



KEN SCHATZ
PROFESSIONAL
ACTOR TRAINING
718-625-8372
917-864-6001
ken@kenschatz.com
www.kenschatz.com

PLEASE NOTE: All contents of this handbook are copyright © 1990–2009 by Ken Schatz. All rights reserved. For individual personal use only in connection with Ken's coaching and classes – not for any other commercial use or public distribution. No part of this handbook may be reproduced, displayed, or distributed in any way without permission. PLEASE DO NOT COPY. DO NOT REPOST.

STUDENT HANDBOOK · APRIL 2009

WELCOME!

Our mission is to equip professional actors with the specific creative vocabulary, tools, and skills they need to do their best work. These standards and protocols are based on years of experience teaching and coaching working actors at every level – celebrities as well as beginners – and they apply to all classes and coaching sessions with Ken. They are designed to sustain a portable professional environment that will maximize creative growth and opportunity, encourage brilliance, prepare actors for the real demands of the theater/television/film industry, and ensure each actor's continuing artistic and commercial success. *Your success.*

Every moment of your work as an actor – in training, auditions, rehearsal, and performance – is an opportunity.

SAFETY!

The physical safety of all students, instructors, audience members, and civilian bystanders is our primary concern, and everyone's first responsibility at all times. It is *always* better to make an adjustment, lose a game, forgo a particular creative choice, or stop any exercise, rehearsal, or performance than to put yourself or anyone else in danger of being hurt. Failure to observe this principle will result in dismissal from class or coaching without credit or refund. Please alert Ken (and your scene partners) to any illness, injury, or condition which might affect your work. Strict attention must be paid at all times to the good care and safety of all spaces, furniture, props, and equipment. At no time may anything belonging to the space or other people be put at any risk of being even slightly damaged. Ever.

ADMISSION & AUDITIONS

GROUP CLASSES

Admission to Ken's classes is by audition. Actors are evaluated by professional standards of talent, experience, enthusiasm, discipline, commitment, and potential. Audition interviews are scheduled individually; interested actors should call or e-mail Ken to schedule an appointment. In addition to a current photo and resume, please prepare two brief contrasting monologues: one contemporary and one classical. Please choose published dramatic or comic material for which you would be castable; the two monologues together should run about five minutes.

To reserve space in any class once it is offered, payment in full is required before class begins, by the posted registration deadline. To ensure maximum active participation and individual attention, space in all classes is limited – interested actors should audition and register early.

PRIVATE COACHING

No audition is required for a first private coaching session. Simply call or e-mail Ken anytime you'd like to schedule an appointment to work. The first hour is FREE for new students. Continued private work with Ken is contingent on the actor's demonstrated progress and commitment.

ATTENDANCE

Every class, every coaching session, any time we are scheduled to meet, everyone is expected to:

1. ... **SHOW UP**
2. ... SHOW UP **ON TIME** (early = good idea)
3. ... SHOW UP **PREPARED TO WORK**

Unless you would endanger yourself or others, we will always expect you on time, ready to work, and present for the entire class time, even if you might not be able to fully participate. Absence, lateness, lack of preparation, or disregard for these standards and protocols may result in dismissal from class or coaching at any time without credit or refund.

Classes begin and end on time. Latecomers may or may not be admitted to class; please do not assume you will be permitted to enter or work in class if you are late.

ATTENDANCE (cont.)

If you experience an emergency, and cannot show up to class or a coaching session on time and ready to work, please, *as soon as possible*:

1. Call Ken at **718-625-8372** (home) or **917-864-6001** (mobile), AND ...
2. If you are scheduled to present work in class, call your scene partner(s) AND the Key Student responsible for scheduling

It is generally easy to reschedule a private coaching session, even on very short notice, by phone. It happens frequently with working actors. *Please remember that once a coaching session is scheduled, a full twenty-four hours advance notice is required – whatever the reason – to cancel or reschedule (even for a different time on the same day) without being charged full tuition for the missed time. There are no exceptions.* To cancel or reschedule a 10:00 am session on Thursday without being charged full tuition for the missed time, Ken must receive a phone call before 10:00 am on Wednesday. If you schedule a coaching session less than twenty-four hours before it happens, you are responsible for paying for that time, even if you must cancel or reschedule.

ATTENTION

Our class time is limited; our work demands full concentration. Everyone's physical safety, your artistic growth, and your professional success depend on every actor's ability – in class, rehearsal, and performance – to listen, make instant adjustments, and follow directions precisely. When quiet or a specific form is called for, please comply instantly. Please be considerate of other actors, artists, and civilians working as you come and go, and maintain quiet and professional decorum in adjacent spaces.

If you urgently need to (a) run to the bathroom or (b) take a fast drink of water during class, there is no need to ask permission – just go quickly, quietly, and return to class immediately. It is expected that you will not break from class for any other reason. Long classes include group breaks of a few minutes each as needed.

AUDITING

To ensure a safe, concentrated working environment for all students, auditing of classes is not permitted.

CHANGE

We do everything possible to ensure that class schedules and coaching times change as little as possible. However, change is the nature of our work, and it is the nature of the business – *our class time, location, or specific agenda may change at any time.*

If a class or coaching session is cancelled for any reason, we will do our best to schedule a convenient make-up session. You will always be informed of any adjustments as soon as possible. If Ken is late, please make productive use of your space and time safely, creatively, and responsibly.

If a class or coaching session is cancelled or rescheduled, or if you must withdraw from class due to paying acting work, you will receive appropriate tuition credit toward future classes/coaching. *There are no cash refunds.*

CONTACT & HEADSHOTS

We (Ken, his assistants, other students, industry bigwigs) may need to contact you on short notice with administrative concerns, changes in classwork, location, or schedule, or educational/professional opportunities. *Please make sure Ken has your current contact information, including your most mobile phone number and preferred e-mail address.* Please also update your contact information with your scene partners and the Key Student responsible for scheduling.

Please check your voice-mail/answering machine and e-mail frequently, and return messages as soon as possible. Ken keeps a casting file and often recommends actors for work. If you would like to be considered for performing opportunities that arise, please make sure Ken has a copy of your current headshot and resume.

DRESS

MOVEMENT / PHYSICAL ACTING / MASK / IMPROVISATION / VOICE

Unless otherwise advised, all students are expected to *dress to move* for every class. This means loose-fitting (not too baggy) clothing (sweats, shorts, t-shirts, etc.) or dance/athletic gear (spandex, etc.) – what you would wear to a dance or movement class or to the gym. Loose comfortable clothing is preferable for Voice and Improvisation work. Long hair must be kept away from the face. Hats, sunglasses, watches, loose jewelry, and jeans are NOT permitted. All actors are expected to be dressed, deaccessorized, and ready *before class begins*. Bare feet are preferred for Physical Acting and Mask, but you should have sneakers handy just in case.

DRESS (cont.)

ACTING TECHNIQUE / SCENE STUDY / MONOLOGUE WORK / AUDITION PREP

Comfortable, non-distracting clothing in which you can move freely is best. Hats and sunglasses are not permitted. When presenting scenework in class, please wear costume appropriate to your scene. Audition attire – what you intend to wear – is recommended if you are preparing for a specific audition.

DRUGS & ALCOHOL

Evidence of substance abuse of any kind will result in dismissal without credit or refund. Unless you have cleared the choice with Ken beforehand, please refrain from actual smoking and drinking during scenework.

FOOD

Except for water, and except for scenework, food and beverages are not permitted during working class time. Breaks for bites, sips, phone calls, and bathroom trips are announced. Full-day classes include a lunch break. *Chewing gum is forbidden.*

FORM

Our training is vocally, emotionally, and physically demanding. While some exercises and routines may seem to spotlight athletic prowess, our work is more about precise concentration and full commitment – physical specificity and emotional investment – than brute strength. As a group and as individuals, all actors should (a) *challenge* themselves and each other and (b) *care for* themselves and each other at all times.

Special note for singers: Some exercises may tempt you to strain your voice. Even when experimenting with extreme vocal choices, there is no need in our work for anything other than fully released and supported sound. You are responsible for proper technique and for the good care and safety of your vocal instrument. Remember, though, while taking care, that if you are *stingy* about your voice – if you inhibit it – you create tension and risk *more* damage from strain.

GUESTS

Other artists, teachers, and industry VIPs will sometimes watch our work in class (not in private coaching, and only very rarely – with working students' permission – in Scene Study), and Ken will occasionally invite them to participate. Your ability and readiness to work and play with them while remaining sharp and fully focused will amaze them. Please greet professional guests and innocent bystanders with enthusiasm and treat them with care. Personal guests (family and friends) are not permitted in class.

HEALTH

Every moment of the actor's process – in training, auditions, rehearsal, and performance – demands extraordinary levels of mental agility and physical stamina. To do their best work, performers must care for themselves physically. *You are an athlete. You are your instrument. There is only one of you.* At all times, you are urged to:

1. ... refrain from smoking and abuse of drugs and alcohol
2. ... drink plenty of water, especially when working outdoors
3. ... get plenty of rest (sleep!)
4. ... exercise regularly
5. ... maintain a nutritious, well-balanced diet
6. ... wash hands frequently and avoid contact with people who are sick

HOMEWORK

Work in class and in our coaching sessions together is *only part* of your training; besides rehearsal, you may be assigned reading, writing, viewing, research, exercises, or études as homework. Your creative growth and professional success *depend* on your strong and full commitment to rehearsing and practicing techniques – experimenting with and applying new vocabulary, tools, and skills – *on your own* and on your ability to link our work with experiences in other classes and outside of training. When we do things in class or coaching, try those things at home. *Safety first.*

Our training is *homework-driven*; though some assignments may seem goofy, simple, absurd, time-consuming, or unnecessary, remember that Ken does not recommend books or exercises lightly! *Prepare thoroughly and rehearse your scenes and monologues well – both alone and with your scene partners – before class or coaching. Invest the time. Know your lines perfectly.* If you follow Ken's suggestions and do your homework regularly, conscientiously, and with enthusiasm, you and your audiences will see and feel superior results. You will quickly become a better, more confident artist capable of consistently stellar work, and you will gain a competitive edge in the industry. If you don't do your homework, your progress will be noticeably slower and more difficult.

HOMEWORK (cont.)

Generally, you are *strongly encouraged* to:

1. ... READ! Plays, film scripts, poetry, literature, fiction, non-fiction, history, biography, science, philosophy, newspapers, everything
2. ... keep abreast of news and world affairs
3. ... observe and imitate all kinds of people; play with children
4. ... go see shows. And films. All kinds of performances. Good acting, bad acting, everything
5. ... visit museums and explore other kinds of art – music, painting, sculpture, writing, carpentry, everything
6. ... WRITE! Take notes and keep a personal written journal of your thoughts, experiences, and sensations (including dreams and all kinds of emotional triggers) in class and in life

KEN & TECHNIQUE SUPPORT

Ken is glad to answer any questions you may have. No question is too big or too small. (Exception: if you miss class, please do not ask Ken what you missed.) Catch him before or after class, or feel free to call him anytime at **718-625-8372** (home) or **917-864-6001** (mobile) or e-mail **ken@kenschatz.com**. *Please understand that sometimes Ken is extremely busy – you might not hear back from him right away.* He also has in place a fairly aggressive spam filter. *If you don't hear back soon, please try again. He'll return messages as soon as possible.* Feel free to call if you need advice or a fast adjustment before an audition, rehearsal, or performance.

Ken teaches and coaches acting technique, scene study, text analysis, audition preparation, monologue work, cold reading, movement, ensemble work, improvisation, voice, speech, accents and dialects, mask performance technique, physical/vocal character work, and all kinds of ways to make acting better for theater, film, and television. If you are interested in additional private coaching/consulting, project/role coaching, company/cast workshops, or ongoing weekly classes, talk to him before or after class, e-mail, or call anytime. Detailed information, news, and current class schedules are at **www.kenschatz.com**.

Ken maintains an extensive network of additional master teachers. If Ken is unavailable or if you need a coach with different specialties, we will do our best to connect you with the right person or creative team to help you realize your artistic goals.

KEY STUDENTS

GROUP CLASSES

In each class, there is a Key Student Assistant responsible for scheduling scenes and make-up classes, alerting students to changes, and making sure all students have equal opportunity to present work in class. *The Key Student is working very hard to help you in your work. Please help the Key Student.* Students are expected to honor all scheduling commitments. Remember, once you book a time slot to present work in class, the Key Student, Ken, and every other actor in class are then working around it, adjusting their schedules to accommodate you. Always have solo work ready in case a scene or other work is cancelled, check your voice-mail/answering machine and e-mail frequently, and reply to all mail and messages promptly. If the Key Student (or Ken) asks you to confirm something, please do so as soon as possible. *Please make sure he/she has your current contact information, including your most mobile phone number and preferred e-mail address. Remember, e-mail is our primary means of communication regarding schedules and adjustments for group classes.* If your e-mail is not working, please alert the Key so he/she knows to reach you by phone.

MONOLOGUES & SONGS

PHYSICAL ACTING / VOICE CLASSES

Please prepare at least two monologues: one contemporary and one classical – two minutes each – for work in class *before your fourth week begins*. From that date forward, you should be completely off-book, close to performance-quality, and ready to work anytime – immediately and in-depth – on either of them. *Keep up with them* – from that date on, in the middle of any exercise on any day, Ken should be able to say “Monologue – go!” and wonderful things should happen. They can be old or new to you; audition pieces, or pieces that you are working on for other classes or projects are fine. Please do not use material you have written yourself.

Each time you work on a monologue in any class – either that day or the following class – please hand (or e-mail) Ken a copy of the text with your name, the date, the title of the play, the author's name, and the character's name.

MONOLOGUES & SONGS (cont.)

ACTING TECHNIQUE / SCENE STUDY

Each week, in addition to scenes and technique exercises, we work on contemporary and classical monologues and songs (*a cappella*). Just as with two-person scenes, you are responsible for choosing material to work on and for scheduling time to present a monologue and a song in class with the Key Student. *There are a limited number of solo time slots available in any given month of class. First come, first served. Always have solo work ready in case a scene or other work is cancelled.* At any time, Ken may assign you a specific solo piece, exercise, or time slot. When choosing monologues and songs to work on in class, start with the guidelines for choosing scenes, below. They can be old or new to you; audition pieces, or pieces that you are working on for other classes or projects are fine. Please check with Ken before bringing in selections from film or television scripts. Songs need not be musical theater selections. Please do not use material you have written yourself.

Each time you work on a monologue in Scene Study class – either that day or the following class – please hand (or e-mail) Ken a copy of the text with your name, the date, the title of the play, the author's name, and the character's name. This is not necessary for songs.

PERSONAL STORIES

Our work (in both comedy and tragedy) is about extremes of human behavior and expression of our deepest thoughts and feelings. It demands honest self-examination, intense exploration of our own behavior and the behavior of other people, and *sometimes* the open articulation of private personal histories and imaginations. *While that can be very therapeutic and revealing, our technique work is not therapy or gossip – it is an artistic process whose first purpose is effective storytelling for audiences.* Our training is not emotional self-indulgence for its own sake or a substitute for healthcare.

What happens in class stays in class. Please respect the courage and privacy of your fellow artists, and offer them your support.

READING

There are several excellent books on acting technique. And many, many awful ones. If you are working with Ken regularly in classes or private coaching, you should read and be thoroughly familiar with the following books:

ACTING TECHNIQUE / SCENE STUDY / MONOLOGUE WORK / AUDITION PREP

1. *Acting: The First Six Lessons* by Richard Boleslavsky
2. *An Actor Prepares* by Constantin Stanislavsky
3. *The Stanislavsky Technique: Russia* by Mel Gordon
4. *Toward Mastery: An Acting Class With Nikos Psacharopoulos* ed. by Jean Hackett

IMPROVISATION / MASK

5. *Impro* by Keith Johnstone

MOVEMENT / PHYSICAL ACTING

6. *Creating a Character* by Moni Yakim

SPEECH / ACCENTS & DIALECTS

7. *Speak With Distinction* by Edith Skinner (both the large book and the small booklet with audio cd)

VOICE / CLASSICAL TEXT

8. *Freeing the Natural Voice* by Kristin Linklater
9. *Freeing Shakespeare's Voice* by Kristin Linklater

ACTING AS A BUSINESS / AUDITION PREP

10. *How to Be a Working Actor* by Mari Lyn Henry & Lynne Rogers
11. *The Elements of Style* by William Strunk Jr. & E.B. White

READING (cont.)

GENERAL ARTISTIC PERSPECTIVE

12. *A Director Prepares* by Anne Bogart

This list is not meant to be a comprehensive survey of the literature in the field. Rather, these are Ken's first essentials in each subject, to be read and studied as soon as possible, if you haven't already. They have been carefully chosen for maximum direct impact on your work. Read thoughtfully; most of these can stand to be read more than once. From here, there are as many great reading lists as there are actors. Advise Ken of your progress with each book; when you are ready, ask him for further reading based on your particular areas of interest. *Read introductions. Ask questions.*

It is incredibly easy for actors to forgo reading. Again, remember that Ken does not recommend books or exercises lightly. Even silly ones. Even though you may not agree with every thought in them, *careful reading and understanding of these texts will expand your working vocabulary, speed your growth into a better, more confident artist capable of consistently stellar work, and give you a competitive edge in the industry. If you don't do your homework, your progress will be noticeably slower and more difficult.*

RECOMMENDATIONS

Ken is often asked to write personal letters of recommendation on behalf of actors seeking jobs, representation, placement in professional companies, and admission to colleges, universities, and graduate/professional training programs. He cannot honor these requests; there are too many of them. *Please understand that if you ask Ken for a written recommendation, he will probably have to say no, regardless of the quality of your work.*

Ken can serve as an honest reference for agents, casting professionals, directors, producers, schools, companies, or employers considering actors. Check with Ken before listing him as a reference, but generally he is glad to answer (truthfully) a quick phone call or e-mail about you and your work.

RISK & RESPONSIBILITY

However subtle or precise, acting is an athletic activity; our training carries inherent physical (and vocal and emotional) risks. Our work may involve strenuous physical action. By participating, you, the student, agree to be held solely and completely responsible for any accident, loss, damage, or injury to person or property suffered by you or anyone else as a result of your actions or the actions of other participants. Further, you agree that Ken assumes no direct or indirect responsibility or legal liability whatsoever for any accident, loss, damage, or injury that may occur as a result of our work.

SCENES & REHEARSAL

ACTING TECHNIQUE / SCENE STUDY

Each week, in addition to monologues and individual and group technique exercises, we see between one and three scenes-in-progress. You are responsible for choosing your own partners from among the other actors in class, choosing material to work on, scheduling times to work in class with the Key Student, and rehearsing with your partners outside of class. At any time, Ken may assign you a specific scene, time slot, or partner(s). Each actor is expected to present scenework in class at least twice in each eight-week session – more is better.

On your first day of class, and for each scene, you should:

1. Consult the Key Student. He/she is responsible for scheduling and for making sure all students have equal opportunity to present work in class, THEN ...
2. Pick a partner to work with, THEN ...
3. Together, schedule a date and time to work in class with the Key Student, THEN ...
4. Together, find a two-person three-to-five minute scene to work on. Please check with Ken before bringing in a scene for more than two people. A good resource for plays is The Drama Bookshop at 250 West 40th Street between Seventh and Eighth Avenues (www.dramabookshop.com)

Your first scenes should be from published dramatic or comic contemporary American plays – for our purposes, written after 1920. You may wish to try other material – please *check with Ken* before bringing in a screenplay, foreign work or translation, material you have written yourself, or classical text. The two of you should be *castable* in the roles.

SCENES & REHEARSAL (cont.)

ACTING TECHNIQUE / SCENE STUDY

When choosing a scene (or monologue) to present in class, please look especially for the following things:

1. The scene should be *well-written*. GOOD TEXT! If you are unsure, check with Ken
2. The scene should *affect you emotionally*
3. The scene should involve *ideas* which you feel are *important*
4. The *action* of the scene should be *fun to do*

A scene (or monologue) which meets one or two of these criteria is OK. One that meets all four is better.

Please wear costume appropriate to your scene, and bring in any props you need. Please check with Ken before bringing in real or toy weapons, or other hazardous items. No fire, please, as studios often have serious rules and sensitive sprinkler systems. Feel free to use furniture or props you find in our studio space, but do not count on a particular item being available at any particular time. Strict attention must be paid at all times to the good care and safety of all spaces, furniture, props, and equipment. *At no time may anything belonging to the space or other people be put at any risk of being even slightly damaged. Ever.*

Scenes should be well-rehearsed. Work on your own, and you and your partner should rehearse together outside of class *at least* a few times before presenting your work. *Prepare thoroughly. Invest the time. Know your lines perfectly.* Do your best, get as close to performance quality as you can. Exactly how much time is up to you, but remember, we expect to see and work with professional artists who are fairly far along in their creative process. Think of your work in class as a dress rehearsal – a working session in front of an invited audience.

Each time you present scenework in class – before you begin to work – you or your partner should hand Ken a copy of the scene with the following information:

1. The date
2. The title of the play
3. The author's name
4. The names of both actors and who they're playing

SIDES & COPY

AUDITION PREP

If you are preparing sides for an audition – scenes from a script, monologues, or commercial copy – please bring an extra copy for Ken (to keep) of whatever you are being asked to read, along with the casting breakdown.

SPACE

Ken's classes and coaching sessions are held in convenient midtown/downtown Manhattan studio locations or in Brooklyn Heights. Where we meet for a particular session depends on how many actors are scheduled to work and what we need to do. When you schedule a coaching session or register for class, you will receive precise details and directions. Please remember that *our time, location, or specific agenda may change at any time.*

Out-of-town teaching and coaching, on-site/on-set work, phone/video sessions, and housecalls can be arranged – check with Ken. Field trips happen!

You are responsible for the good care and safety of all spaces in which you work, furniture, props, and equipment. At no time may anything belonging to the space or other people be put at any risk of being even slightly damaged. Please leave all studio spaces cleaner and in better condition than when you found them.

SUGGESTIONS

Actors often ask Ken for monologues to use in auditions and in class, and for scenes to present to agents and casting directors in showcases. He keeps a monologue/scene file and a library of plays and source books, and is glad to offer some suggestions. Remember, though, that Ken is loath to just pull "Monologue/Scene #9, Comedy, Female 20's - 30's" out of a drawer. *Every actor is different. Audition pieces show you off best when they mean something special to you personally, and when they are custom-tailored.* That process takes time and a good deal of careful thought.

SUGGESTIONS (cont.)

Asking Ken or anyone else for suggestions should be *in addition to – not a substitute for* – looking on your own. Start with the guidelines for choosing scenes for class, above. Then hand Ken a list of pieces that you are considering, and a few that you have already rejected, along with reasons why. He can then help you choose and offer additional suggestions. When choosing material for professional auditions, look first for roles in which the *industry* would consider you *castable*.

In private coaching and in classes, especially the Audition Monologue Workshop, we go into detail about how to find, select, and prepare the best audition pieces, and how to link your choice of material to your overall marketing strategy, including headshots. Again, every actor is different. You may get specific suggestions the first day you work with Ken on audition material, you may not. When we first look at how you are presenting yourself to the industry, Ken may exclaim, "I have the perfect piece for you!" Or you may have to think about it, consider Ken's notes, and pore through shelves.

THINGS

Beepers, mobile phones, and like devices must be TURNED OFF before class. The taking of photographs is prohibited. With the exception of coaching sessions devoted to Speech/Accents/Dialects, personal recording of classes is not permitted. Ken may occasionally record classes himself; those recordings are for his reference and research only and will *not* be made public.

TUITION & FEES

Tuition for private coaching/consulting with Ken in New York is \$120 per hour. This includes studio space rental, if needed. The first hour is FREE for new students. Special rates are available for actors needing a large number of coaching hours to prepare for a particular project or role. Discounts are available for Circle in the Square students and alumni and for actors currently enrolled in class. Group rates are also available – ask Ken.

It is generally easy to reschedule a private coaching session, even on very short notice, by phone. It happens frequently with working actors. *Please remember that once a coaching session is scheduled, a full twenty-four hours advance notice is required – whatever the reason – to cancel or reschedule (even for a different time on the same day) without being charged full tuition for the missed time. There are no exceptions.* To cancel or reschedule a 10:00 am session on Thursday without being charged the full amount, Ken must receive a phone call before 10:00 am on Wednesday. If you schedule a coaching session less than twenty-four hours before it happens, you are responsible for paying the full amount for the time, even if you must cancel or reschedule.

Coaching/consulting fees for theater, film, and television projects are arranged individually, based on each client's needs. Some projects may require additional research/preparation time and material expenses. Fees for special classes, out-of-town teaching/coaching, and workshops for casts and companies are also arranged individually.

Please check **www.kenschatz.com** and Ken's e-mail bulletins for current class descriptions, prices, dates, and times. All information is subject to change.

Admission to all group classes is by audition. (Please refer to the guidelines for Admission & Auditions, above.) *To reserve space in any class, payment in full is required before class begins, by the posted registration deadline.*

Ken's classes are small – space is limited. First come, first served. Interested actors should audition and register early. *Please do not wait until the last moment to pay for class.* If you do, you may find there are no spaces left in the class you want.

There are no cash refunds. If a class or coaching session is cancelled or rescheduled, or if you must withdraw from class due to paying acting work, you will receive appropriate tuition credit toward future classes/coaching. In the case of paying acting work, you may be asked to provide proof of employment. *Absence, lateness, lack of preparation, or disregard for these standards and protocols may result in dismissal from class or coaching at any time without credit or refund. Ken may dismiss any actor from class or coaching at any time for any reason without credit or refund.*

All payments should be in cash or by check made out to *Ken Schatz*. If your class tuition is late or incomplete, you are not registered for that class. Partial class payments are non-refundable and may or may not, at Ken's discretion, be applied to other class sessions or private coaching.

TUITION & FEES (cont.)

If you cancel or reschedule a coaching session less than twenty-four hours in advance, you are responsible for getting your payment to Ken within one week of the missed date. After one week, you will be charged a fee of \$5 for every day your payment is late, up to 30 days. If your check is returned for insufficient funds, you will be charged the original amount plus any fees charged by Ken's bank plus late fees from the original due date, and future payments must be made in cash.

If a coaching session is not paid in full before it begins, it may be considered a late cancellation – Ken may or may not work with you, at his discretion, and you are still responsible for paying the full amount for the time within one week to avoid late fees. *Please do not assume Ken will work with you if your tuition is late or incomplete.*

VIRTUAL COACHING

Ken is glad to provide teaching/coaching/consulting by phone, e-mail, or video-conference for actors who are not in New York or actors in need of substantial coaching or advice whose schedules prohibit meeting in person. Interested actors should call or e-mail Ken for details.

WARM-UP & COOL-DOWN

While essential to our process, group physical/vocal drill and warm-up exercises are not intended to take the place of any individual work. It is *strongly recommended* that all students take time before class to stretch, focus, and warm up individually. For the actor – as for any athlete – cooling down is as important as warming up. Especially after any very emotionally demanding exercise, take time individually after class to stretch, relax, and refresh your concentration.

"England expects that every man will do his duty." – Admiral Horatio Nelson (1758-1805)

