

## **“7 Stories” - Audition Package Introduction**

**Please bring this entire package with you to the audition for your own reference.**

Thank you for your interest in auditioning for this production of the absurdist comedy “7 Stories”, written by iconic Canadian playwright, Morris Panych. Some basic facts about this production:

- Auditions are by appointment on May 12, or 13, 2025 at GPLT
- Group callback auditions are May 20 or 21, 2025 at GPLT
- Rehearsals will be scheduled between late-May and Sept based on actor availability
- Summer Rehearsals will be sparse (4-5 maximum) and flexible for most characters
- Performance dates are: Sept 18, 19, 20, 25, 26, 27, Oct 2, 3, 4, in 2025
- Performance venue is the Grande Prairie Live Theatre
- Show runtime is 90 minutes with no intermission (7:30pm - 9:00pm)
- All actors, production crew, and creative team members are volunteers
- Directed by Caitlin Louise Card

### **Is ‘7 Stories’ the play for you? Some things to know:**

- This play uses a light, comedic tone to explore existentialism and deep human questions
- The acting area for each ‘story’ is a single window along an exterior building ledge
- Our rehearsal process will involve about 40% character development, 60% scene work
- Some themes may be emotionally challenging to explore, but hopefully rewarding

### **This audition package contains:**

- Show info and Intro (p. 1)
- Audition Information (p. 2)
- Character Descriptions (p. 3)
- Script Excerpts (p. 4-10)
- Rehearsal/Performance Schedule (p. 11-12)
- Audition Form (last page)

(optional) Scripts are available at GPLT box office if you wish to read it before auditioning. If you have read the play, it may be easier to make acting choices during your audition.

### **Wondering what to do next? Here is a pre-audition checklist:**

- ☐ Read through this audition package
- ☐ Sign up in advance for an audition time slot
- ☐ Fill out audition form (last page)
- ☐ Choose and prepare 2 or 3 script excerpts (no memorization needed)
- ☐ (optional) Read entire play script

We are so excited to get started with this production, and we cannot wait to share it with you! This play will be a fun, challenging, and highly rewarding experience. See you at the auditions!

## Audition Information

### How to sign up for auditions:

Please contact the Grande Prairie Live Theatre Box Office (780-538-1616) in advance to book a **20 minute time-slot** for one of the following days:

- Monday, May 12th between 5:00pm - 8:00pm at GPLT
- Tuesday, May 13th between 5:00pm - 8:00pm at GPLT

**Can't make those times?** If you are not available for any of the above dates, please text or call the Director (Caitlin Card) at 587-202-2273 to arrange an alternate audition time.

Group Callback Auditions may take place on **Tuesday, May 20th @ 6:30pm - 9:30pm** or **Wednesday, May 21st @ 6:30pm to 9:30pm** depending on auditioner availability.

### What to prepare:

Please read this audition package and **select three of the provided excerpts** to read during your audition. No need to memorize. You may be asked to read for additional roles, if needed.

**Hint: Listen/react** to your scene partner's words while they are speaking, then let that help to inform your acting choices and how to deliver your lines.

### What to bring to your audition:

- This audition package (with your form already completed)
- Water bottle
- Yourself, making sure to arrive a couple minutes early
- Acting choices, reactions, and active listening skills
- Willingness to experiment and play with new choices, if asked

### What roles we are casting for:

- 1 principle role - onstage for the entire play, required at all rehearsals
- 12 major supporting roles - required at approx ½ of rehearsals, flexible scheduling
  - Note: character descriptions are on the next page

\*Note: Please be aware that the **principle role** for this play, while rewarding, is a major commitment. **Supporting roles** are also important but involve a more flexible commitment, fewer rehearsals, and their schedules can more easily accommodate summer vacations, etc.

### This is an inclusive casting call, and we invite people of:

- Any gender-identity, non-binary identity, and LGBTQIA+ identity
- Any adult generation (aged 18 to 100+), mature teens may also audition
- Any level of ability, or disability
- Any race, ethnicity, or creed

## Character Descriptions

Important Note: People of all gender identities and ages are welcome to audition for any role. Audition for the role(s) that you find interesting or feel a connection to.

---

**MAN:** an “everyman,” (any gender) struggling to find meaning in their life, to break free of limitations and their restricted sense of self. They are a Charlie Chaplinesque figure dressed in a suit and bowler, and carrying an umbrella. (*Main character: Required at all rehearsals.*)

---

**CHARLOTTE:** a poet and idealist who plays violent games with Rodney, which heightens their sense of being alive by bringing them closer to death. (*Commitment: ½ of rehearsals*)

---

**RODNEY:** a lawyer who is having a volatile affair with Charlotte and takes pleasure in their misery. (*Commitment: ½ of rehearsals*)

---

**JENNIFER:** a talkative party guest who doesn’t like gaps in conversation, quiet rooms, or getting too close with other people. (*Commitment: ½ of rehearsals*)

---

**LEONARD:** a paranoid psychiatrist, who refuses to acknowledge any definable reality by continually shifting their perspective and interpretation. (*Commitment: ½ of rehearsals*)

---

**MARSHALL:** an actor who denies their own reality, and adopts a fake persona for personal and financial gain. (*Commitment: ½ of rehearsals*)

---

**RACHEL:** a religious fanatic, who constructs a bogus faith and contrives catastrophes to incite others to subscribe, imitating God’s trials of Job. (*Commitment: ½ of rehearsals*)

---

**MICHAEL:** An artist, and cultural elitist, who is sensitive to everything around them and is obsessed with colors and decorating to perfection. (*Commitment: ½ of rehearsals*)

---

**JOAN:** a people-pleaser who avoids making their own decisions, and who is constantly giving up possessions for the sake of Michael’s aesthetics. (*Commitment: ½ of rehearsals*)

---

**PERCY:** a party-goer and social butterfly who collects friends like they are objects and avoids close relationships. (*Commitment: ½ of rehearsals*)

---

**AL:** a resident who hates parties, and the people at them, but continues to host and attend because of an overwhelming fear of missing out. (*Commitment: ½ of rehearsals*)

---

**NURSE WILSON:** a jaded, sarcastic nurse who considers herself a humanitarian and claims to like people, but deeply dislikes them as individuals. (*Commitment: ½ of rehearsals*)

---

**LILLIAN:** a 100-year-old who functions as a seer in the play, and knows more than they let on. Note: aging make-up can be used. (*Commitment: ½ of rehearsals*)

---

Choose 2-3 excerpts to read for your audition. You do not have to memorize them. The important things are to 1) read them, 2) make acting choices, 3) actively listen/react.

### **Reading for CHARLOTTE**

CHARLOTTE: I was pretending to die. He finds it amusing.

MAN: Oh. Well, I don't.

CHARLOTTE: Then why were you watching us?

MAN: I happened to be here. That's all.

CHARLOTTE: I see.

RODNEY: Come inside, Charlotte. I've got a knife and I want to cut your head off.

CHARLOTTE: That knife isn't even sharp. You'd have to poke my head off with that!

RODNEY: Now there's an idea!

CHARLOTTE: *(to MAN)* He's threatening to cut my head off with a butter knife. Can you imagine?!

MAN: No, not really.

CHARLOTTE: Well, at least it's something. I suppose there's a certain affection in it. It keeps the relationship alive, anyway. It used to be one of those dreary, mindless little affairs that start with a bang and end with a whimper. We weren't even lovers anymore. Just zombies. You can't imagine. He started reading the paper at dinner. I started having another affair. You can't believe how complicated that is. Cheating on the man you're cheating with. Anyway - it had all the trappings of a marriage. Which is precisely what both of us were trying to escape. We began to dread seeing one another. Finally, I suppose out of sheer exasperation, dear Rodney, the boring lawyer, tried to run me down with his car. It's hard to explain, but as I lay on the curb, half-conscious, I felt - revitalized. We both did. And we've been trying to kill each other ever since.

RODNEY: Charlotte...?

CHARLOTTE: *(to MAN)* It's not entirely an act. We really do hate each other. But there's something to be said for that, isn't there? There's a certain zeal to it.

### **Reading for RODNEY**

RODNEY: *(calmly strangling CHARLOTTE, while she gasps for air)* You're quite unattractive when you're dying. Did you know that, Charlotte. You lose all your CHARM! You lose all your SPARKLE! Charlotte! I believe you're turning blue! It's most unbecoming! Is that all you've got to say, Charlotte? Ordinarily you're so outspoken. One might even say LOUD and CONSPICUOUS! What's that you say, Charlotte? Yes, the view from here is BREATHTAKING, isn't it!

MAN: Excuse me. Would you mind letting go of her. You're hurting her.

RODNEY: *(with feigned surprise)* Hurting her!? Am I hurting you, Charlotte? *(letting go)* What's that Charlotte? *(CHARLOTTE says 'yes')* I am sorry! *(to MAN)* You were right. I was hurting her. And thank you for pointing that out. Why don't we go inside, Charlotte? We seem to be attracting a crowd.

CHARLOTTE: I am not going anywhere with you! You tried to KILL me!

RODNEY: Kill you! Really, Charlotte! Now why would I do that? *(to MAN)* She has an overactive imagination, you know. Dabbles in the creative arts.

CHARLOTTE: Dabbles!

RODNEY: You're misinterpreting the facts once again, Charlotte. *(to MAN)* Apparently she misunderstood my intentions. Come inside, Charlotte.

Choose 2-3 excerpts to read for your audition. You do not have to memorize them. The important things are to 1) read them, 2) make acting choices, 3) actively listen/react.

### **Reading for JENNIFER**

JENNIFER: Was that gunfire?

MAN: Uh - I don't...

JENNIFER: (*looking down*) Was somebody gunned down, or what?

MAN: I'm not sure.

JENNIFER: I just LOVE your neighbourhood. It's so... third world!

LEONARD: (*appears*) SHUT UP!! SHUT UP for GOD'S SAKE!! SHUT UP!! I'm TRYING to get some SLEEP!!

JENNIFER: Oh, I know! I tried that once. Scary isn't it?

LEONARD: What's she talking about?

JENNIFER: I was just lying there... and I could hear myself breathing? You know? I thought "Oh God! I can hear myself breathing!!" I'll never try THAT again!

LEONARD: (*quietly leaves*)

JENNIFER: (*to MAN*) Wow! Your friend is so intense!

MAN: He's not -

JENNIFER (*looking down*) Do you ever feel like throwing yourself out of a building? (*Pause*) Whenever I get too close to the edge, I just feel like jumping. Isn't that wild?! (*Pause*) It's probably symbolic. (*Pause*) Will you excuse me. It's not that I don't like you or anything - 'cause I really do - it's just that there's too many pauses in this conversation.

### **Reading for LEONARD**

LEONARD: (*appears in his window*) Listen, lady... where did she go? She wasn't even there. Oh my God! (*to MAN*) She wasn't even there! (*Pause*) What do you want?

MAN: Uh...

LEONARD: A likely story! What?

MAN: I think there might have been a murder committed.

LEONARD: A murder! So THAT's where she went.

MAN: No. Your neighbours.

LEONARD: My neighbours murdered her!?

MAN: No.

LEONARD: She murdered my neighbours?

MAN: It's got nothing to do with her. I think there's been a murder committed. I think you should call the police.

LEONARD: Let me get this straight. You murdered the neighbours?

MAN: I didn't say that!

LEONARD: Yes, you did. Are you trying to tell me I'm hearing things? Is that what you're saying? I distinctly heard you say you murdered my neighbours.

MAN: All I said was: "I think there's been a murder committed." There was an argument. Didn't you hear the gunshot?

LEONARD: Gunshot! I didn't hear any gunshot! Are you sure it was a gunshot?

MAN: Positive.

LEONARD: Oh dear. This is a new twist. Usually I'm hearing things. Now, I'm *not* hearing things. Oh dear. I've gone deaf. (*Pause*) Did you say something just now?

Choose 2-3 excerpts to read for your audition. You do not have to memorize them. The important things are to 1) read them, 2) make acting choices, 3) actively listen/react.

### **Reading for MARSHALL**

MARSHALL: It is perfect when you think about it.

MAN: What is?

MARSHALL: This masquerade.

MAN: Wouldn't it be easier just to be who you are?

MARSHALL: I wonder what that would be? Anyway - it wouldn't be what she wants. This is what she wants, so this is what she gets. After all, I'm being well compensated for it. So what do I care? It's no worse than what I was doing. Just a little more involved.

MAN: What were you doing?

MARSHALL: Acting. I was acting for a living.

MAN: Oh. You're an actor.

MARSHALL: Well, not anymore. I've forfeited that as well. Along with my name. It used to be Mike. Michael Merchant. I take it you've never heard of me.

MAN: I, uh...

MARSHALL: But then, why would you have? I was never really very good. Quite second-rate, in fact. I've played all the great roles, but I've played them all very badly. Acting is such a desperately futile profession anyway. Playing out the lives of other men. Knowing of their failures and successes long before they ever do. Living, suffering, murdering, dying... all in the space of three hours. Sometimes only two. And in such a confined little area. And over and over again every night. Can you imagine anything more perfectly stupid? Squeezing a whole existence into a measly evening's entertainment on stage? And not only that - in the middle of it all - pausing for an intermission. It makes one's own life seem unbearably preposterous, doesn't it? So I'm more than happy to give it up.

### **Reading for RACHEL**

RACHEL: (*about LEONARD*) He's the devil.

MAN: No, he's not.

RACHEL: Well, he's not actually the devil. The devil doesn't make personal appearances. He acts through people.

MAN: You don't think that people are able to act on their own? You think the devil sent me?

RACHEL: Can you think of any other explanation? (*MAN says 'yes'*) Well, of course you can. You could probably come up with at least a dozen reasons why you're standing on the ledge outside my window. He's very good at making even the most perverse things seem perfectly reasonable.

MAN: Well, if you must know the truth...

RACHEL: The truth! How clever! Go ahead. Try and seduce me.

MAN: Seduce you. I haven't got the slightest interest in you.

RACHEL: Try and convince me that God doesn't exist.

MAN: Why would I do that? In the first place, I don't care whether you believe in him or not. In the second place, I'm not really sure myself.

RACHEL: This is amazing! You are so devious. Pretending that you don't care. Even pretending that you sort of believe in God yourself.

MAN: But I'm not pretending.

RACHEL: And even pretending that you're not pretending. You won't make me say it.

Choose 2-3 excerpts to read for your audition. You do not have to memorize them. The important things are to 1) read them, 2) make acting choices, 3) actively listen/react.

**Reading for MICHAEL:**

JOAN: I'm sorry, darling.

MICHAEL: Go ahead and make a fool out of me. See if I care.

JOAN: Nobody's trying to make a fool out of you.

MICHAEL: What does he know about hue? About value, or intensity? About pair interpretation, for that matter? It's all subjective with him. Low and common. Is that what you want? The lowest common denominator? Consensus? A thousand people all shouting, "Beige! Beige!" And who asks the all-important question, "Which beige?" Someone's got to ask that question, Joan. Or the world becomes nothing. Just an ugly great wash!

JOAN: Am I forgiven, then?

MICHAEL: You must stop questioning my stylistic perceptions. You can't just go out and buy an ashtray - or a vase. And you can't just go asking any idiot off the street what he thinks.

JOHN: Well, he looked like he might be objective.

MICHAEL: But what does he know about physiological capacities? What does he know about black, about white? About anything at all, for that matter? He's nothing but an animal, in an animal world. (*studies the MAN*) Look at the way he's dressed. Can you seriously take his word for anything?

MAN: What's wrong with the way I'm dressed?

JOAN: Nothing darling. You look perfectly charming.

MICHAEL: There's no thought. There's no justification. It's all mood. Stream of consciousness.

MAN: I beg your pardon...

MICHAEL: He's a walking fatality. A casualty of function!

MAN: Excuse me...

MICHAEL: I'm sorry. I was just being emphatic.

**Reading for JOAN:**

MAN: Does he always go around insulting people?

JOAN: Michael is an artist. People don't understand him. He's intensely visual. The sight of red with yellow gives him heart palpitations. Certain shades of magenta make him physically nauseous. He can feel the space around him so much that he becomes the space. So you can imagine how difficult he is. Very hard to keep up with. He's cost me a fortune but it's worth it. Michael and I have redecorated my apartment eighteen times. We're only halfway through this one and I already know we'll have to start again. So I hope you can understand the frustration.

MAN: Why would you go to all that trouble?

JOAN: It is a lot of trouble, of course, yes. There are times when I've felt like giving up. Michael gives me the inspiration to keep searching for that perfect constellation of form, texture, and colour. We look on it as a lifetime challenge.

MAN: A lifetime is a lot of time.

JOAN: There are a lot of choices. Probably too many.

MAN: It sounds to me like you'll never be satisfied.

JOAN: Yes. It does, doesn't it? But one day we'll find what we're looking for.

MAN: And then what?

JOAN: Oh. What an interesting question. Perhaps it's a little too interesting.

Choose 2-3 excerpts to read for your audition. You do not have to memorize them. The important things are to 1) read them, 2) make acting choices, 3) actively listen/react.

**Reading for PERCY:**

MAN: You have that many friends?

PERCY: Yes. Isn't it fabulous? People are always saying, "I can't count the number of friends I have!" When what they actually mean is that they only have a handful. Maybe two, three hundred. But I can, and I've got 940.

MAN: I didn't think it was possible to be intimate with that many people.

PERCY: Who said anything about being intimate? I couldn't care less about most of them.

MAN: Well, then they're not really your friends, are they?

PERCY: Why not?

MAN: The whole idea of friendship is that you like someone.

PERCY: Why would I like them? They're awful. What an odd notion!

MAN: You don't like any of them.

PERCY: "Like" is a big word. If we're counting friends that I *like*, I've actually got more sweaters. I've got 268 sweaters, but actually sort of *like* three of them. Of the friends I have - uh... let's see... (*thinks*) No. I don't really like her, but I *love* her work. Uh... can I count you?

MAN: What? As a friend?

PERCY: No. As a friend I *like*. I already count you as a friend.

MAN: But I'm not.

PERCY: I beg your pardon.

MAN: I'm not your friend.

PERCY: Oh. Well, I guess I'll have to put you in the "don't like" column, then.

**Reading for AL:**

AL: You meet the worst people at your own party.

MAN: Then why give a party?

AL: Well, I don't want to be anti-social. Don't get me wrong. I love parties. If only it wasn't for the people at them. But this is really the worst part, isn't it?

MAN: What is?

AL: The actual event. It's always such a crushing disappointment. From the minute the first guests arrive, I just want to evaporate into thin air. At my last party, I had to start a fire in the kitchen to get rid of them.

MAN: You started a fire!?

AL: Just a small one. But there was a lot of smoke. It cleared the place out nicely. It wasn't fifteen minutes before I was finally alone again.

MAN: Someone could have been seriously hurt.

AL: Oh, the fire department was there instantaneously. I called them ahead of time. This time I'm taking a more subtle approach. There's no food, no drinks, and the music is far too loud. Lots of people have already left.

NURSE WILSON: (*pokes head out her window*) Turn that godawful music down!

AL: I was actually planning on turning it up! Why don't you call the police, if you don't like it?

NURSE WILSON: That's exactly what I intend to do!

AL: If you do call, though - please don't tell them about the drugs.

NURSE WILSON: Drugs! (*she goes inside*)

AL: Well, thank God for the neighbours. This thing might have gone on forever.



Choose 2-3 excerpts to read for your audition. You do not have to memorize them. The important things are to 1) read them, 2) make acting choices, 3) actively listen/react.

**Reading for NURSE WILSON:**

MAN: I have made up my mind.

NURSE WILSON: The police will be here soon. You'd better go now or they'll definitely talk you out of it. They're experts. They listen to all your problems. They sympathize with every one of them. Eventually, they convince you that life has some meaning. That there's some little thread to hang on to. So you hang on, as they slowly reel you in. But you never let go again, not for the rest of your life. The next thing you know, you're old, and by that time you've been hanging on so long and so tightly to that little thread that it practically has to be pried loose.

MAN: You know something - you're astonishingly morbid.

LILLIAN: (*close to the window*) What seems to be the problem?

NURSE WILSON: I already told you, Mrs. Wright. I'm not going to tell you again.

LILLIAN: (*appearing in the window*) Well, get out of my way then.

NURSE WILSON: You're not supposed to be up and around.

LILLIAN: Where is this man?

NURSE WILSON: Die of heart failure. See if I care.

LILLIAN: She doesn't really want me to die, because then she'd have to fill out a form.

NURSE WILSON: I've already filled it out!

**Reading for LILLIAN**

LILLIAN: I'm a hundred years old. Does that impress you?

MAN: That's very old.

LILLIAN: Yes. They send people like her to look after me.

MAN: She's not very nice.

LILLIAN: She doesn't have a very nice job. Looking after sick people. Waiting for them to die. So she thinks that she has to pretend she has no feelings.

NURSE WILSON: I haven't.

LILLIAN: But she's afraid. (*NURSE WILSON goes. To MAN:.*) Don't pay any attention to her. (*pause*) Oh my, what a lovely evening.

MAN: I never noticed.

LILLIAN: I haven't looked out this window in years. I used to go out on evenings like this. I walked down to the end of that street and took the streetcar as far as it went. Up where there weren't any houses. That's where we stopped. That's where the streetcar turned around. As though the world was flat, and that was the end of it, where you fell off. That was about seventy years ago, so I imagine it goes quite a bit further now.

MAN: There isn't any streetcar.

LILLIAN: There isn't?

MAN: There hasn't been one for about thirty years.

LILLIAN: Well, that just goes to show you what I know. I haven't gone out since... well, in about fifty years.

MAN: Fifty years?

LILLIAN: Well, as I said - you can really only go out so far, then you've got to turn around and come back. I find that somewhat limiting. I prefer to go nowhere at all. As it turns out, my apartment is much larger than I thought.

**Choose 2-3 excerpts to read for your audition. You do not have to memorize them. The important things are to 1) read them, 2) make acting choices, 3) actively listen/react.**

**Reading for MAN**

MAN: You see - my faith in the days of the week has been seriously undermined. How could I rise up and plunge headlong into Friday's world, if it was actually Saturday? And so I lay completely still for a moment, pondering this question. That's when I noticed my hands. I'd never noticed them before. How they moved with amazing dexterity. But this flexibility, this movement of hands, can never extend beyond the boundaries of its own flesh - can only reach as far as the fingertips and no farther, much as the movement of time is restricted by the days of the week. So I got up and tried to erase these things from my mind. I tried to get dressed. But then I began to understand other things; for example, the meaning of shoes. They were little prisons for my feet. Absolute definitions of space. I could run a million miles, in any direction, and still not escape them. And my hat - forming a firm idea around my head, as if to say, "Well, that's about the size of it." My mind could expand into infinite space, and still never change the shape of my head. I saw in a mirror a condemned man, serving a life sentence inside his body. Even the car - I drove - to work. My car. This thing. This instrument of liberation. It wasn't freedom. It was merely the idea of freedom, bound in metal. A kind of hope, but with a speed limit attached to it. Now I was travelling an unknown route along a familiar road. It led in exactly the direction I was going, but not by coincidence. The asphalt was not laying itself a path in front of me. I was merely following a prearranged course and then something happened, something that had never happened before. When I finally arrived in town at my usual space it was taken. I was late for work you see and there was another car in my space. Someone had taken my space, you see. I sat in my car for a moment, not knowing where to go. Just staring straight ahead. And then I put my car into gear and drove into it. Drove right into this other car. There didn't seem to be any other choice. No place else to go, you see. So I put my car in reverse, backed up, and rammed into this car again. And then again, and again and again, until finally this other car - this intruder of my space - was smashed up against the side of the building like an accordion. So now I had my space back, and I parked. I got out of the car, and turned to head for my office. That's when I realized. It wasn't my space at all. Somehow I got completely turned around. This wasn't anywhere near where I work. I didn't know where I was. I hadn't any idea. I had always depended on the road which led there. The way I've always believed that one thing leads to another. Then I saw this building. I thought I'd come up here to get a better perspective on my exact situation. And from here the view is quite clear. There are no spaces left, you see. I have no space to park my car.

'7 Stories' Rehearsal Schedule Draft (Note: dates will change after casting, based on actor availability)					
Rehearsal Phase	What We are Doing	When		Where	Who is Called
<i>Read-Through</i>	Table Read-Through + Production Orientation	Sun, May 25th	1:00pm - 4:00pm	GPLT	ALL Cast
<i>May Ensemble</i>	Ensemble Workshop + Character Development	Tue, May 27th	6:30pm - 9:30pm	GPLT	ALL Cast
<i>Workshops</i>	Ensemble Workshop + Character Development	Thu, May 29th	6:30pm - 9:30pm	GPLT	ALL Cast
<i>June Ensemble</i>	Ensemble Workshop + Character Development	Tue, Jun 3rd	6:30pm - 9:30pm	GPLT	ALL Cast
<i>Workshops</i>	Ensemble Workshop + Character Development	Thu, Jun 5th	6:30pm - 9:30pm	GPLT	ALL Cast
<i>June (Week 1)</i>	Blocking Section A	Sun, Jun 8th	1:00pm - 4:00pm	GPLT	Char, Rod, Jen, Leo, Man
<i>Rehearsals</i>	Blocking Section B	Tue, Jun 10th	6:30pm - 9:30pm	GPLT	Marsh, Leo, Char, Rod, Joan, Mic, Man
<i>June (Week 2)</i>	Blocking Section C	Sun, Jun 15th	1:00pm - 4:00pm	GPLT	Rach, Percy, Joan, Mic, Jen, Al, Man
<i>Rehearsals</i>	Blocking Section D	Tue, Jun 17th	6:30pm - 9:30pm	GPLT	Al, Nurse, Lillian, Man
<i>June (Week 3)</i>	Full Run + Ensemble Building	Sun, Jun 22nd	1:00pm - 4:00pm	GPLT	ALL CAST
<i>Rehearsals</i>	Costume Fitting + Photo Day + Actor Bio writing	Thu, Jun 26th	6:30pm - 8:30pm	GPLT	ALL CAST
<b>**NOT THE FINAL SCHEDULE: Rehearsals in July-August are flexible for Supporting Characters, scheduled around actor vacations and availability**</b>					
<i>June (Week 4)</i>	Ensemble Workshop + Character Development	Sun, Jun 29th	1:00pm - 4:00pm	GPLT	ALL Available CAST (flexible)
<i>Rehearsals</i>	Character + Scene Work (2 of the stories)	Thu, Jul 3rd	6:30pm - 9:30pm	GPLT	(TBA, subject to actor availability)
<i>July (Week 1)</i>	Character + Scene Work (2 of the stories)	Sun, Jul 6th	1:00pm - 4:00pm	GPLT	(TBA, subject to actor availability)
<i>Rehearsals</i>	Character + Scene Work (2 of the stories)	Tue, Jul 8th	6:30pm - 9:30pm	GPLT	(TBA, subject to actor availability)
<i>July (Week 2)</i>	Character + Scene Work (2 of the stories)	Sun, Jul 13th	1:00pm - 4:00pm	GPLT	(TBA, subject to actor availability)
<i>Rehearsals</i>	Full Run + Ensemble Building	Tue, Jul 15th	6:30pm - 9:30pm	GPLT	ALL Available CAST (flexible)
<i>July (Week 3)</i>	Character + Scene Work (2 of the stories)	Sun, Jul 20th	1:00pm - 4:00pm	GPLT	(TBA, subject to actor availability)
<i>Rehearsals</i>	Character + Scene Work (2 of the stories)	Tue, Jul 22nd	6:30pm - 9:30pm	GPLT	(TBA, subject to actor availability)
<i>July (Week 4)</i>	Character + Scene Work (2 of the stories)	Sun, Jul 27th	1:00pm - 4:00pm	GPLT	(TBA, subject to actor availability)
<i>Rehearsals</i>	Character + Scene Work (2 of the stories)	Tue, Jul 29th	6:30pm - 9:30pm	GPLT	(TBA, subject to actor availability)

'7 Stories' Rehearsal Schedule Draft (Note: subject to change after casting, based on actor availabilites)					
	<b>**OFF BOOK DEADLINE - NO MORE SCRIPTS**</b>				
<i>August (Week 1)</i>	Italian Run	Sun, Aug 3rd	1:00pm - 4:00pm	GPLT	ALL Available CAST (flexible)
<i>Rehearsals</i>	Full Run + Ensemble Building	Tue, Aug 5th	6:30pm - 9:30pm	GPLT	ALL Available CAST (flexible)
<b><i>No Rehearsals in the 2nd and 3rd week of August.</i></b>					
<i>August (Week 4)</i>	Full Run + Ensemble Building	Sun, Aug 24th	1:00pm - 4:00pm	GPLT	ALL Available CAST (flexible)
<i>Rehearsals</i>	Scene Cleaning (3 or 4 stories)	Tue, Aug 26th	6:30pm - 9:30pm	GPLT	(TBA, subject to actor availability)
	Scene Cleaning (3 or 4 stories)	Thurs, Aug 28th	6:30pm - 9:30pm	GPLT	(TBA, subject to actor availability)
<i>September (Week 1)</i>	Full Run + Ensemble Building	Sun, Aug 31st	1:00pm - 4:00pm	GPLT	ALL CAST
<i>Rehearsals</i>	Scene Cleaning (3 or 4 stories)	Tue, Sept 2nd	6:30pm - 9:30pm	GPLT	(TBA, subject to actor availability)
	Scene Cleaning (3 or 4 stories)	Thu, Sept 4th	6:30pm - 9:30pm	GPLT	(TBA, subject to actor availability)
<i>September (Week 2)</i>	Full Run + Ensemble Building	Sun, Sept 7th	1:00pm - 4:00pm	GPLT	ALL CAST
<i>Rehearsals</i>	Scene Cleaning (Whatever is needed)	Tue, Sept 9th	6:30pm - 9:30pm	GPLT	(TBA, Whatever is needed)
	Scene Cleaning (Whatever is needed)	Thu, Sept 11th	6:30pm - 9:30pm	GPLT	(TBA, Whatever is needed)
<i>TECH/</i>	Tech Full Run	Sat, Sept 13th	12:30pm - 4:00pm	GPLT	ALL CAST
<i>DRESS</i>	Dress Rehearsal (Show from 1:30pm - 3:00pm)	Sun, Sept 14th	12:30pm - 4:00pm	GPLT	ALL CAST
<i>Rehearsals</i>	Dress Rehearsal (Show from 7:30pm - 9:00pm)	Tue, Sept 16th	6:30pm - 9:30pm	GPLT	ALL CAST