TODAY**, why are women switching jobs at such a rapid pace?

## For more opportunity to advance

Discussion Topic: Gather a group and discuss how women **TODAY** are impacting companies by leaving them.

What was the difference back **THEN** in percentage from the 1960s to the mid-1980s of households that resembled the 'father being the bread winner, stay at home mother and single child' model?

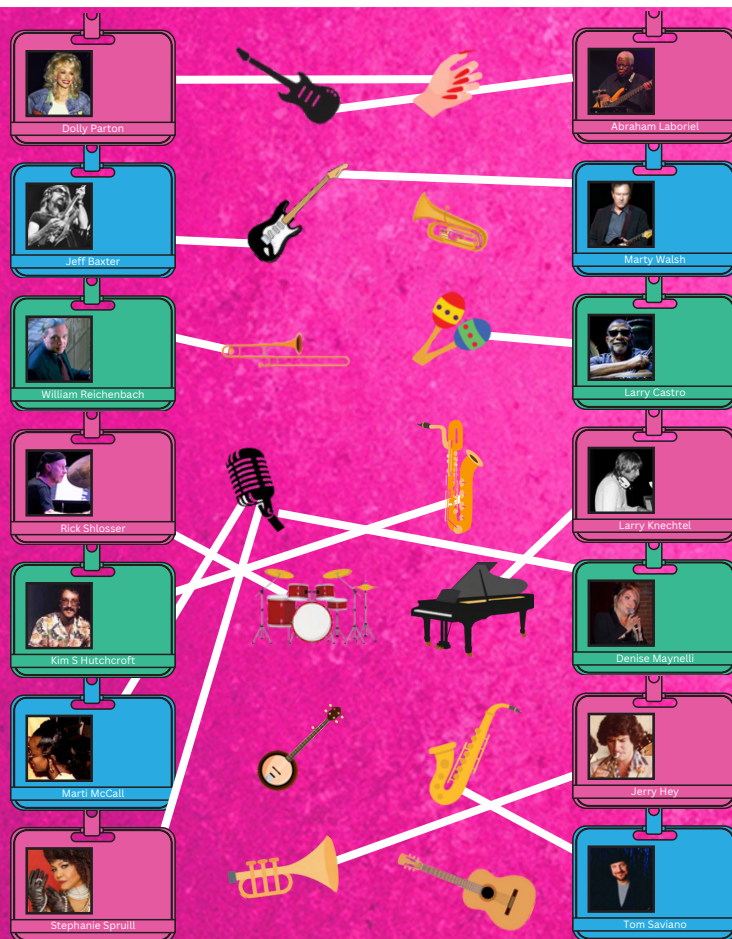
10%

According to the findings of **TODAY**, what two groups are more likely to experience demeaning or microaggressions when working onsite?

## Women of color, Women with Disabilities

Discussion Topic: Based off the research from back **THEN**, the findings of **TODAY** and the discussion with your peers, what are some reasons that women have a more difficult time advancing in the workplace?

## Who played what? Answer Key



Dolly Parton - lead vocals, nails  
Jeff Baxter, Marty Walsh - guitars  
Abraham Laboriel - bass  
Larry Knechtel - piano  
Rick Shlosser - drums  
Leonard Castro - percussion  
William Reichenbach - trombone  
Tom Saviano - saxophone  
Kim S. Hutchcroft - baritone saxophone  
Jerry Hey - trumpet

Background Vocals:  
Denise Maynelli  
Stephanie Spruill  
Marti McCall