



SEASON 24 AUDITION NOTICE – **ROUND 2**



AUDITION LOCATION

The Premiere Playhouse – Rock Island Studio

300 N. Phillips Ave. Suite 120 Sioux Falls, SD 57104

**Enter at the SW corner glass doors (by the column). If you need an accessible entrance, please use the NW side glass door (next to the parking ramp, in which you can park).*

OPEN AUDITIONS

Tuesday, November 17th from 6:30–9:30PM – ACTING/SINGING AUDITIONS

Wednesday, Nov. 18th from 6:30–9:30PM – ACTING/SINGING AUDITIONS

BY APPOINTMENT: [Choose your audition day and time slot here.](#)

[To complete registration, submit your audition form here.](#)

INVITED CALLBACK AUDITIONS

Saturday, November 21st from 12:00–4:00PM – *GHOST*

Sunday, November 22nd from 12:00–4:00PM – *RENT*

Sunday, November 22nd from 4:00–5:30PM – *JEZEBEL*

CASTING TEAM

- ★ **Kianna Healy** – Co-Director, *GHOST*
- ★ **Oliver Mayes** – Co-Director, *GHOST* / Executive Artistic Director, TPP
- ★ **Natalie Allcock** – Librettist + Composer, *Jezebel*
- ★ **Erin Glaesemann** – Stage Director, *Jezebel*
- ★ **Kim Bartling** – Stage Director, *RENT*
- ★ **Jess Johannsen** – Assistant Director, *RENT*
- ★ **Devin Basart** – Music Director, *GHOST* and *Jezebel*
- ★ **Coleman Peterson** – Music Director, *RENT*
- ★ **Leigh Spencer** – Choreographer, *GHOST*
- ★ **Tony Bartholomaus** – Choreographer, *RENT*
- ★ **Emma Madeja** – Artistic Associate, TPP



PRODUCTION DATES, TIMES + LOCATIONS

Underground Series – GHOST

Rehearsal Venues: Rock Island Studio + Icon Event Hall

Performance Venues: Icon Event Hall

Rehearsal Schedule Prior to Show Week: Varies; rehearsal calendar is provided at the end of this notice.

Performance Schedule: February 19–21, 2027

Artist Development Series – New Musical Presentation (Jezebel)

Rehearsal Venue: Rock Island Studio + Icon Event Hall

Performance Venue: Rock Island Studio Theater

Rehearsal Schedule Prior to Show Week: Varies; rehearsal calendar is provided at the end of this notice.

Performance Schedule: March 19–20, 2027

Underground Series – RENT

Rehearsal Venues: Rock Island Studio + Icon Event Hall

Performance Venues: Icon Event Hall

Rehearsal Schedule Prior to Show Week: Varies; rehearsal calendar is provided at the end of this notice.

Performance Schedule: April 9–11, 2027

ABOUT THE SHOWS + AVAILABLE ROLES

Underground Series – Winter Musical

GHOST

About the Show: *GHOST* is a captivating musical adaptation of the beloved Academy Award-winning film by Bruce Joel Rubin featuring a hauntingly beautiful score by Dave Stewart and Glen Ballard, along with the classic hit “Unchained Melody.” The story follows Sam and Molly, a young couple whose lives are shattered by Sam’s tragic, untimely death. As Sam’s spirit remains trapped between two worlds, his love for Molly intensifies when he discovers she is in grave danger. Desperate to communicate with her, Sam enlists the help of Oda Mae Brown, a quirky storefront psychic who becomes an unexpected ally in his quest to protect Molly and avenge his death. Blending romance, suspense, and comedy, *Ghost* is an immortal love story that delivers a deeply emotional journey, culminating in an ethereal climax that audiences will never forget.

[Read the full show synopsis here](#) and [listen to the original Broadway cast recording here](#).

Age Requirement: All cast + crew members for this production must be age 18 or older.



The Roles

A cast of 10 performers to portray the following characters/tracks –

SAM WHEAT (Male)

MOLLY JENSEN (Female)

ODA MAE BROWN (Black Female)

CARL BRUNER (Male)

SUBWAY GHOST / ORLANDO JONES / ENSEMBLE (Male)

WILLIE LOPEZ / ENSEMBLE (Puerto Rican Male)

CLARA / ORTISHA JONES / FIRST NUN / ENSEMBLE (Black Female)

LOUISE / OFFICER WALLACE / ENSEMBLE (Female)

MRS. SANTIAGO / BANK OFFICER / SECOND NUN / ENSEMBLE (Female)

HOSPITAL GHOST / LIONEL FERGUSON / ENSEMBLE (Male)

Casting Note: Where race and ethnicity are indicated, they will be honored. Where race or ethnicity are not indicated, that does not by default indicate whiteness, but rather that a character can be of any race or ethnicity.

Artist Development Series – Spring New Musical Presentation

Jezebel: A New Musical

About the Show: *Jezebel* is a new musical in one act with music, lyrics and libretto by local artist Natalie Allcock. Described as a vampire-cult-rock-opera “taking place in a North American city... tonight”, the new musical is sure to cut through an audience’s senses, making for an electrically spooky experience.

Age Requirement: All cast + crew members for this event must be age 16 or older.

The Roles–

A cast of approximately 10 performers to portray the following characters –

Jezebel – The queen of all vampires, or so they think. Really a cult leader desperate to keep her standing, though still a vampire. Range: G3–D belt. Strong low notes, regal and consistent pop belt. Age range: 20s.

Dominic – A vampire with a calming presence, he has the experience and emotional regulation to protect others from their worst impulses. Range: B3–E4. Relaxed lower range with some flexible pop belt. Age range: 20s.

Burke – The only human in the cast, he has a task to do and a little vampire cult isn’t going to stop him. Range: C3–A5. Rich, consistent lower range and high, dynamic pop belt with control and endurance. Age range: 20s.

Followers – Jezebel’s coven of eight-or-so young women vampires who lose and regain their faith. Range: G3–A6. Choral experience and vocal blending is a plus. Age range: 16–40s.



Underground Series – Spring Musical

RENT

About the Show: *RENT* is a rock musical with music, lyrics and book by Jonathan Larson. Loosely based on the 1896 opera *La bohème* by Giacomo Puccini, Luigi Illica and Giuseppe Giacosa, it tells the story of a group of impoverished young artists struggling to survive and create a life in Lower Manhattan's East Village, in the thriving days of the bohemian culture of Alphabet City, under the shadow of HIV/AIDS. [Read the full show synopsis here](#) and [listen to the original Broadway cast recording here](#).

Age Requirement: All cast + crew members for this production must be age 21 or older.

The Roles

A multi-cultural cast of singing actors to portray the following roles –

Mark Cohen: A struggling Jewish-American documentary filmmaker and the narrator of the show. He is Roger's roommate; at the start of the show, he has recently been dumped by Maureen.

Roger Davis: A once-successful-but-now-struggling musician and ex-lead singer and rock guitarist who is HIV-positive and an ex-junkie. He hopes to write one last meaningful song before he dies. He has difficulty coping with his own mortality as well as that of his friends. His girlfriend, April, killed herself after finding out that she was HIV-positive. He is roommates with Mark.

Mimi Márquez: A Latina stripper and drug addict. She lives downstairs from Mark and Roger, is Roger's love interest, and, like him, is HIV-positive. She is also Benny's ex-lover.

Tom Collins: A gay anarchist professor with AIDS. He is described by Mark as a "computer genius, teacher, and vagabond anarchist who ran naked through the Parthenon." Collins dreams of opening a restaurant in Santa Fe, where the problems in New York will not affect him and his friends. He was formerly a roommate of Roger, Mark, Benny, and Maureen, now just Roger and Mark, until he moved out.

Angel Dumott Schunard: A young drag queen who is addressed as female when in drag and as male when out of drag. Angel, who has AIDS, is a street percussionist with a generous disposition as well as Collins' love interest.

Maureen Johnson: A performance artist who is Mark's ex-girlfriend and Joanne's current girlfriend. She is very flirtatious and cheated on Mark. (*Larson considered Maureen a lesbian, despite her previous relationships with men, and he specifically identified her as "lesbian" in the script itself.*)

Joanne Jefferson: An Ivy League-educated public interest lawyer and a lesbian. Joanne is the woman for whom Maureen left Mark. Joanne has very politically powerful parents (*one is undergoing confirmation to be a judge, the other is a government official*).

Benjamin "Benny" Coffin III: The landlord of Mark, Roger, and Mimi's apartment building and ex-roommate of Mark, Collins, Roger, and Maureen. Now married to Alison Grey of the Westport Greys, a very wealthy family involved in real estate, and he is considered



yuppie scum and a sell-out by his ex-roommates. He at one time had a relationship with Mimi.

A multi-cultural ensemble of singing actors to portray a variety of characters –

Mrs. Cohen: Mark's stereotypical Jewish mother. Her voicemail messages are the basis for the songs Voicemail #1, Voicemail #3 & Voicemail #5.

Alexi Darling: The producer of Buzzline, a sleazy tabloid company that tries to employ Mark after his footage of the riot makes primetime. Sings Voicemail #3 & Voicemail #4.

Mr. and Mrs. Jefferson: The wealthy parents of Joanne Jefferson, they leave her Voicemail #2. Mr. Jefferson is one of the a cappella singers in Voicemail #5.

Mrs. Davis: Roger's confused mother who calls in Voicemail #5, asking continuously, "Roger, where are you?"

Mrs. Marquez: Mimi's Spanish-speaking mother who sings in Voicemail #5, wondering, in Spanish, where she is.

Mr. Grey: Benny's father-in-law who wants to buy out the lot.

The Man: The local drug dealer whom Mimi buys from and Roger used to buy from.

Paul: The man in charge of the Life Support group.

Gordon: One of the Life Support members.

Steve: One of the Life Support members.

Ali: One of the Life Support members

Pam: One of the Life Support members

Sue: One of the Life Support members.

Squeegee Man: A homeless person who chants "Honest living!" over and over during "Christmas Bells".

The Waiter: A waiter at Life Cafe.

The Woman with Bags or Homeless Woman: A woman who calls Mark out for trying to use her to assuage his guilt during "On The Street".

The Preacher or The Pastor: The Preacher kicks Collins out of the church because he can't pay for Angel's funeral.

There are also many other non-named roles such as Cops, Bohemians, Vendors, and Unhoused People.

INTIMACY + CONSENT NOTICE

GHOST contains mature themes and material involving romantic relationships, physical affection, sexuality, grief, and emotional vulnerability. Performers auditioning for this production should be prepared to participate in staged intimacy as required by the script and production concept.

RENT contains significant mature content, including sexuality, romantic relationships, drug use and addiction, HIV/AIDS, death, grief, discrimination, and strong language. Sexuality and physical intimacy are integral to the relationships and storytelling of the



musical. Performers auditioning for this production should be prepared to engage professionally with staged intimacy and sexually suggestive material.

Potential intimacy elements in GHOST include:

- Romantic embraces, close physical proximity, and affectionate touch
- Onstage kissing between romantic partners
- Sensual or sexually suggestive physicality
- Physical interactions that imply sexual activity without actual sexual contact
- Moments of physical vulnerability and emotionally charged touch
- Mature dialogue and references to sex, relationships, and sexual behavior

Potential intimacy elements in RENT include:

- Romantic embraces and close physical contact
- Onstage lip-to-lip kissing
- Same-sex and opposite-sex romantic intimacy
- Sensual and sexually suggestive choreography
- Physical contact that implies sexual activity
- Simulated sexual activity
- Sexualized ensemble movement
- References to sex, masturbation, prostitution, sexual relationships, and other mature subjects
- Physical portrayals of romantic relationships involving HIV-positive characters
- Scenes involving drug use and addiction that may include physical vulnerability

TPP's Intimacy Practices

The Premiere Playhouse treats intimacy as choreography – not improvisation. Any intimate action required by the production will be discussed, consented to, and in most cases, choreographed in advance. Performers will never be expected to “just kiss,” improvise sexual contact, or determine intimate physical behavior spontaneously in rehearsal or performance. Intimate moments will be approached with the same intentionality, specificity, and professionalism that TPP applies to fight choreography, dance and other staged physical work. All sexual activity depicted onstage will be simulated and choreographed for performance.

TPP's process includes:

Informed consent: Performers will be made aware of intimate actions required of their characters and will have an opportunity to communicate boundaries before choreography is established.

Specific choreography: Kisses, embraces, touches, and other intimate actions will be precisely choreographed and repeated consistently as part of the production.

Ongoing consent: Consent is an ongoing process. A performer may communicate a boundary or concern at any point during the rehearsal or production process.



No audition intimacy: Auditions will not require kissing, simulated sexual activity, nudity, or undressing. When necessary, non-contact placeholders may be used to explore character relationships and chemistry.

Professional boundaries: Personal romantic or sexual experience is never required to portray romantic or sexual material authentically.

Respect for performers: Intimate choreography is treated with the same professionalism as fight choreography, dance choreography, or any other physically demanding theatrical work.

Consistency: Once intimacy choreography has been established, performers are expected to perform the agreed choreography consistently, just as they would with blocking or choreography, with an option for approved placeholders during rehearsals.

No actual sexual activity: All sexual behavior presented onstage is simulated.

Performers will never be asked to engage in actual sexual acts.

Respectful LGBTQIA+ storytelling: Same-sex and queer relationships are integral to *RENT* in particular. Intimacy between characters will be treated as character-driven storytelling rather than as something exceptional, sensationalized or performed for shock value.

Casting decisions will be based on the needs of the production and the performers' ability to authentically and safely engage with the material – not on an actor's willingness to disregard personal boundaries.

GHOST – Specific Heads-Up:

While the exact staging will be determined through the rehearsal process, performers should be aware that the production may include:

- Onstage romantic kissing (Molly, Sam, Carl)
- Extended romantic/affectionate physical contact
- Sensual physicality between romantic partners
- Implied sexual activity
- Sexual references and mature dialogue
- Physically intimate moments occurring within emotionally vulnerable scenes

RENT – Specific Heads-Up:

Performers should be aware that the production may include the following intimate or sexually mature moments:

Roger + Mimi: Romantic physical intimacy and onstage kissing; their relationship includes sensual and sexually suggestive interactions.

Collins + Angel: Romantic physical intimacy and onstage kissing between two male characters.

Joanne + Maureen: Romantic physical intimacy and onstage kissing between two female characters.

Mark + Maureen: Intimate/sensual interactions connected to their former relationship.



“Contact”: A highly sexualized ensemble sequence that simulates sexual intercourse through choreographed movement. Performers may be required to engage in physically suggestive partnering and ensemble choreography.

“La Vie Bohème” and surrounding material: Sexual language, sexual references, suggestive movement, and mature physical behavior.

Maureen’s performance material: Sexualized performance, provocative movement, and material connected to her identity as a performance artist.

Additional intimacy: Other embraces, touches, kisses, sensual interactions, and sexually suggestive physicality may occur throughout the production.

Important: The above describes the nature of the material actors may be asked to perform; it does not mean that every actor will participate in every listed moment. Specific requirements will depend upon the role and final staging.

If you have questions about a particular role, physical action, or boundary, you are encouraged to ask before accepting a role. There is no penalty for communicating a boundary. TPP believes performers do their best work when they understand what is being asked of them and have the tools, information, and support necessary to consent to that work freely.

CASTING PHILOSOPHY

The Premiere Playhouse is **committed to creating an inclusive, welcoming and respectful audition environment**. We encourage performers of all races, ethnicities, gender identities and expressions, abilities, ages (*when applicable*), and body types to audition. Casting decisions are made with thoughtful consideration of the artistic vision of each production while striving to create a positive, educational and collaborative experience for everyone involved. As a non-profit educational community theatre, all onstage roles are volunteer positions. To help ensure our programs remain accessible, limited travel assistance may be available for eligible low-income participants. Individuals who may benefit from this support are encouraged to inquire during the audition process.

Note Regarding Musicals: All auditioning performers are required to complete a vocal audition, regardless of the size or singing requirements of the role. Dance auditions are only required upon possible individual invitation (callback auditions) for specific roles. Initial casting is based on vocal auditions, with acting evaluations for speaking and featured singing roles taking place during invited callback auditions.

Note Regarding Plays: Acting auditions are the sole casting requirement unless otherwise noted in the audition announcement, due to a show’s specific content or directorial approach.



AUDITION MATERIAL REQUIREMENTS

All auditionees must present the following: Perform a memorized 60-second cut of a song in the style of contemporary musical theatre or pop-rock commercial music; audition songs that last longer than 1-minute may be cut off by the audition panel.

A note regarding video auditions: If an auditionee has an important obligation or emergency during the time frame of open auditions and/or invited callbacks, they are permitted to submit one audition video, whether it be their initial audition or invited callback, for consideration in casting. If you express the need for a video submission in your audition form, please follow the video audition instructions provided at the end of this notice. *Audition videos are due the first day of auditions (or callbacks) by 12:00PM at the latest.*

Important note for singers auditioning for a musical: Use of an accompaniment recording or karaoke/instrumental track is required for your singing audition; audio equipment is available for your use as needed but you are more than welcome to bring your own. Please have your musical track(s) cued and ready for the proper time stamp upon entering for your individual audition; sound level checks may take place in the holding area. There will be no pianist provided at these auditions; a cappella (unaccompanied) auditions are permitted if absolutely necessary, but are not a preferred method for presenting your audition.

COMMITMENT TO ATTENDANCE REQUIREMENTS

The Premiere Playhouse is, first and foremost, a community theatre. We understand that our artists, volunteers and creative team members balance theatre with careers, school, family, and other commitments. **Whenever possible, we strive to be flexible so that talented individuals can participate in our productions.** At the same time, every member of a production company relies on one another. Consistent attendance is essential to creating a successful, collaborative and artistically excellent production.

This season **all cast members and creative team members are expected to maintain the minimum 85% attendance rate throughout the rehearsal and performance process.** Before accepting a role, please carefully review the rehearsal schedule and disclose all of your known conflicts during auditions through your audition form. Our rehearsal calendars have been intentionally designed to be more focused and efficient, making each rehearsal an important part of the process. Excessive absences, repeated tardiness or failure to meet the attendance expectation may result in removal from the production at the discretion of The Premiere Playhouse's leadership.

Our goal is not simply to enforce attendance – it is to foster a dependable, respectful and collaborative environment where every company member can do their best work. The more prepared and present we all are, the more rewarding and enjoyable the experience will be for everyone.



AUDITION REGISTRATION

Please register for auditions by completing a submission form ([LINKED HERE](#)) by Monday, November 16th at 5:00pm. This date is the deadline for registration, however, earlier form submissions are encouraged since **our slots may become full prior to the registration deadline**. Those not registered prior to the deadline will be seen if or when there is open space in the audition schedule. Once you have submitted your audition form, you should select your appointment time for the day of your audition ([LINKED HERE](#)). Questions regarding registration, video audition submissions and the in-person audition process may be directed to auditions@thepremiereplayhouse.com. Requests for accommodations or direct support at/for auditions should be directed to penguinproject@thepremiereplayhouse.com. Thank you for auditioning for TPP!

END OF NOTICE

Video audition instructions to Follow

3 Pages of Production/Event Schedules to Follow



Video Audition Instructions

Please use the guidelines below when filming, uploading and submitting your video audition to our team. You may film your audition using a smartphone, video camera or other device that allows for video recording. Note that you will also need a separate device to play the musical track for your singing (and dancing portion, if applicable) of the audition. When recording your singing audition, please use a backing track WITHOUT VOCALS (instrumental or karaoke) so we are able to hear your voice. When recording your dance audition, please make sure to use the same song recording as provided by the casting team.

Filming

The preferred orientation for filming is horizontal. It is helpful for the frame to include from the area around your knees to the top of your head and we suggest you use the lens as your focal point/scene partner. Please film your audition in front of a neutral background (blank wall, no backlighting, etc.) and in a space with limited to no outside noise. Please slate your name, what show you are auditioning for and what song you will be performing at the beginning of your video. *(When filming your dance audition, use the same instructions but make sure that we can see your full movements.)*

Uploading

You may upload your audition to any of the following platforms: Google Drive, YouTube, Vimeo, or any other accessible file sharing website. When uploading to Google Drive, please make sure that the video is viewable to "anyone the link is shared with", rather than private, a specific account or any other sharing setting. When uploading to sites such as YouTube or Vimeo, we suggest uploading the video as "unlisted" or "password protected" then please provide us with the link (and password when necessary). Uploading or sharing your content in any other way will not guarantee that it can be viewed by our entire team and will ultimately delay the casting process.

Submitting

Please submit your audition by emailing us (auditions@thepremiereplayhouse.com) the hyperlink to one video total; auditions may have multiple clips spliced together for each set of materials, but one continuous cut is preferred when possible. The subject line of your audition should include VIDEO AUDITION: NAME, SHOW, YEAR. Please make sure your video audition is submitted by the **deadline provided in the current audition notice** to be considered for your desired roles in our productions.

<div><div>THE PREMIERE PLAYHOUSE <small>UNDERGROUND</small></div><div>Ghost Production Schedule</div></div>							
MONTH	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
November	8	9	10 1st Mtg. (Team)	11 Audition Mixer	12	13	14
	15	16	17 Auditions	18 Auditions	19	20	21 Callbacks
January	3	4 Rehearsal	5 Rehearsal	6 Rehearsal	7 Rehearsal	8	9
	10	11 Rehearsal	12 Rehearsal	13 Rehearsal	14 Rehearsal	15	16
	17	18 Rehearsal	19 Rehearsal	20 Rehearsal	21 Rehearsal	22	23
	24	25 Rehearsal	26 Rehearsal	27 Rehearsal	28 Rehearsal	29	30
	31 Cast Creation						
February		1 Rehearsal	2 Rehearsal	3 Rehearsal	4 Rehearsal	5	6
	7 Rehearsal	8 Rehearsal	9 Rehearsal	10 Rehearsal	11 Rehearsal	12	13 Rehearsal
	14 Load-in + Spacing	15 Tech Rehearsal	16 Tech/Dress Rehearsal	17 Tech/Dress Rehearsal	18 Tech/Dress Rehearsal	19 Performance	20 Performance
	21 Performance + Strike	22	23	24	25	26 Cast + Crew Party	27

KEY
Rehearsals on Monday - Thursday are from 6:30-10PM
Rehearsals on Saturday - Sunday are from 1-5PM
Performances on Friday - Saturday are at 7PM
Performances on Sunday are at 2PM

Jezebel Performance Event Schedule

Subject to Change

MONTH	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
November	8	9	10	11 Audition Mixer	12	13	14
	15	16	17 Auditions	18 Auditions	19	20	21
	22 Callbacks	31					
December	6 Rehearsal	7 Rehearsal	8	9	10	11	12
	13 Rehearsal	14 Rehearsal	15	16	17	18	19
January	10 Rehearsal	11 Rehearsal	12	13	14	15	16 Rehearsal
	17 Rehearsal	18 Rehearsal	19	20	21	22	23 Rehearsal
February		1 Rehearsal	2	3	4	5	6 Rehearsal
	7 Rehearsal	8 Rehearsal	9	10	11	12	13 Rehearsal
	14 Rehearsal	15 Rehearsal	16	17	18	19	20 Rehearsal
	21 Rehearsal	22 Rehearsal	23	24	25	26	27 Rehearsal
	28 Rehearsal						
March		1 Rehearsal	2	3	4	5	6 Rehearsal
	7 Rehearsal	8 Rehearsal	9	10	11	12	13 Rehearsal
	14 Rehearsal	15 Rehearsal	16 Rehearsal	17 Rehearsal	18 Rehearsal	19 Performance	20 Performance/ Cast Party

KEY

Rehearsals on Monday-Friday are from 6:30-9PM

Rehearsals on Saturday-Sunday are from 2:00-4:30PM or 5:00-7:30PM

Performances on Friday-Saturday are at 7:00PM



RENT Production Schedule

MONTH	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
November	8	9	10 1st Meeting	11 Audition Mixer	12	13	14
	15	16	17 Auditions	18 Auditions	19	20	21
	22 Callbacks						
February	21	22 Rehearsal	23 Rehearsal	24 Rehearsal	25 Rehearsal	26	27
March		1 Rehearsal	2 Rehearsal	3 Rehearsal	4 Rehearsal	5	6
	7	8 Rehearsal	9 Rehearsal	10 Rehearsal	11 Rehearsal	12	13
	14	15 Rehearsal	16 Rehearsal	17 Rehearsal	18 Rehearsal	19	20
	21 Cast Creation	22 Rehearsal	23 Rehearsal	24 Rehearsal	25 Rehearsal	26	27
	28 Rehearsal	29 Rehearsal	30 Rehearsal	31 Rehearsal			
April					1 Rehearsal	2	3 Rehearsal
	4 Load-In + Spacing	5 Tech Rehearsal	6 Tech/Dress Rehearsal	7 Tech/Dress Rehearsal	8 Tech/Dress Rehearsal	9 Performance	10 Performance
	11 Performance + Strike	12	13	14	15	16 Cast + Crew Party	17

KEY
Rehearsals on Monday-Thursday are from 6:30-10:00PM
Rehearsals on Saturday-Sunday are from 1:00-5:00PM
Performances on Friday-Saturday are at 7:00PM (meal option prior)
Performances on Sunday are at 2:00PM (no meal option)