1123 Payne Street, Louisville, KY 40204  (502) 589-0084  www.CommonwealthTheatre.org

Developing youth & our community through excellence in comprehensive theatre education & performance.

ABOUT THE ORGANIZATION: After a decade of collaboration, Walden Theatre & Blue Apple Players (both independently founded in 1976) merged January 2015 to integrate complementary strengths and create the region’s most comprehensive arts education program under the new umbrella of COMMONWEALTH THEATRE CENTER. Together we now serve about 50,000 youth and 5,000 adults each year, reaching more than 300 schools & community centers, including over 75% of JCPS Title I schools. “CTC” provides an economic impact of over $1.2 million, including employment of more than 70 professional artists & educators.

ABOUT THE CONSERVATORY: Now in its 42nd season, the nationally renowned Walden Theatre Conservatory challenges youth with fun, intensive, year-round classes in acting, stagecraft, and playmaking disciplines, among other opportunities. Each year we provide more than 150 public performance opportunities to young actors – ranging from Greek tragedy through Shakespeare to modern classics, contemporary premieres, and student-written plays. We respect young people’s enormous ability to learn and achieve, developing generations of collaborative, tolerant, confident, courageous, and creative young people through comprehensive pre-professional theatre classes and a diverse season of plays. Our focus is to develop the whole person, not just the young artist – building character, staging success.

ABOUT OUTREACH PROGRAMS: Two long traditions of innovation and excellence make theatre education available for all ages, ranging from dramatic play for early childhood to curriculum-enhancing programs that are proven to boost achievement in science, mathematics, history, and more. Programs may be customized to suit teacher and student needs, and we remain committed to developing new approaches to continue enhancing student learning. Program offerings include touring productions featuring professional actors, bringing theatre to life for students throughout the region, from classic stories to original plays and commissioned adaptations, including this fall’s revival of Blue Apple’s original production of Red Riding Hood written by BAP co-founder Geraldine Ann Snyder. Student matinée performances of select productions that feature our accomplished Conservatory student actors are also are available to school and community groups.

BOARD OF DIRECTORS:

Brad Keeton (President) Greg Simms (Cte. Chair) Mark Gomask David Phillips
Robby Strobo (Vice-President) Ellen Chumbley (Cte. Chair) Matt Kamer Katie Stivers
Mark Robich (Treasurer) Susan Cohen Tracy Karem
Patti Claire (Secretary) Brooke Edge Michele Koch

STAFF: Charlie Sexton, Artistic Director: charlie@commonwealththeatre.org, (502) 589-0084 x301
Alison Huff, Managing Director: alison@commonwealththeatre.org, (502) 589-0084 x304

Donna Adams (Business Administrator) Paul Lenzi (Senior Fellow, Co-Founder of Blue Apple Players)
Heather Burns (Outreach Director) Clay Marshall (Technical Director)
Meg Caudill (Artistic Associate) Mitchell Martin (Artistic Associate)
Lindsay Chamberlin (Resident Costume Designer) Jennifer Pennington (Artistic Associate)
Mera Kathryn Corlett (Artistic Associate) Margaret Phillips (Grants Manager)
Melinda Crecelius (Associate Outreach Director) Jacob Richie (Technical Associate)
Hallie Dizdarevic (Lead Artistic Associate) Annie Smith (Administrative & Artistic Associate)
Julane Havens (Associate Artistic Director) Isaac Spradlin (Communications Manager)
Omicah House (Artistic Associate)
CONSERVATORY HISTORY

Nancy Niles Sexton founded Walden Theatre in 1976 as a countywide conservatory for young people with a serious interest in theatre studies. Nancy was regarded by her peers as one of the finest theatre instructors in the United States. She was also an accomplished actress, singer, costume designer, and playwright, writing 15 original plays for Walden and performing alongside her students (a practice she called “space-teaching”). In her tenure as Producing Director she founded the first Shakespeare Festival by and for young people, the Young Playwrights Program, and the Folk Heritage Program. Many of her students have had long and distinguished careers in the theatre. Her mantra of “hard work, hugging, and getting drunk on Shakespeare” is the perfect encapsulation of the spirit of Walden Theatre. Nancy firmly believed that the benefits of theatre education come from the discipline and rigor of artistic training and practice of the craft.

1976: Walden Theatre is founded by Nancy Niles Sexton in an abandoned log cabin in eastern Jefferson County. Shakespeare’s A MIDSUMMER NIGHT’S DREAM is the first production. Blue Apple Players also founded by Paul Lenzi & Geraldine Ann Snyder.

1978: MY DAYS AS A YOUNGLING, an original play by Nancy about her uncle John Jacob Niles, is produced by Walden, performed and broadcast on KET, and published by the Anchorage Press. The play is awarded the first Distinguished Play Award by the Children’s Theatre Association of America.

1981: PACKARD: STORIES OF AN EASTERN KENTUCKY COAL CAMP, an original play by Nancy and her husband Robert that premiered at Walden Theatre in 1978, tours Germany with students from Catholic University (Washington DC) and also tours the Southwestern U.S. with students from the College of Santa Fe.

1982: Walden Theatre relocates to St. Francis High School; enrollment grows to 100 students. The first Young Playwrights Program is produced as part of the Humana Festival of New American Plays at Actors Theatre of Louisville.

1985: Walden Theatre becomes a member of Louisville’s Fund for the Arts. INSIDE OUT, UPSIDE DOWN, an original play by Walden students Will Oldham, Maggie Mudd, Susie MacDonell & Karen Groene wins a competition sponsored by the National Committee on Arts for the Handicapped, and a staged reading of it is performed at the Kennedy Center (Washington DC).

1987: A documentary about Walden Theatre called “Sharing the Gift” is produced by KET and aired statewide.

1995: Walden Theatre’s first Outreach Program is established to provide area schools with theatre education experiences. Today CTC workshops, residencies, and touring productions reach more than 50,000 students/yr.

1997: With the help of the Fund for the Arts, Walden Theatre purchases its current facility on Payne Street.

1999: Nancy retires from Walden Theatre after 23 years of service. The Board of Directors appoints her son Charlie Sexton as the new Artistic Director. Charlie establishes the Young American Shakespeare Festival, the Summer Academy, and other summer enrichment programs.

2001: Blue Apple Players hires its 1st Director of Education and establishes a multi-faceted Outreach program in schools & community centers, including special emphasis on Early Childhood Education, with the creation of StoryTime Literacy Building Workshops.

2003: Enrollment in Walden Theatre’s Conservatory surpasses 200 students per semester.

2012: Charlie and Managing Director Alison Huff launch the Slant Culture Theatre Festival. The Connecting Cultures initiative begins with a residency exploring student identities & attitudes and giving a voice to at-risk students at Shawnee High School & Newcomer Academy.

2013: Arts-immersion trips to Nicaragua and Eastern Kentucky begin with Hand in Hand Ministries.

2014: Walden establishes new learning “tracks” to its Conservatory model, offering students unparalleled education and experience not just with acting, but also playmaking and stagecraft.

2015: Walden Theatre & Blue Apple Players officially merge January 1, 2015 to integrate complementary strengths and create the region’s most comprehensive arts education program, with a mission to develop youth and our community through excellence in comprehensive theatre education and performance.

2016: The merged organization is renamed “Commonwealth Theatre Center” while honoring the two legacy brands under the subsets of “Walden Theatre Conservatory” and “Blue Apple Outreach.”

2017: Walden Theatre Conservatory becomes the first youth company in the world (!!) to complete all 38 plays in Shakespeare’s canon, with 83 different productions over 41 seasons of plays.
CLASS DESCRIPTIONS

BEGINNER

IMAGINATION
Ages 5 – 7 • Sat 9:30 – 11:30 /or/ Mon 4:30 – 6:30

Beginning students work with one another and their instructors to conceive and perform an original play. A different theme is chosen each semester – recent themes include Adventure Under the Sea, Things That Go Bump In The Night, and The Enchanted Garden. Students are introduced to character creation, story structure, and playing in front of an audience. They also design and build the set, props, and costumes for a performance that they’ll share with friends and family at the end of the semester.

IMPROV
Ages 8 – 12 • Sat 10:00 – Noon /or/ Mon 4:30 – 6:30

The actor’s toolkit – voice, body, imagination, and courage – is explored through fun games and exercises that strengthen active listening, teamwork, and concentration skills. Students are placed into groups by age and experience with instructors who encourage everyone to make creative choices, share the stage cooperatively with others, and play outside of their comfort zones. An end of semester showcase gives students an opportunity to improvise on stage in front of a live audience.

INTERMEDIATE

STUDIO
Ages 10 – 14 • Wed & Fri 4:30 – 6:30

Intermediate students discover 20th century classics and the magic of Shakespeare while studying how to bring a playwright’s words to life. Students learn how to perform scripted material, memorize lines, and work with a director by rehearsing a scene with a partner. Fall semester showcases feature scenes by influential playwrights. Spring semester showcases feature an abridged version of Shakespeare’s A Midsummer Night’s Dream, The Tempest, or Macbeth. Studio students are eligible to audition for Conservatory productions.

APPRENTICE
Ages 12 – 14 • Wed & Fri 4:30 – 6:30

The imaginative techniques of America’s greatest acting teachers are studied alongside 10-minute plays from previous Young Playwrights Festivals in the fall. Students tackle multiple roles in an ensemble performance of a popular Shakespearean tragedy (Romeo & Juliet or Hamlet), comedy (Twelfth Night or Much Ado About Nothing), or history (Richard III or Henry V) in the spring. Apprentice students are encouraged to value their contribution to the creative process within a supportive, collaborative environment. Showcases at this level are the last guaranteed performance opportunity within the Conservatory program.

PLAYMAKING 1
Ages 14 – 16 • Tue & Thu 4:00 – 6:00

Foundational theatre classes give students an appreciation for all aspects of the art form while preparing them for success at the advanced level and beyond. Audition skills, character creation, improvisation, playwriting & devising, scene study, and stage movement & dance are offered alongside opportunities to perform, write for, and work behind the scenes in our season of plays. Students must take at least one year of classes at this level before being promoted to more specialized, advanced classes.
CLASS DESCRIPTIONS (continued)

ADVANCED

PLAYMAKING 2
Ages 15 – 18 • Tue & Thu 4:00 – 6:00

Students with a love of creating plays sharpen their storytelling skills through advanced classes in improvisation, physical theatre, playwriting & devising, special projects, and scene study, where students can choose to work on their directing or acting skills. This class is perfect for students who want to do more than just act – future directors, writers, and theatre mavericks cultivate skills that foster their creative spirits.

PERFORMANCE 1 & 2
Ages 15 – 18 • Tue & Thu 4:00 – 6:00

Advanced students engage in rigorous training to further develop their stage presence. Rotations in voice, movement, improvisation, and singing for the actor compliment scene study classes that survey a variety of theatrical styles. Performance Class students are the primary casting pool for Conservatory productions. Seniors in good standing who attend Master Skills are invited on our annual Chicago trip to audition for colleges.

STAGECRAFT
Ages 15 – 18 • Tue & Thu 4:00 – 6:00

Student designers and technicians learn how to create sets, props, lighting, sound, and costumes through play analysis and practical application of designs for plays produced during our season. Opportunities are available for stagecraft students to work on productions as assistants, stage managers, and designers.

SKILLS*

*no additional tuition/fees to participate if enrolled in regular classes

PLAYWRITING
Ages 13 – 18 • Mon 4:30 – 6:30 • Fall Only

Specialized classes in script development invite an uncensored creative outlet for the hopes, fears, and dreams of young writers. Offered for students interested in submitting plays for the annual Young Playwrights Festival.

MASTER SKILLS
Ages 17 – 18 • Sat 10:00 – Noon • Fall Only

Advanced students preparing for post-secondary auditions use this class to become familiar with the process and to prepare a professional audition package that best represents their talents.

It is the mission of the Conservatory to nurture artistically-minded youth with professional theatre training and performance opportunities, and to promote a spirit of lifelong learning in the performing arts. Conservatory classes follow a 5-year curriculum plan to ensure that students are always challenged with new and different material – especially if they are repeating the same class level. This plan includes the study of theatrical styles and playwrights every young artist should encounter before college.

Students are assessed on their development of five 21st Century Skills that correlate with theatre skills: Communication, Collaboration, Creativity, Initiative, and Problem-Solving. As students progress through our curriculum, so too will they advance in their understanding and command of these lifelong skills.
CONSERVATORY INSTRUCTORS

CHARLIE SEXTON [Improv, Apprentice, Playmaking 1, Performance 1 & 2] has been the company’s Artistic Director for 18 years. He specializes in Practical Aesthetics, a technique based on the teachings of Stanislavsky, Meisner, and Epictetus. He is a graduate of the acting program at Southern Methodist University.

HEATHER BURNS [Performance 1 & 2] is the Director of the Blue Apple Outreach program. She specializes in new play development, Commedia dell-arte, and movement for actors. She is an alumna of The Kentucky Center’s Governor’s School for the Arts and Northern Kentucky University.

MEG CAUDILL [Imagination, Studio, Playmaking 2] has been an artist-educator in the Outreach program since 2012. She is a proud alumna of the Kentucky Governor’s Scholars Program, where she returned to work as a staff member every summer from 1999 - 2016. She is a graduate of Morehead State University.

LINDSAY CHAMBERLIN [Stagecraft] is CTC’s Resident Costume Designer and works with other local theatre companies as well, designing costumes for more than 60 local productions in total. Lindsay specializes in craft artistry and period costume design. She is a graduate of the University of Pittsburgh.

MERA KATHRYN CORLETT [Imagination, Performance 1 & 2] is an Artistic Associate for CTC where she specializes in theatre for young audiences, early childhood/elementary school programming, musical theatre, and non-western theatre. She graduated with honors from Hanover College, with degrees in theatre and theological studies.

MELINDA CRECELIUS [Playmaking 1 & 2] is the Associate Director of the Blue Apple Outreach program as well as an adjunct professor at Indiana University – Southeast. She specializes in devising and in Boal’s Theatre of the Oppressed. Melinda earned an MA in Theatre Education from Fontbonne University.

HALLIE DIZDAREVIC [Imagination, Studio, Playmaking 1 & 2] is CTC’s Lead Artistic Associate and works in the Outreach program where she specializes in theatre education programs that enhance school curricula. She is an alumna of the Walden Theatre Conservatory and the University of the Arts in Philadelphia.

JULANE HAVENS [Playmaking 1, Performance 1, Master Skills] is CTC’s Associate Artistic Director and Chair of the Drama program at The Kentucky Center’s Governor’s School for the Arts. She specializes in Shakespeare, movement for actors, and audition skills. She earned an MFA in Acting & Directing from the University of Missouri – Kansas City.

OMICAH HOUSE [Imagination, Studio] earned a BFA from Roosevelt University’s Chicago College of Performing Arts. He has been an educator with Blue Apple Outreach and has had fun touring with the Blue Apple Players. He has also performed and studied with Chicago Shakespeare Theatre.

CLAY MARSHALL [Stagecraft, Playmaking 1 & 2] designs and oversees productions as CTC’s Technical Director, and he teaches tango, salsa, and other social dances with his partner Cherie Lanier through their company Bourbon Tango. He has over 10 years of technical experience at CTC and is an alumnus of the Walden Theatre Conservatory and the University of Louisville.

MITCHELL MARTIN [Improv, Studio, Playmaking 2, Performance 1] earned a BFA from Northern Illinois University after graduating from the Walden Theatre Conservatory. He recently completed a year-long tour of A Midsummer Night’s Dream, Julius Caesar, and A Tale of Two Cities with the National Players.

KEITH MCGILL [Playwriting, Performance 2] is a local comic and actor who has appeared on BET, CMT, and Laughs on FOX. He is also an artist-educator with Kentucky Shakespeare and Actors Theatre’s New Voices Playwriting Program. He also wrote the script for CTC’s Celebrate Black History Outreach matinée.
CONSERVATORY INSTRUCTORS (continued)

**BEN PARK** [Playmaking 2, Performance 1] manages, directs, and acts in Walden Theatre Alumni Company productions. He specializes in character creation and new works, and is an alumnus of the Walden Theatre Conservatory and Northern Illinois University. Ben has also studied acting at the Moscow Art Theatre.

**JENNIFER PENNINGTON** [Improv, Studio, Performance 1 & 2] has been an actor and educator for over 20 years. She earned an MFA in Theatre from the University of Tennessee’s International Actor Training Academy. She specializes in voice, scene study, and Shakespeare.

**KATHY PREHER** [Stagecraft] has stage-managed and assistant stage-managed over 50 productions, and has spent many seasons stage-managing for Actors Theatre of Louisville. She also teaches at the University of Louisville, and is an alumna of the Walden Theatre Conservatory.

**LETITIA (TISH) USHER** [Improv, Studio] is a certified Teacher, Counselor, and Master Storyteller who has over 25 years’ experience in Theatre Education. She is also an artist-educator with Actors Theatre of Louisville, Sacred Heart School for the Arts, and VSA Kentucky. Tish earned a Bachelor’s Degree in Theatre and Communications from Murray State University in 1994, and a Master’s Degree in Education and Counseling in 2009 from the University of Louisville.

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FREQUENTLY ASKED QUESTIONS

How do I know what class level to sign up for? Students are placed in classes appropriate for their age, experience, and skill level. Those younger than 8 will be in Imagination. Most 8-13 year-olds will spend at least one semester in Improv before moving to intermediate classes. Students who are 13 or older and/or have significant previous theatre experience should talk to Artistic Director Charlie Sexton to determine appropriate placement. At the end of each semester individual students are assessed by instructors/directors and recommended for a class level for the next semester. In general, students should expect to spend at least 2 semesters at each class level – there are striations of advancement even within class levels to keep them learning & progressing. Advanced level students can choose a track for specialization (Performance, Playmaking, Stagecraft), but placement isn’t permanent – they may switch tracks at will at the beginning of each semester.

If I am not taking classes in Performance, can I still audition for the shows? Yes! Conservatory students at the Studio level and above are eligible to audition for our season of plays.

What if I only want to take one or two of the classes in a semester? We do not prorate tuition for the semester nor do we offer classes à la carte. The Conservatory program promotes a well-rounded education that fosters an appreciation for all aspects of the theatre. Students are encouraged to attend classes as regularly as possible, and we reserve the right to recast showcases and productions if a student is frequently absent from class.

Why is there so much Shakespeare? Nancy Niles Sexton’s first Walden production was Shakespeare’s *A Midsummer Night’s Dream*. Nancy’s vision for the Conservatory was grounded in the works of Shakespeare as the foundation for outstanding theatre training. Aside from being immensely entertaining, studying Shakespeare increases vocabulary, expands knowledge of literary and world history, and strengthens appreciation of the human experience. It is our belief that if a young person can conquer Shakespeare, they will have the confidence to attempt anything.
42nd SEASON OF PLAYS

A WRINKLE IN TIME
By John Glore, Adapted from the novel by Madeleine L’Engle
Directed by Heather Burns
September 21 – 30

THE CRUCIBLE
Professional Company-In-Residence & Conservatory Co-Production
By Arthur Miller
Directed by Charlie Sexton
October 12 – 21

WELCOME TO WANDALAND
By Ifa Bayeza
Directed by TBD, Assisted by Julane Havens
November 9 – 18

RED RIDING HOOD
Special public performance of the Blue Apple Outreach touring production
By Geraldine Ann Snyder
Directed by Mera Kathryn Corlett
November 11

THE COMEDY OF OEDIPUS
By Ali Salem
Directed by Mera Kathryn Corlett
November 30 – December 9

THE TROJAN WOMEN
Cornerstone Classic Production
By Euripides, Translated by Edith Hamilton
Directed by Hallie Dizdarevic
January 25 – February 3

YOUNG PLAYWRIGHTS FESTIVAL 2017
By Conservatory Student Playwrights
Led by Keith McGill
Directed by Conservatory Student Directors
February 14 – 17

CIRCE AND ULYSSES
Young Company Production
By Darcy Cleaver
Directed by Mitchell Martin
March 1 – 10

Special thanks to the following funding partners:

TICKETS
For tickets, call: 502-589-0084 or
Email: boxoffice@commonwealththeatre.org
Tickets go on sale one month prior to the first scheduled performance of each production.

Evenings: Adults $15, Students/Seniors $10
Matinées: Adults $10, Students/Seniors $8
2nd Thursdays: Matinée price for 7:30 pm show
ARTScard: Present card to get 2-for-1 tickets
Groups: $8 tickets for groups of 10 or more

Box office is located in the lobby and opens one hour before each show. House opens 30 min. before curtain. Seating is general admission. Parking is available on surrounding streets (parallel, no meters) and in the lot at the rear of the building (during non-business hours).

Unless otherwise indicated, all performances take place on the Nancy Niles Sexton Stage at 1123 Payne Street, Louisville 40204. This space is fully accessible; but please call ahead for special seating needs.

Enrolled Walden Theatre Conservatory students receive one (1) free ticket per production in the Mainstage Season. It is strongly encouraged that all students and their families see as many shows as possible. The season of plays is designed to complement the work in the classroom and showcases the amazing talents of our community.

YOUNG AMERICAN SHAKESPEARE FESTIVAL
May 10 – 20

THE MERRY WIVES OF WINDSOR
Directed by Jennifer Pennington

RICHT III
Directed by Heather Burns

MEASURE FOR MEASURE
Directed by Charlie Sexton
# FALL 2017 IMPORTANT DATES*

**SEPTEMBER**

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Tue 5</td>
<td>PLAYMAKING 1 &amp; 2 1st Class</td>
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<tr>
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<td>PERFORMANCE 1 &amp; 2 1st Class</td>
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<td>Wed 6</td>
<td>STUDIO 1st Class</td>
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<td>APPRENTICE 1st Class</td>
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<tr>
<td>Sat 9</td>
<td>IMAGINATION 1st Class (Saturday sessions)</td>
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<td>IMPROV 1st Class (Saturday sessions)</td>
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<td>MASTER SKILLS 1st Class</td>
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<td>Mon 11</td>
<td>IMAGINATION 1st Class (Monday sessions)</td>
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<td>IMPROV 1st Class (Monday sessions)</td>
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<td></td>
<td>PLAYWRITING 1st Class</td>
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<td>Sun 17</td>
<td><em>The Comedy of Oedipus &amp; The Trojan Women Auditions</em></td>
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<td>Tue 19</td>
<td><em>The Comedy of Oedipus &amp; The Trojan Women Auditions</em></td>
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<tr>
<td>Wed 20</td>
<td><em>The Comedy of Oedipus &amp; The Trojan Women Auditions</em></td>
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<tr>
<td>Fri 22</td>
<td><em>A Wrinkle In Time OPENING NIGHT</em></td>
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<tr>
<td>Thu 28</td>
<td>OPEN Classes and Rehearsals: Visitors Welcome!</td>
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**OCTOBER**

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<th>Date</th>
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<tr>
<td>Fri 13</td>
<td><em>The Crucible OPENING NIGHT</em></td>
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<tr>
<td>Fri 27</td>
<td>CHILI SUPPER &amp; RAFFLE** w/ $1,000 Grand Prize! Silent Auction, Halloween Costume Contest, &amp; more! **Students are asked to sell $5 raffle tickets as an important part of annual fundraising efforts. Thank you!</td>
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**NOVEMBER**

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<th>Date</th>
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<tr>
<td>Fri 10</td>
<td><em>Welcome to Wandaland OPENING NIGHT</em></td>
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<td>Sat 11</td>
<td><em>Red Riding Hood SPECIAL PERFORMANCE @ CTC</em></td>
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<td><strong>Wed 22 through Sat 25: NO CLASSES (THANKSGIVING BREAK)</strong></td>
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<td>Thu 28</td>
<td>PLAYMAKING 1 &amp; 2 Last Class</td>
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**DECEMBER**

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<tr>
<td>Fri 1</td>
<td><em>The Comedy of Oedipus OPENING NIGHT</em></td>
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<tr>
<td>Mon 4</td>
<td>PLAYWRITING Last Class</td>
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<td>Tue 5</td>
<td>STUDENT ASSESSMENT MEETINGS (PLAYMAKING 1 and above please schedule with Charlie &amp; Julane)</td>
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<td>Wed 6</td>
<td>STUDENT ASSESSMENT MEETINGS</td>
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<td>Thu 7</td>
<td>STUDENT ASSESSMENT MEETINGS</td>
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<td>Sat 9</td>
<td>IMPROV SHOWCASE (Saturday and Monday Sessions)</td>
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<td>MASTER SKILLS Last Class</td>
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<td>Tue 12</td>
<td>APPRENTICE SHOWCASE</td>
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<td>Wed 13</td>
<td>STUDIO SHOWCASE</td>
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<td>Thu 14</td>
<td>APPRENTICE SHOWCASE</td>
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<td>Fri 15</td>
<td>STUDIO SHOWCASE</td>
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<td>Sat 16</td>
<td>IMAGINATION SHOWCASE (Saturday Sessions)</td>
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<tr>
<td>Mon 18</td>
<td>IMAGINATION SHOWCASE (Monday Sessions)</td>
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*Please refer to emails & the NEWS section of our website: www.CommonwealthTheatre.org for updates/ details on specific times, schedule changes, and other information.*
POLICIES

ATTENDANCE: No tardiness or unexcused absences. Please try to be no more than 5 minutes late to class. If a class will be missed, please call the main number (502.589.0084) at least one hour prior to class time. We reserve the right to recast roles in showcases/productions if a student is repeatedly late or misses more than 4 classes/semester.

CODE OF CONDUCT: We expect our students to learn and to follow AEA’s Etiquette (see pages at end of booklet).

PREPAREDNESS: All students are expected to come to class and rehearsal prepared. This means having a notebook with paper and a place to put handouts, as well as a pen or pencil. Please make sure students are wearing appropriate clothing that they can move in easily (i.e. sweatpants, yoga pants, loose-fitting clothing) and with modesty. Preparedness includes being off-book at the scheduled time. Students at the Studio level and above will be memorizing material for class work, showcases & productions. A date will be announced when students can no longer hold scripts in class & rehearsals – students & their guardians may be asked to sign an “off-book date agreement” to ensure that material is memorized in a timely manner and learning can progress for the benefit of all students.

DROP OFF/PICK UP: For safety, students must be dropped off and picked up on the north side of Payne St. (facing Baxter Ave.) to avoid having to cross the busy street. Parking is available on Payne and adjoining streets; there is also a parking lot behind the building available to guests after 5:30pm and on weekends. Saturday, Monday, Wednesday & Friday students (Imagination, Improv, Studio, Apprentice) may not leave the campus unsupervised during breaks unless they have a note from parents indicating they may do so. Playmaking, Performance, and Stagecraft students are allowed to leave the campus unsupervised during breaks unless we have a note from parents indicating that they may NOT do so. Students who are being picked up must stay in the building from the time they arrive until they are notified that someone is here to pick them up. Please note that CTC does not make arrangements or bear responsibility for how students arrive or get picked up from our facility, unless notice is received regarding an official trip. It is your/your child’s responsibility to supervise their transportation, including students riding with other students. PLEASE MAKE EVERY EFFORT TO BE ON TIME. If student’s pick-up is more than 15 minutes late a $25 fee will be charged & invoiced; if more than 30 minutes late a $50 fee will be charged & invoiced. Students are permitted three (3) late pick-ups per semester; after a fourth (4th) incident, student will not be able to come back to class or rehearsals until the following semester.

CLASS CANCELLATIONS: CTC usually – but not always – follows the Jefferson County Public Schools schedule, including during inclement weather. Please check your email and/or News section of our website (www.CommonwealthTheatre.org) for the most up-to-date information about class schedules & cancelations.

COMMUNICATION: Email is the primary means of keeping in touch with families, so it’s critical to include at least one current, regularly-monitored email address on all enrollment documents (preferably one for each guardian and one for each student, as available). Routine email newsletters as well as special updates about events, closures, auditions, and schedule changes will be sent. All information relayed via email will also appear on the Blog section of our website (www.CommonwealthTheatre.org): click the News tab at the top of the website. Entries are fully categorized, tagged, and searchable. If you are not receiving emails properly, please contact the Business Office.

ELECTRONICS: Cell phones, laptops, tablets, etc. should be turned off during class/rehearsal unless expressly allowed by the instructor/director. If you need to contact a student during class time, please call the main office: 502.589.0084.

ALCOHOL/TOBACCO/DRUGS/WEAPONS: Student use is not permitted. Failure to abide will result in immediate dismissal.

HARASSMENT: Mutual respect and open communication are foundations of our programming. Harassment will not be tolerated among students or staff and may lead to dismissal. Anyone who feels they have been subjected to disrespectful treatment should contact Artistic Director Charlie Sexton or Managing Director Alison Huff immediately.

ACCOMMODATION/PHYSICAL NEEDS: The first floor of our facility is fully accessible but other floors are not. We do not want that to hinder participation of any kind – please contact us with any special needs & accommodations will be made if possible. If a student has a medical issue that may affect participation, please contact Artistic Director Charlie Sexton in advance. Medication may only be dispensed by staff upon receipt of a signed note and explicit instruction from a guardian. Performing is inherently a physical activity. Directors will do their best to gauge student readiness to perform, but students and their guardians are responsible for making sure proper rest, nutrition, and hydration have occurred before arriving.
**Tuition & Fees:** Tuition rates are set based on intensity & contact hours as students progress through Conservatory classes. Please refer to registration forms (or the website) for current tuition rates. When cast in a play, each student receives additional hours of instruction, which is factored into the tuition rate. However, to help defray the direct costs of productions (costumes, props, sets, technical professionals, etc.), students cast in productions are assessed a $50 Production Fee, due within one month of the invoice date.

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*Tuition Payment Options & Withdrawal Refunds –

(A) One-Payment Option: Tuition paid in full by the first month of classes, due date is 1st day of class each semester. There is a discount for the one-payment option. Please refer to registration form for details. Withdrawal refunds are detailed below. The date of withdrawal will be determined by the date a guardian signs an official “Withdrawal Form” in the Business Office. Delinquent accounts are not eligible for a withdrawal refund.

<table>
<thead>
<tr>
<th>Withdrawal Date</th>
<th>Imagination</th>
<th>Improv</th>
<th>Studio</th>
<th>Apprentice</th>
<th>Playmaking 1</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>On or before 10/1</td>
<td>$262.50</td>
<td>$326.25</td>
<td>$461.25</td>
<td>$506.25</td>
<td>$543.75</td>
<td>$581.25</td>
</tr>
<tr>
<td>On or before 11/1</td>
<td>$175.00</td>
<td>$217.50</td>
<td>$307.50</td>
<td>$337.50</td>
<td>$362.50</td>
<td>$387.50</td>
</tr>
<tr>
<td>On or before 12/1</td>
<td>$87.50</td>
<td>$108.75</td>
<td>$153.75</td>
<td>$168.75</td>
<td>$181.25</td>
<td>$193.75</td>
</tr>
</tbody>
</table>

(B) Four-Payment (Monthly) Option: Tuition payments are due the 1st of each month. Withdrawal refunds are not applicable. **Late Charges** – installments not paid within seven (7) days of the due date will be assessed a late charge of $10. Late charges per semester not to exceed $40.

*Discounts – a multi-child discount applies if a household has 2 or more students enrolled simultaneously. The student at the highest level will be charged full price, a 25% discount will be applied to each additional child.*

*Payment Methods – CTC currently accepts:*

- **Cash** (receipt will be provided)
- **Check** (including money orders, etc.)
- **ACH** (auto-withdrawal, must provide a voided check to set up payments)
- **Credit cards** (Visa, MasterCard, Discover, American Express; *no over-the-phone transactions*)
- **Intuit Payment Network** (online payment service that allows invoices to be paid through a credit card or directly through your bank account)

*Need-Based Scholarships – financial assistance is available to families in need. Scholarship applications are available by request in the Business Office.*

*ASSESSMENTS: All Conservatory students are assessed on their progress at the end of each semester by their instructors. Class standards are posted in the lobby and classrooms, and are discussed with the students on the first day of class. Progress reports will be mailed home with registration information for students at the Apprentice level and below. Playmaking, Performance, and Stagecraft students will be given their progress reports during their end-of-semester meeting. In addition to progress reports, students at the Apprentice level and above will complete self-assessments at the beginning and end of every semester. Please contact Artistic Director Charlie Sexton to discuss the progress of your student at any time.*

*CASTING: Everyone in Imagination, Improv, Studio & Apprentice levels performs in a showcase each semester. Showcase rehearsals occur during regularly scheduled class time. Students at the Studio level and above are also eligible to audition to be cast in our season of plays. Rehearsal schedules for these productions vary and are in addition to class time. Please contact Artistic Director Charlie Sexton for more information.*

*FREE TICKETS: Every Conservatory student receives one free ticket to each show in our MainStage Season. We strongly encourage our students and their families to see as many shows as possible. Our season of plays complements the work in the classroom and showcases the amazing talents of our community.*

*VOLUNTEER OPPORTUNITIES/PARENT ENGAGEMENT COMMITTEE: Volunteering is a great way to support the organization. There are a wide range of opportunities throughout the year, from assisting staff with box office to hanging posters to setting up for special events. There’s a section on the enrollment form to specify the kinds of help families can provide — be it creative, clerical, or events — or families can respond to requests we send via email, where links are posted for easy online signup. The Parent Engagement Committee will drive volunteerism throughout the year, meeting monthly during the evening. If you are interested in joining/learning more about the Committee, email Annie Smith, Communications & Artistic Associate (annie@commonwealththeatre.org).*
**PUNCTUALITY** — You’ve heard about it your whole life and being a professional means there are no excuses for lateness to a rehearsal or performance. There are moments when a real crisis may disrupt you from your appointed arrival time, so PLAN for those moments by arriving well before the designated time. Those extra minutes will allow more time to warm-up, build an ensemble, or get you in the right frame of mind. If lateness is truly unavoidable, you must call your Stage Manager (funny, they’re never late) and let him or her know your expected arrival time.

**READ WHAT YOU SIGN** — Even though Equity’s major benefits are our negotiated contracts, business representatives, and member services, read everything you are asked to sign, EVEN FROM EQUITY.

**REHEARSALS:** For many, this is the most exciting time of being in a show. Take time to explore your character (Why do you cross on that line?), fine-tune stage business or justify your choreography. Even if you can’t wait to get in front of an audience, let those Actors who love it, relish it.

**CELL PHONES** — Turn them off when entering a rehearsal or performance space. There are appropriate times to use them, so hang up!

**NOTES:**

- **Getting them:** Always be gracious, even if you disagree. Say “Thank you” after the director gives you the note, or “May we speak about this later?” if you don’t understand or disagree. The note session is not therapy for your character, but rather a session of quick fixes for MANY elements of the show. Find time for you and the director to solve issues that affect you or your character only.

- **Giving them:** NEVER, (Did you read that?) never give another Actor notes and never allow yourself to receive notes from another Actor. A response could be, “Thanks for your help, but I think it’s best we do this kind of thing through the Stage Manager or Director.” There is no room for flexibility here. Wouldn’t you resent it?

**COSTUME FITTINGS** are tricky. Let the designer know your concerns but avoid doing his or her job. Too much unwanted advice to a designer, and you could end up in a tube top or out of a job.

**GOSSIP** — You know it’s wrong. We heard you say it.
QUIET! As you learned in the last rule, sometimes keeping your mouth shut is a good thing. We will expand on that theme — keep the noise down when you are backstage. Avoid all talking and/or whispering, some theatres actually DO have good acoustics. Keep your voice and laughter down even when in the dressing room. Like the song says, "Hush, hush. Keep it down, now. Voices carry."

TECH REHEARSALS: You know what we're going to say, right? That is the only time the designers get to fine tune their work with you there. So, pay attention. Don't disrupt their rehearsal and stay close to the stage, because they're always going to go back a few scenes when they resume.

BACKSTAGE DRAMA — Just because we play dramatic characters onstage does NOT mean we must portray them off. When you are in a show, the theatre becomes a tiny universe. Remember, it is temporary, and there is a REAL world outside those theatre doors. Don't be the stereotypical diva or demanding Actor. If love should bloom while in a show, great! Keep it outside! If you have a personal struggle, sorry, but keep it outside. You were hired for your performance abilities; perform.

HALF-HOUR is a misnomer. The Stage Manager may set ANY reasonable arrival time for any Actor in any show. You should welcome your time in the theatre. So get there early; there are many things to do.

PROPS: Two major rules here -- never play with a prop and always check your props before each show (luckily you got there before "half-hour"). Those two rules seem instantly understandable but are rarely followed. Follow them. The first night you discover the climactic letter in your pocket is missing before your entrance, you'll understand.

ILLNESS — There are sick days built into many contracts; use them when you NEED to.

AD LIBS and changes to the script: As the performances wear on, you may feel that you understand the character better than the playwright. You don't, so quit making up lines.

OPENING NIGHT: Congratulations! Have fun at the party but remember, you have a show tomorrow night.

MARKING a performance. The lone audience member today paid the same ticket price as the full house that loved your performance last night. You have a responsibility to all involved to perform the show as rehearsed and to do your best. If that doesn't sway you, that lone audience member may be someone important in the business. Now, you're listening.

MAINTAINING a performance. You can look at a long run either as a chore or the world’s best acting class. You get to ply your craft and test your choices in front of an audience (“Why did I get that laugh last night and not tonight?”). Quit complaining and stay fresh. There are worse things than having a job.

RESPECT — Our final category is perhaps the most obvious and the most abused. We appeal only to the base of reasons for having respect (Remember, nothing spreads faster than your reputation):
For Staff—They can hire you again.
For Crew—They can hurt you.
For Directors—They can make your life miserable.
For Designers—They can make you look stupid.
For Actors’ Equity Association—They can help you.
For other Actors—They can upstage you.
For Yourself…That means, value your contribution to the show by following the above guidelines and taking care of yourself when rehearsing or performing. Keep healthy throughout the run.

You were chosen over many other Actors for this role, so respect yourself and live up to everyone’s belief in you.