



The Better Way To Go

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Date: August 9, 2011 Trip Destination: Stratford, Ontario Canada/ Niagara Falls
To: David Feranchak Organization: Conroe High School Theater Arts
From: Erin Chaney Transportation: Air If Bus, Qty: 1
Travel Dates: June 11 - 16, 2012 Qty. of Travelers: 26

Trip Highlights

- Roundtrip by commercial air from Houston Intercontinental to Buffalo, New York (flight confirmed when deposit is paid)
- Transfer by chartered coach from airport to Niagara Falls, Ontario
- Two nights quad accommodations in 1st class hotel with interior corridors and deluxe continental breakfast in Niagara Falls, Ontario
- One dinner in Niagara Falls
- Behind the Falls tour at Niagara Falls! Be prepared to get wet!
- Maid of the Mist under the Falls! You WILL get wet!
- Day at the Shaw Festival in Niagara-on-the-Lake including lunch, tour of theater, workshop with professional actors, and matinee performance of a Shaw Festival play!
- Transfer by chartered motorcoach from Niagara to Stratford. (Return by same coach to Buffalo airport).
- 3 nights quad accommodations in boutique hotel near festival theaters in Stratford. Including breakfast
- Tickets to 3 Stratford Shakespeare Festival plays to be chosen by CHS Directors and group prior to departure
- Arrangements for two special workshop with cast members from plays chosen after tickets are purchased
- Tour of Festival Theatre in Stratford
- Tour of the Costume and Prop Warehouse, Stratford
- One celebration dinner on last night in Stratford.

Price Per Person
\$1598.00

(Not included: meals not listed, additional plays, personal expenses and souvenirs)

**PLEASE MAKE CHECKS PAYABLE TO CONROE HIGH SCHOOL
AND RETURN SIGNED CONTRACT (LAST PAGE) WITH DEPOSIT**

Collectively they are called "Niagara Falls"



American Falls (between Prospect Point and Luna Island) far left
Bridal Veil Falls (between Luna Island and Goat Island) mid left
Canadian/Horseshoe Falls (between Goat Island and Table Rock) right

A Brief History of the Falls

Information below graciously provided courtesy of Niagara Parks

Ice Age History of the Niagara River and Whirlpool Rapids

The Niagara River, as is the entire Great Lakes Basin of which the river is an integral part, is a legacy of the last Ice Age. 18,000 years ago southern Ontario was covered by ice sheets 2-3 kilometers thick. As they advanced southward the ice sheets gouged out the basins of the Great Lakes. Then as they melted northward for the last time they released vast quantities of meltwater into these basins. Our water is "fossil water"; less than one percent of it is renewable on an annual basis, the rest leftover from the ice sheets.

The Niagara Peninsula became free of the ice about 12,500 years ago. As the ice retreated northward, its meltwaters began to flow down through what became Lake Erie, the Niagara River and Lake Ontario, down to the St. Lawrence River, and, finally, down to the sea. There were originally 5 spillways from Lake Erie to Lake Ontario. Eventually these were reduced to one, the original Niagara Falls, at Queenston-Lewiston. From here the Falls began its steady erosion through the bedrock.

However, about 10,500 years ago, through an interplay of geological effects including alternating retreats and re-advances of the ice, and rebounding of the land when released from the intense pressure of the ice (isostatic rebound), this process was interrupted. The glacial meltwaters were rerouted through northern Ontario, bypassing the southern route. For the next 5,000 years Lake Erie remained only half the size of today, the Niagara River was reduced to about 10% of its current flow, and a much-reduced Falls stalled in the area of the Niagara Glen.

About 5,500 years ago the meltwaters were once again routed through southern Ontario, restoring the river and Falls to their full power. Then the Falls reached the Whirlpool.

It was a brief and violent encounter, a geological moment lasting only weeks, maybe even only days. In this moment the Falls of the youthful Niagara River intersected an old riverbed, one that had been buried and sealed during the last Ice Age. The Falls turned into this buried gorge, tore out the glacial debris that filled it, and scoured the old river bottom clean. It was probably not a falls at all now but a huge, churning rapids. When it was all over it left behind a 90-degree turn in the river we know today as the Whirlpool, and North America's largest series of standing waves we know today as the Whirlpool Rapids.

The Falls then re-established at about the area of the Whirlpool Rapids Bridge upriver to our right, and resumed carving its way through solid rock to its present location.

Straddling the Canadian-United States International Border and both in the Province of Ontario

and the State of New York, Niagara Falls attracts some 12 Million tourists to her majestic

awesome beauty each year.

The Niagara is a fairly young river, only 12,000 years old!, a microsecond in geological time. The Niagara Escarpment, which was created by erosion is much older. The glaciers pressed down on the land during the last ice age and laid down layers of sediment, then the slow process of erosion of ice and water ate at the surface of the escarpment.

The mighty river plunges over a cliff of dolostone and shale. Niagara Falls is the second largest falls on the globe next to Victoria Falls in southern Africa.

One fifth of all the fresh water in the world lies in the four Upper Great Lakes-Michigan, Huron, Superior and Erie. All the outflow empties into the Niagara river and eventually cascades over the falls.

At the bottom of the falls, the water travels 15 miles over many gorges until it reaches the fifth Great Lake-Ontario. The land between the lakes does not slope at an even grade, but forms a spectacular drop approximately the same height as a 20 story building and this is known as the "Niagara Escarpment" Two billion years ago it was buried under a blanket of ice.

As the years passed, the process of erosion took place, (and still does) five distinct 'gorges' were formed-Lewiston Brange Gorge, Old Narrow Gorge, Upper & Lower Great Gorges and the Whirlpool Narrow Gorge.

Approximately 500 years ago the river encountered an obstacle that caused it to 'split into two channels', thus Goat Island was formed named after John Stedman whose goat herds froze to death in the winter of 1780). This was the original sediment left from a vanished Lake Tonawanda.

On the eastern part of the island, the American Falls took shape, the Horseshoe Falls, is on the western side, where the river angles some 90 degrees.

The water flow on the American side of the falls is much less in strength because of Goat Island, whereas Horseshoe Falls has no obstruction to divert it.

It should be noted that a third much narrower falls exists. Over the years these falls have been called at different times; Luna Falls, Iris Falls and is currently named Bridal Veil Falls.

Man has not been able to completely control the flow of the water over the falls, even modern engineers have tried. Much of the water today is fed through underground channels and pipes to nearby hydro electric power stations.

Visit www.niagarafallslive.com



The Shaw Festival produces and presents the work of George Bernard Shaw (1856-1950) and playwrights writing anywhere in the world during, or about, the era of Shaw's lifetime.

HISTORY

In the Spirit of George Bernard Shaw, the Shaw Festival provokes the mind and stirs the soul through a theatre experience so compelling that, year after year, ever broadening groups of artists, audiences and supporters are drawn to our work in Niagara-on-the-Lake and beyond.

The Shaw Festival was started in 1962 by Niagara-area lawyer and playwright Brian Doherty. During the summer, Mr Doherty organized eight weekend performances of *Don Juan in Hell* and *Candida* by Bernard Shaw under the title "Salute to Shaw". For this event, the Assembly Room in the historic Court House on Queen Street was converted into a small theatre.

The following year, the Shaw Festival Theatre Foundation was established as a non-profit organization, with an elected volunteer Board of Governors, and the company's mandate was to produce the dramatic works of Bernard Shaw and his contemporaries.

In its first decade, the Shaw Festival enjoyed explosive audience growth, and the company toured extensively in the United States and Canada. Then on June 20, 1973, in Niagara-on-the-Lake, Ontario, the Festival Theatre was officially opened by Her Majesty Queen Elizabeth II. This beautiful new building enabled the Shaw Festival to mount large-scale productions which drew national and international acclaim.

A new era began in 1980, with Christopher Newton as The Shaw's new Artistic Director. Under his leadership, the company grew steadily and gained an enviable reputation for its provocative and subtle ensemble acting and for its innovative theatrical designs. The repertory theatre also became known for reviving plays which other companies are unwilling or unable to produce: seminal works such as *Cavalcade* and *Lulu*, once-popular genres such as operettas and stage mysteries, and neglected gems such as *Waste* and *The Return of the Prodigal*. With an eye to the future, Mr Newton expanded the mandate in 2000 to include new plays written about the period of Shaw's lifetime (1856-1950).

Another new era began with Christopher's retirement in 2002. After more than a year as Artistic Director Designate, Jackie Maxwell announced her 2003 season. During her tenure, Ms Maxwell has enriched the programming to include pieces by largely forgotten women writers from Shaw's period, commissioned new translations by some of Canada's most respected playwrights, presented Canadian classics on the playbill and initiated enormous growth in the area of new Play Development. Her first season at The Shaw as Artistic Director saw the launching of the company's largest construction and renovation project since the Festival Theatre opened thirty years earlier. This new building features three rehearsal halls, the largest of which also serves as a new performance space called the Studio Theatre.

The company now works in four theatres. The largest is the Festival Theatre, which at 869 seats is still intimate by most standards. Here is where our grand season opening takes place each May. The Court House Theatre, located where the Shaw Festival began in 1962, has 327 seats in a "thrust" configuration. Each year The Shaw leases the Assembly Room in the historic Court House from the Town of Niagara-on-the-Lake and installs a theatre in the space. The Royal George Theatre, which seats

328, was built in 1915 as an intimate vaudeville house and acquired by the Shaw Festival in 1980. Through the generosity of philanthropist Walter Carsen, its once-shabby auditorium was transformed into a glittering little opera house. The Studio Theatre, which doubles as a rehearsal hall, is located in the newly constructed Donald and Elaine Triggs Production Centre attached to the Festival Theatre. The seating arrangement is flexible, depending on the needs of the particular show appearing in that space, with a maximum capacity of 200 seats.

The Shaw's productions are designed to be enhanced by the theatre in which they are presented. Choices for each theatre are made carefully, taking into consideration what the theatre setting will bring to the work. The Shaw Festival is a non-profit charitable organization as opposed to a commercial theatre. It is governed by an active volunteer Board of Governors with almost 70% of our annual revenue coming from Box Office sales and other earned revenue. We produce 10 to 12 plays each season, with approximately 800 performances in our four theatres, to audiences totaling about 300,000 people.

Visit www.shawfest.com



With William Shakespeare as its foundation, the Stratford Shakespeare Festival aims to set the standard for classical theatre in North America. Embracing our heritage of tradition and innovation, we seek to bring classical and contemporary theatre alive for an increasingly diverse audience.

For more than half a century, our mission has evolved to address the ever-changing, ever-challenging Canadian cultural landscape. What has remained constant, however, is our determination to create stimulating, thought-provoking productions of Shakespeare's plays, to examine other plays from the classical repertoire, and to foster and support the development of Canadian theatre practitioners.

By searching Canada and the world for the finest talent, and by providing the conditions and training that enable those artists to achieve their most courageous work, we will immerse our audiences in a theatregoing experience that is not only innovative, entertaining and unsurpassed anywhere in the world, but also deeply relevant to, and reflective of, their lives and communities.

The Stratford Story

The First "Glorious Summer"

That Stratford, Ontario, is the home of the largest classical repertory theatre in North America can be attributed to the dream of one man, Stratford-born journalist Tom Patterson.

In the early 1950s, seeing the economy of his home town endangered by the withdrawal of the railway industry that had sustained it for nearly 80 years, Patterson conceived the idea of turning Stratford into a cultural destination by mounting a theatre festival devoted to the works of William Shakespeare.

On January 22, 1952, Patterson presented his plan to Stratford City Council, which granted him a small sum to investigate the possibility further. Dora Mavor Moore, an early pioneer of Canadian theatre, put him in touch with legendary British actor and director Tyrone Guthrie, who, intrigued by Patterson's notion and impressed by the enthusiasm of the committee that had been formed to pursue it, agreed to serve as the proposed festival's first Artistic Director.

A legal entity, the Stratford Shakespearean Festival of Canada Foundation (subsequently changed to the Stratford Shakespearean Festival Foundation of Canada), was incorporated on October 31, 1952. A giant canvas tent was ordered from a firm in Chicago, and in the parklands by Stratford's Avon River work began on a concrete amphitheatre at the centre of which was to be a revolutionary thrust stage created to Guthrie's specifications by internationally renowned theatrical designer Tanya Moiseiwitsch.

By May 1953, it had begun to seem as if the entire daring venture would founder for lack of funds; the day was saved, however, by the determination of the building contractor, Oliver Gaffney, who kept his men working on the project regardless, and by just-in-time donations from Governor General Vincent Massey and the Perth Mutual Insurance Company.

The fundraising campaign picked up speed, the tent was erected, and on the night of July 13, 1953, the Festival presented its inaugural performance: Guthrie's production of *Richard III*, with Alec Guinness in the title role. When Guinness spoke the play's opening lines – "Now is the winter of our discontent / Made glorious summer by this son of York" – his words aptly marked the beginning of an astonishing new chapter in Canadian theatre history.

The inaugural season's other production, a modern-dress version of *All's Well That Ends Well* (also directed by Guthrie, with Irene Worth as Helena), opened the following night. Both productions met with critical acclaim, and demand for tickets was such that their initial four-week run was extended to six.

Tom Patterson's dream had become a reality, hailed by celebrated novelist, playwright and critic Robertson Davies as an achievement "of historic importance not only in Canada but wherever the theatre is taken seriously – that is to say, in every civilized country in the world."

A Stage for All the World

Time bore out Davies's words, for the Festival's thrust stage revolutionized the performance of classical and contemporary theatre in the latter half of the 20th century and inspired the design of more than a dozen other major venues around the world, including the Guthrie Theater in Minneapolis, the Beaumont Theater at Lincoln Center and, in England, the Chichester Festival Theatre, the Crucible Theatre in Sheffield and the Olivier Theatre at the Royal National Theatre.

Moiseiwitsch's stage represented a radical departure from the proscenium-arch or "picture-frame" configuration that had dominated theatrical presentation in the 19th and early 20th centuries. Inspired in part by the Elizabethan apron stage, it consists of a protruding platform with a balcony (corresponding to the "inner above" of Shakespeare's time), trap-doors, nine acting levels and eight major entrances. Audience seating surrounds the stage in a semi-circular arc like that of the amphitheatres of ancient Greece, while in a device borrowed from the arenas of ancient Rome, two vomitoria, or "vomts," run diagonally from the stage into tunnels under the auditorium. Although the theatre seats well over 1,800 people, no spectator is more than 65 feet from the stage.

Over the years, the stage has undergone several changes without losing its essential character. The platform has been widened and the back wall simplified; and the balcony, which once relied on its pillars for support, can now be used without them or can be removed altogether.

The Festival Theatre

At the end of the Festival's fourth season in 1956, with Michael Langham now serving as Artistic Director, the tent was dismantled for the last time, and work began on a permanent facility to be erected around the Moiseiwitsch stage. Designed by architect Robert Fairfield, the new building would be one of the most distinctive in the world of the performing arts, its circular floor plan and "pie-crust" roof paying striking tribute to the Festival's origins under canvas.

Faced with the difficulties of working in Stratford's snow-belt location, 150 construction workers raced to meet the summer deadline. By January 26, 1957, when the cornerstone was laid by Governor General Vincent Massey, the building had already taken recognizable shape. It was formally dedicated on Sunday, June 30, and the next night opened its doors to the public for the first performance of the 1957 season: Langham's production of *Hamlet*, with Christopher Plummer in the title role.

The Festival Theatre, which won its designer the 1958 Massey Gold Medal for Architecture, underwent various modifications over the years: in 1985, extensive backstage facilities were added, and at the end of the 1996 season, work began on a \$15.6-million renewal of the auditorium and front-of-house. Designed by the award-winning architectural firm of Kuwabara Payne McKenna Blumberg, these latter renovations were completed in time for the opening of the 1997 season, and the renewed building was visited by Queen Elizabeth II on June 28, 1997.

The Avon Theatre

This familiar downtown landmark opened in 1901 as the Theatre Albert, a well-appointed vaudeville house. Besides housing local amateur theatrical productions, it was a regular stop on the tour circuit for many of the stars of that period, including the Marks Brothers, the Dumbells and the McDowell and Tavernier companies. By the 1950s, however, it had come to be used almost exclusively as a movie theatre.

In 1956, the Festival began renting the Avon as a second venue for non-Shakespearean productions, musicals and such ancillary events as music concerts and film screenings. The building was purchased by the Festival in 1963 and its interior renovated under the direction of Tanya Moiseiwitsch. With its traditional configuration of proscenium arch and orchestra pit, the Avon Theatre now houses every kind of production from Shakespearean and other classics to large-scale musicals and modern drama.

The building's exterior was remodelled in 1967 by John B. Parkin Associates, architects, and in 1983-84 a three-storey addition to the rear of the theatre was built to house expanded dressing-room facilities, a full scenery-production workshop to supply all of the Festival's theatres, an actors' lounge, a wig room, administrative offices and several rehearsal halls.

For the Festival's 50th season in 2002, the Avon underwent its most extensive renewal to date. Architects Terry Marklevitz, Elizabeth Davidson and Peter Smith created a completely new facade and lobby; the project also involved a complete refurbishment of the auditorium (which seats nearly 1,100 patrons), the replacement of heating and air-conditioning systems and the installation of state-of-the-art lighting and sound equipment. The theatre's scene shop was moved off-site to a facility on Brunswick Street, and in its place was created a fourth performance space, the Studio Theatre.

The Tom Patterson Theatre

In 1971, under the artistic directorship of Jean Gascon, the Festival established the Third Stage, a small, modestly equipped theatre in leased premises (occupied in the winter months by the Stratford Badminton Club) on Lakeside Drive by the Avon River. It was to be used for workshops and performances of new Canadian plays and contemporary plays from abroad, for experimental productions of classical theatre and for chamber opera.

Closed to the public in 1976 and 1977 (though still used for workshop programs), the Third Stage reopened in 1978, and performances continued there until the end of the 1980 season. In 1981 it was again used only for workshops, being reopened in 1982 to house the Shakespeare 3 Company and the Virtuoso Performance Series. In 1983, when the Shakespeare 3 Company was renamed the Young Company, the space was renovated to accommodate a new stage designed by Desmond Heeley, along with seating for 410 people.

In 1987, while Robin Phillips was Director of the Young Company, a new modular stage was created and seating capacity was increased to 500. Further changes were made in 1990 by Debra Hanson, then Head of Design. The stage was stained to a deeper colour of oak, the back wall was moved forward by 10 feet, the heights and angles of entrances were re-proportioned, and the end of the thrust was softened by angling the square corners. The venue maintained most of its capacity, seating patrons on three sides of the "runway-style" thrust stage.

In 1991, during the tenure of Artistic Director David William, the space was renamed the Tom Patterson Theatre in honour of the Festival's founder.

The Studio Theatre

At the instigation of David William's successor, Richard Monette, the Studio Theatre was created in 2002 as part of the extensive renovation of the Avon Theatre. With its own entrance on George Street, the Studio was constructed within the former Avon Theatre scene shop to the specifications of architect Elizabeth Davidson, set designer Michael Eagan and lighting designer Rob Thomson.

Harking back to the original vision of Tyrone Guthrie and Tanya Moiseiwitsch, the Studio's stage is a smaller and modified version of the Festival Theatre's thrust, with a pillared balcony and seating for 260 patrons surrounding it on three sides.

Ideally suited to experiment and innovation, the Studio made its debut with a season of new Canadian work: five original one-act plays and one adaptation, plus a full-length drama in verse. In the years since, it has been home to repertoire of all kinds, from Shakespeare to musical theatre. Because of the venue's intimate nature, members of the company have affectionately nicknamed it "the chapel."

"Such Stuff as Dreams Are Made On"

Ever since its first season, the Stratford Shakespeare Festival has set benchmarks for the production not only of Shakespeare, Molière, the ancient Greeks and other great dramatists of the past but also of such 20th-century masters as Samuel Beckett, Bertolt Brecht, Anton Chekhov, Henrik Ibsen, Eugene O'Neill and Tennessee Williams. In addition to acclaimed productions of the best in operetta and musical theatre, it has also showcased – and in many cases premièred – works by outstanding Canadian and other contemporary playwrights.

The Festival's artists have included the finest actors, directors and designers in Canada, as well as many from abroad. Among the internationally renowned performers who have graced its stages are Alan Bates, Brian Bedford, Douglas Campbell, Len Cariou, Brent Carver, Hume Cronyn, Brian Dennehy, Colm Feore, Megan Follows, Lorne Greene, Paul Gross, Uta Hagen, Julie Harris, Martha Henry, William Hutt, James Mason, Eric McCormack, Loreena McKennitt, Richard Monette, John Neville, Nicholas Pennell, Amanda Plummer, Christopher Plummer, Sarah Polley, Douglas Rain, Kate Reid, Jason Robards, Paul Scofield, William Shatner, Maggie Smith, Jessica Tandy, Peter Ustinov and Al Waxman.

With an annual operating budget of just under \$60 million, the Festival now employs more than 1,000 people. A typical season runs from April to November and includes a wide variety of ancillary events and activities, including tours, concerts, lectures, discussion sessions and appearances by celebrated authors. A wide range of educational and enrichment programs are enjoyed each year by thousands of students, teachers and members of the public, while the Birmingham Conservatory for Classical Theatre offers an unparalleled training opportunity for young theatre artists.

Visit www.stratfordfestival.ca

CHS Theatre Trip 2012

Tentative Itinerary

Niagara Falls, Ontario

Shaw Festival - Niagara-on-the-Lake, Ontario

Stratford Shakespeare Festival - Stratford, Ontario

June 11, 2012

- Depart Houston, Arrive Buffalo, NY
- Transfer by chartered coach from Buffalo Airport to Niagara Falls, Ontario
- Check-In at Hotel in Niagara Falls
- Sightseeing in Niagara Falls—Maid of the Mist Boat Tour, Under the Falls Tour

June 12, 2012

- Breakfast at Hotel
- Travel by coach to Niagara-on-the Lake and the Shaw Theatre Festival.
- Tour, lunch and workshop with professional Shaw Festival actors.
- Afternoon matinee performance at Shaw Festival
- Return to Niagara Falls, NY
- Enjoy the rest of the evening in Niagara Falls

June 13, 2012

- Breakfast at Hotel
- Hotel Check-Out; Depart Niagara Falls by coach to Stratford, Ontario
- Arrive Stratford, Check-In at Hotel near Stratford Shakespeare Festival
- 8:00 PM – Stratford Festival Performance 1

June 14, 2012

- Breakfast at Hotel
- Performance Workshop or Q & A with Festival Company Actors
- Festival Theatre Tour
- 2:00 PM or 8:00 PM – Stratford Festival Performance 2

June 15, 2012

- Breakfast at Hotel
- Performance Workshop or Q & A with Festival Company Actors
- Stratford Festival Costume/Prop Warehouse Tour
- 5:30 PM – Celebration dinner in Stratford
- 8:00 PM – Stratford Festival Performance 3

June 16, 2012

- Breakfast at Hotel
- Final Sightseeing/shopping
- Hotel Check-Out
- Chartered coach from Stratford to Buffalo Airport
- Depart Buffalo, Arrive Houston in evening



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"The Better Way To Go"

STUDENT TRAVEL CONTRACT

This contract between _____ the (Student),
 their School Conroe High School and
 their group Theater Arts which is a
 part of the Conroe ISD commits
 the Student to participate in the group's trip, to Stratford, Ontario
 which is currently scheduled to commence on June 11- 16, 2012

The Student Agrees to the following:

1. The cost of the trip is \$ 1598.00 inclusive, per person, per the itinerary.
 2. This signed contract and a **non-refundable deposit** of \$ 100.00 must be returned to the Theater arts Office on or before Sept. 1, 2011 in order to hold a reservation in the Student's name.
 3. The price of this tour is determined by a minimum quantity of 26 people committing to go on the trip by the date Sept. 1, 2011. Therefore I, the student, understand that if for some reason I am not able to go on the tour as herein committed, I must notify my director **and may not be eligible for a refund.** (Another traveler must be found to purchase my reserved place on the tour). If within 60 days of departure, I have not notified the director that I will not be able to go on the trip, my payments to date will not be refunded. This includes the possibility that I may become ineligible to go on the trip due to the above stated ISD's regulations. My only recourse will be to find another person to buy my reserved place for the tour. No other refunds will be expected or sought after from the above stated School, the Theater department, the above stated ISD, World View Travel (WVT) its employees and/or agents.
 4. All payments for the trip will be made on time and per the following schedule. If I, the Student, am late with a payment and have not made appropriate arrangements with Mr. Feranchak the Director, my tour place will be forfeited to the first person on the Director's waiting list.
- The final payment for this trip is due by the date May 15, 2012**
5. Fund-raising opportunities will be made available to help the Student with the expenses of this trip, and the Student can take full advantage of them, if desired.
 6. If financial hardship is the only limitation to the Student participating in this trip, the Student may schedule an appointment with the Director to discuss available options.

Having read the above agreement for this tour, the Student hereby commits to fully participate in this group trip opportunity. **I, the Student, understand and hereby agree that this deposit is non-refundable.**

Payment Date	Amount Due
Deposit non-refundable Sept. 1, 2011	\$100.00
1 st payment -- Oct. 1, 2011	\$200.00
2nd payment -- Nov. 1, 2011	\$200.00
3rd payment -- January 15, 2012	\$200.00
4th payment -- February 15, 2012	\$200.00
5th payment -- March 15, 2012	\$250.00
6 th payment -- April 15, 2012	\$250.00
Final payment -- May 15, 2012	\$198.00

Signed _____ Date _____
 Student's Signature
 _____ Date _____
 Parent's Signature
 _____ Date _____
 Parent's Signature