



*Established 1979*

2600 North Stemmons Freeway, Suite 117 • Dallas, TX 75207 • 214-638-0484 • [kdstudio.com](http://kdstudio.com)

## 2019-2020 CATALOG

KD Conservatory College of Film and Dramatic Arts is dedicated to the development of acting, musical theatre and motion picture production skills as avenues into the professional world of entertainment. Because the business of entertainment is ever changing, the Board of Directors, administration, staff and faculty are continuously searching for ways to provide a strong foundation for aspiring artists.

This catalog provides general information, program outlines, course content, staff and faculty rosters, as well as a listing of our Advisory Board. To the best of our knowledge, all information presented in this catalog is true and correct. If you have any questions beyond the scope of the information contained in the catalog, please feel free to contact the Admissions Office at 214.638.0484.



*Kathy Tyner, President*

***KD Conservatory's AAA Degree Program in Acting was Rated "Exemplary"  
by the Texas Higher Education Coordinating Board***

### **Accreditations, Approvals and Authorizations**

The school is accredited by the National Association of Schools of Theatre (NAST), which is headquartered at 11250 Roger Bacon Drive, Suite 21, Reston, Virginia 22090. The institution meets the eligibility requirements of U.S. Department of Education in Washington, D.C., and is approved for participation in some of the Title IV programs. Financial aid is available to eligible students enrolled in the Degree programs. (See the Financial Aid section of this Catalog on page 8.)

**KD Conservatory College of Film and Dramatic Arts is Approved and Regulated by**  
Texas Higher Education Coordinating Board and Texas Workforce Commission, Career Schools and Colleges Division

### **Memberships and Associations**

Better Business Bureau - Dallas  
Career Colleges & Schools of Texas  
Dallas Film Society  
Dallas International Film Festival  
Dallas Producers Association  
Lone Star Film Society  
Lone Star International Film Festival  
Metroplex Association of Career Schools  
Shakespeare Dallas  
Texas Educational Theatre Association (Institutional Membership)  
Texas Motion Picture Alliance  
USA Film Festival  
Women in Film/Dallas

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## ADMINISTRATION

**Kathy Tyner**

*President*

**Michael Schraeder**

*Conservatory Director / Acting Chair*

**Robert J. Castaldo**

*Motion Picture Production Chair*

**Michael Serrecchia**

*Musical Theatre Chair*

**T.A. Taylor**

*Director Emeritus*

**Dennis Bishop**

*Motion Picture Production Chair Emeritus*

**Carolyn Reis McCormick**

*Director of Development*

**Ashlyn Nichols**

*Student Services*

**Becky Harris**

*Compliance/Registrar*

**Helen Martin**

*Admissions*

**Edwin Williams**

*Equipment & Facilities Coordinator*

**J.P. Frank**

*Financial Aid*

**Tiffany Skye Dodson**

*Admissions*

**Jordan Walker Ross**

*Admissions*

**Judith Head**

*Librarian*

## GOVERNING BOARD

**Deborah Stone**

*Chairman*

**Jerry Valdez**

*Vice Chairman*

**Kathy Tyner**

*Member*

**T.A. Taylor**

*Member*

**Eric Juhlin**

*Member*

**Dennis Bishop**

*Member*



*Kathy Tyner (right), President of KD Conservatory with co-founder and friend, Kim Dawson (1925-2010), in whose honor The Kim Dawson Theatre is named.*

# HISTORY

Prior to founding KD Studio in 1979, Kathy Tyner served as General Manager of the Kim Dawson Agency, the largest talent and modeling agency in the Southwest. During her fifteen years with the Agency, Ms. Tyner also served as a producer and booking agent and was responsible for the formation of the Broadcast Talent

Film Commission, and Executive Women International. It is Ms. Tyner's dedication to the performing arts and a sensitivity to the needs of the individual artist that placed KD Studio and KD Conservatory at the forefront of arts education.

With the approval of the Texas Education Agency, KD Studio began operation in April 1979 with initial programs consisting of advanced professional workshops designed for experienced actors. However, recognizing that many actors required more basic training and refinement of skills, new programs were developed and existing programs expanded to include voice training and acting for film and television, as well as training in the more specific techniques of television commercials and "cold" reading auditions.

In 1985, KD Studio obtained accreditation from the Southern Association of Colleges and Schools and in June of the following year was approved by the Texas Education Agency to award an Associate of Applied Arts Degree. The Conservatory became accredited by the National Association of Schools of Theatre in 1988, a specialized accreditation for theatrical institutions. In 1993, Texas Higher Education Coordinating Board designated KD Studio as a postsecondary degree-granting institution.

In August 2014, KD Studio applied with Texas Workforce Commission, Career Schools and Colleges to operate as KD Conservatory.



Division of the Agency. When it became apparent that area actors were in need of a workshop space to further enhance their skills, Ms. Tyner with Ms. Dawson founded KD Studio. Their commitment was to create a training facility that would provide quality instruction for beginning and advanced actors.

For many years Ms. Tyner has been active nationally assisting the development of actors throughout the country. She has served on the Commission for Accreditation with the National Association of Schools of Theatre, is a past member of the Curriculum Committee for the Texas Educational Theatre Association, and a past member of the board of the Career Colleges & Schools of Texas.

Her commitment to the arts is demonstrated in her ongoing efforts to create opportunities for actors and artists to work professionally. She is a past board member of the advisory board of Women in Film/Dallas, the Irving

## MISSION STATEMENT

KD Conservatory believes that each student possesses unique qualities and that by employing their individual strengths, students have the opportunity to develop the skills that will enable them to realize their full potential in the entertainment field.

KD Conservatory provides a creative atmosphere in which students with diverse backgrounds and skill levels can experience a variety of techniques and styles to enrich their skills through practice and discovery.

## OBJECTIVE

The objective of KD Conservatory is to promote the continued growth and development of beginning and advanced artists. Highly qualified professionals serve as faculty to keep students in constant contact with working artists who understand the dynamics of the entertainment industry.

# ACADEMIC INFORMATION

## EDUCATION POLICY

KD Conservatory's approach to education is designed to meet the needs of students who wish to become professional actors and filmmakers. The school reserves the right to combine, add, delete, or change courses in order to support that approach. KD Conservatory also reserves the right to make any changes in the school calendar and in any general or specific school policies.

## CURRICULUM

The goal of the school is to provide the finest training available, in order to realistically prepare the student for a career in the entertainment industry. Each program provides a final showcase of the student's talents and abilities to an audience of industry professionals. The curriculum for each individual program is listed beginning on page 12.

## FACILITIES

The school occupies 25,000 square feet in a modern, one-story, brick veneer and glass building located in the Dallas Market Center area of the city at 2600 N. Stemmons Freeway, Suite 117, in Dallas. The facility has twelve classrooms, two casting studios, a sound booth for voice training and auditions, an insert stage and sound stage that can be utilized as classrooms or for professional video productions, a 150-seat thrust theatre, as well as a 120-seat Black Box Theatre, a backstage makeup room, private library resource center, a student lounge and administrative offices.

## SCHOOL HOURS

The offices are open from 8:30 a.m. – 6:00 p.m. during weekdays and classes may be held from 8:30 a.m. to 10:00 p.m.

## EQUIPMENT

The school utilizes a variety of sophisticated equipment to facilitate class presentations making practical application more effective. Classrooms are provided with up-to-date, professional equipment to provide camera acting experience and to enhance students' creative work. In the Motion Picture Production Program, industry specific software for screenwriting, production and post-production are provided. On-site professional lighting and camera equipment are a crucial component of the program.

# ADMISSION REQUIREMENTS

## ALL APPLICANTS

Applicants must be high school graduates or possess a G.E.D. Students are required to provide a high school

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***"My 14 year-old nephew was enrolled in KD Conservatory's camera class. He would love to pack his bags and go to Hollywood, which is not the plan his parents and I have in mind. I was thrilled when he told me the career advice his KD instructor gave his class this week: Graduate from high school, audition for local commercial work, graduate from college, then go to work in film or television. Take it slowly, learn about yourself, and learn your craft. Great life advice! Clearly, KD instructors have a big picture view with the students' best interests at heart."***

**Tricia E. Kennedy, Esq.**

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diploma, transcript, or G.E.D. certificate. Before being admitted to the school, students must audition/interview with the Chair or his designee. No prospective student will be denied admission on the basis of race, color, gender, religion, national origin, age, sexual preference, disability, or marital status.





## CREDIT FOR PREVIOUS TRAINING

At the discretion of the Director, credit for previous postsecondary training may be granted for general education courses, provided that the following conditions are met:

1. The course in question was successfully completed at an accredited institution.
2. The course in question is equivalent with regard to the material covered and has the same scope as the course at KD Conservatory for which the credit is requested.
3. An official transcript with the final grade received in the course is presented to the Director no later than the second week of classes.
4. A minimum grade of "C" must have been achieved in the course.

If credit for previous education is granted, tuition will be pro-rated to reflect the courses for which credits have been accepted.

## TRANSFERABILITY OF CREDITS

Students who wish to continue their post-secondary education after leaving the school must be aware that decisions regarding the acceptance of credits is at the discretion of the receiving institution. While the school may provide assistance in obtaining transfer credit, it can make no guarantees that credits earned at the college will be accepted by other institutions.

## CREDIT HOURS

Credit hours are calculated as follows:

One hour lecture per week plus two hours of outside work per week for 15 weeks = 1 Semester Credit Hour

Two-hour programmed labs per week for 15 weeks = 1 Semester Credit Hour

## ATTENDANCE POLICY

For a rewarding educational experience, it is essential that absenteeism and tardies be kept to an absolute minimum. Because most classes at the school are participatory in nature, consistent attendance is required to successfully complete the program.

The school will monitor each student's attendance throughout the semester. Classroom attendance will be recorded and reviewed by the administration at the end of the first week, at the end of the fourth week, during the ninth week and at the end of the semester.

## Success Story



### GEORGE EADS

Currently co-stars on CBS's "MacGyver."

Starred as 'Nick Stokes' on "C.S.I.: Crime Scene

Investigation," co-starred in the film "The Dog Walker," a romantic comedy for ABC, "Grapevine" CBS series, "The Spring" MOW/NBC, "Second String" MOW/TNT, "Savannah" Spelling/Warner Bros. Series, "Skip Chasers" Fox/CBS, "Broken Crown" MOW/ABC, "E.R." NBC Series, "Strange Luck" Fox, "Carlos Mencia Pilot" HBO/20th Century Fox, "Only in America" Conspiracy Films for ABC, appeared in "Two and Half Men" for CBS, and as the voice of 'The Flash' in The Cartoon Network's Emmy-Award Winning series "Young Justice".



## LEAVES OF ABSENCE

All leaves of absence, including military leaves, shall be reasonable in duration and shall be for a specific and acceptable purpose. A written request for a leave of absence, dated and signed by the student and the Director, must be completed. Any student failing to return from leave will automatically be dropped from the roll. Students are permitted to make up any or all exams, projects, or course work missed while on approved leave. It is the student's responsibility to arrange for all make-up work with individual instructors.

## GRADUATION

For a student to graduate, he/she must achieve a passing grade in every class, and complete his/her academic studies with an overall average of 2.01 GPA. Upon completion of the stated requirements, graduates will receive an Associate of Applied Arts Degree in either Acting Performance, Musical Theatre or Motion Picture Production.

## STUDENT SERVICES

### ORIENTATION

Incoming students will be introduced to the school by a formal orientation program. During this program, the Director will discuss the institution's policies and procedures, assign class rosters, schedules, and outline student responsibilities for success in a college environment. The Director of Financial Aid will review financial aid awards and responsibilities; the Registrar/Business Director will collect payment of tuition and textbooks will be distributed.

### STUDENT GUIDANCE

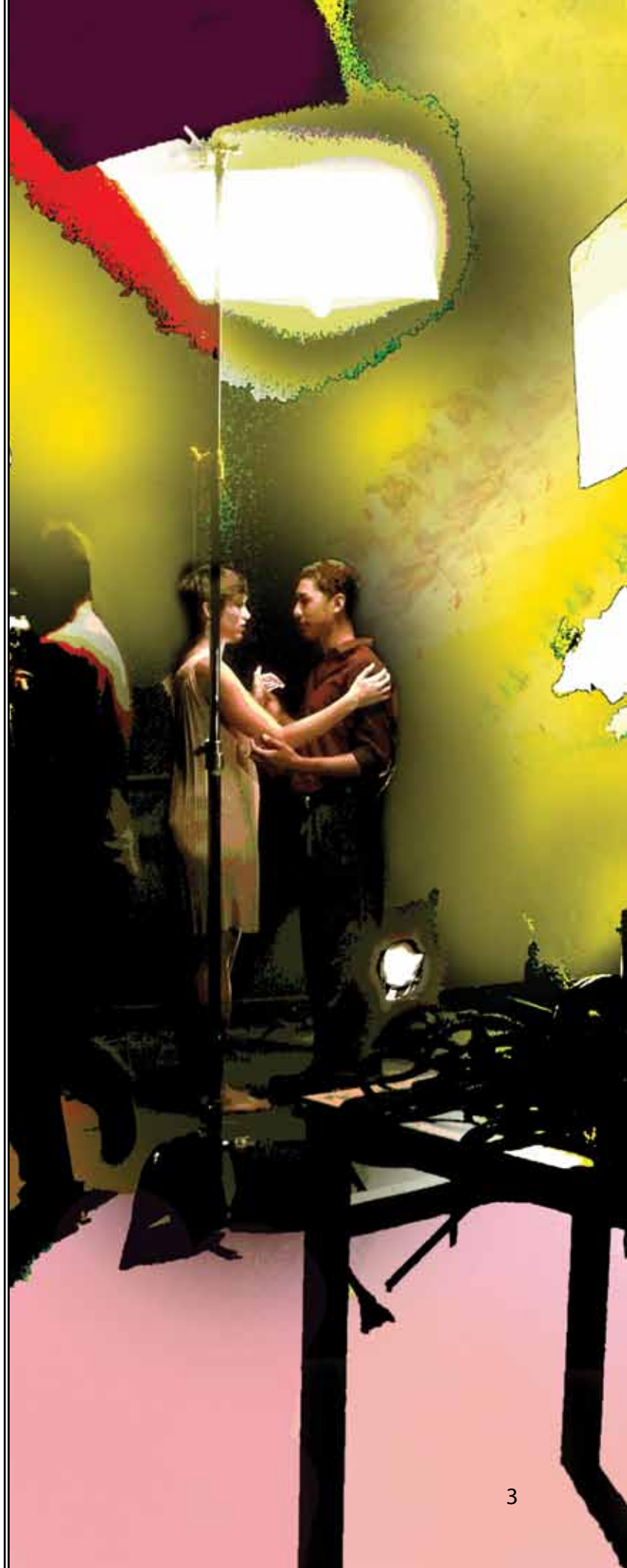
Guidance sessions are considered an important part of student development. Each student will be given a written evaluation from each of their instructors at midterm of the semester. These evaluations inform students of their progress, attitude, attendance, and provide a critique of their overall performance. Follow-up conferences may be scheduled with the Chair or his designee.

### HOUSING

The Admissions Department at KD Conservatory can provide a list of many types of residential apartments with easy access to the school. Many complexes are on a local bus route. Apartments range from simple efficiency units to deluxe units with pools, saunas, and tennis courts. The Admissions Department can also assist in matching students interested in shared housing.

### TRANSPORTATION

Carpooling assistance, city bus and train information are available from the Admissions Department. Students are expected to make themselves aware of city bus and train schedules to assure that unexpected transportation problems will not interfere with school attendance.



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*"The instructors are the greatest.  
They make the classes fun and informative.  
They are very caring about your career. They try to  
lift your spirits when you're down. It's great.  
I can't wait to see what 2nd semester is like."*

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Mark Dunn

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## SCHOOL POLICIES

Each class session is designed to be an integral part of the student's education. Therefore, students are required to be in class, on time, during all regular school hours, unless engaged in authorized research or location assignments.

## GROUND'S FOR INVOLUNTARY WITHDRAWAL AND READMISSION

The school reserves the right to ask a student to withdraw for any action which is considered detrimental to the welfare of the institution as a whole or to the students. Students may be reinstated at the discretion of the President through the appeal process. Students who have been denied reinstatement or who have chosen not to appeal their termination may not apply for readmittance to the school until the beginning of the next grading period. As a part of the application for readmittance, an extensive interview must be conducted by the Director to ascertain the student's level of commitment to the successful completion of the total program.

## CLASS HOURS

Core classes in the college program are scheduled from 8:30 a.m. – 4:00 p.m., Monday through Friday. Certain classes during the four semesters require an expanded schedule on designated days.

## CLASS SIZE

The number of students assigned to each class is based on a student/instructor ratio that is consistent with the goals and objectives of the course. Special consideration is given to the format and subject matter of each class with the class size structured to accommodate regular participation and critique of meaningful duration. In lecture courses that are less participatory in nature, the class size may be larger than the number of students assigned to studio classes.

## PRIVACY ACT

The Federal Family Educational Rights and Privacy Act of 1974 gives each enrolled student at the school access to his or her educational records, the right to amend those records where they are inaccurate or misleading, and the right to control their distribution to others.

## NON-DISCRIMINATION POLICY

The school is committed to equal opportunity in educational programs, admissions, and employment. It is the policy of the institution to provide equal opportunity for all qualified applicants, students, and employees, and to prohibit discrimination on the basis of race, color, gender, religion, national origin, age, sexual preference, disability, or marital status.





## SEXUAL HARASSMENT

The school is committed to maintaining a humane atmosphere in which individuals do not abuse their personal authority of power in interpersonal relationships. More specifically, the faculty, staff, and students of the institution will not condone actions and words which a reasonable person would regard as either gender discrimination or sexual harassment. Complaints of sexual harassment should be made to the Director and/or the school's Title IV Coordinator. Every effort will be made to resolve problems immediately. Prompt attention will result in appropriate disciplinary action, if necessary.

## CONDUCT POLICY

All students are to conduct themselves in a manner appropriate to a professionally oriented learning atmosphere. Each student is expected to respect the rights of others. Student lounges are reserved for use before, during, and after class breaks. KD Conservatory is a vapor-free, smoke-free facility, and the possession of alcohol or illegal drugs on school property or at school functions is strictly forbidden. The institution is a drug-free workplace as defined by federal regulations. Because students are often exposed to professionals in the entertainment industry, it is imperative that performance in and out of the classroom reflect the student's desire to become a part of the professional community. The school reserves the right to ask a student to withdraw for any action which is considered detrimental to the welfare of the school as a whole or to the students.

## CAMPUS SECURITY

A Campus Security Report is available for students in the school's General Office, upon request.

## SCHOOL HOLIDAYS

There are no classes scheduled the week between Christmas and New Year's Day. Other holidays recognized by KD Conservatory are:

- Spring Holiday
- Labor Day
- Memorial Day
- Thanksgiving Day
- Independence Day
- Day after Thanksgiving Day

## PROGRESS POLICY

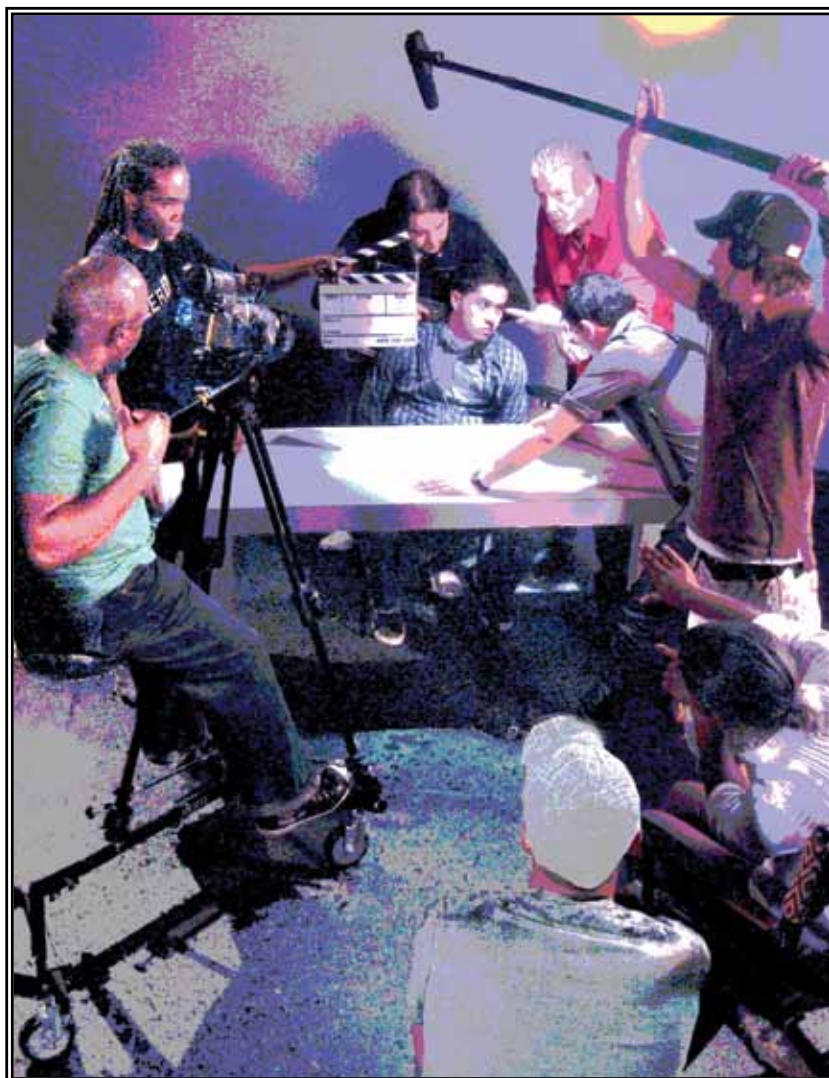
### GRADING METHODS

Academic work is evaluated, and grades are assigned at the end of each term to indicate a student's level of performance. Grades are based on the quality of the student's work as evidenced by attendance, performance, written tests, class participation, projects, and/or outside assignments.

*The following grading symbols are used to evaluate a student's progress:*

Grade Points Symbol	Grade Points Numeric Equivalent	Earned
A	90-100	4 grade points
B	80-89	3 grade points
C	70-79	2 grade points
D	65-69	1 grade point
F	64-below	0 grade points
W	Withdrew	0 grade points
TR	Credit for previous education	0 grade points
I	Incomplete	0 grade points

Incomplete grades "I" are assigned only when the student has obtained, in advance, the permission of the instructor and the Director to postpone completion of a specific task for valid reason. The grade of "I" is converted to "F" if the work is not completed within two weeks of the beginning of the next semester of attendance.



## PROGRESS RECORDS AND REPORTS

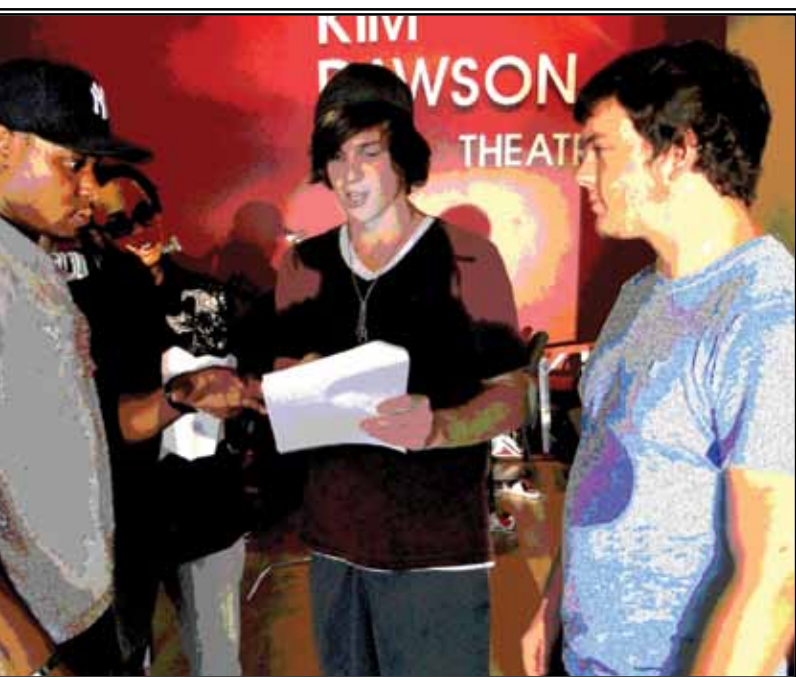
Grades are recorded by instructors in their class record books and online database. At the end of each term, the student is issued a "Grade Report." All grades are transcribed from the Grade Report to the student's transcript. Transcripts will be made available to prospective employers with the student's permission and to students upon request and without charge for the first copy.

No student shall begin the fourth semester without successfully completing and passing the course work specified for the first, second, and third semesters. The fourth semester will be reserved for those students focusing on completion of the program.

## SATISFACTORY PROGRESS

To remain eligible for Financial Aid, students must continue to make acceptable academic progress. The student must be enrolled in an eligible program of instruction and maintain a minimum cumulative grade point average (GPA) of 2.01 ("C") or be placed on academic warning. A student who does not meet the standard will be given one grading period to correct the deficiency or be placed on academic probation. In addition, all students must satisfy the following requirements:

1. Upon completion of four semesters of study, a cumulative grade point average of 2.01 ("C" average) must be achieved to be eligible for graduation.
2. All course work must be satisfactorily completed prior to graduation.



## ACADEMIC PROBATION

- A. Students who fail to achieve a 2.01 GPA at the end of a semester will be placed on academic warning during the following semester. A student is considered making progress during warning and financial aid will be paid for that semester.
- B. In order to be removed from warning, a student must achieve a 2.01 or higher cumulative GPA at the end of the academic warning semester.

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***"The best thing about KD Conservatory is an instant network! It's all real, everything we do is geared toward one thing, getting a job. The teachers hold nothing back and that is exactly what we need."***

**Matt Fowler**

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- C. Students who fail to achieve a 2.01 GPA or higher by the end of the warning semester will be placed on academic probation.
- D. In order to be removed from probation, a student must achieve a 2.01 or higher cumulative GPA at the end of the probationary semester.
- E. At the end of the semester of probation, students who achieve a 2.01 semester GPA or higher and whose cumulative GPA is high enough to permit them to achieve a 2.01 cumulative GPA during the next semester may continue, at the discretion of the President and the Director, on probation for one additional semester without financial aid.
- F. Students who fail to achieve a 2.01 cumulative GPA at the end of their second consecutive probationary semester will be eliminated from the roll.

## REPEATING COURSE WORK

Students who fail any course must retake and successfully complete that course or courses prior to beginning the fourth semester. If the student is required to repeat a semester(s) of training due to academic failure, the length of the student's program may be extended up to an additional two semesters.

## APPEAL PROCESS

If a student feels that there are extenuating circumstances for failing to maintain satisfactory academic progress, the student may appeal the termination decision by petitioning the President in writing within five (5) days of the beginning of the



next semester. The student must document the details of those extenuating circumstances and will not be permitted to attend class during the appeal process. A decision on the appeal will be made in writing within five (5) working days, and the student will be so notified.

## REINSTATEMENT

A student who has been terminated for failing to maintain satisfactory academic progress may be reinstated through the appeal process. If the appeal is approved by the President, the student will be scheduled to return to school.

A student will not be eligible for financial aid during the reinstatement semester. If the student achieves a cumulative GPA of 2.01 ("C" average) or higher by the end of the reinstatement semester, he or she will be considered to be making satisfactory academic progress and will be eligible for financial aid consideration in subsequent semesters. A student who has been dismissed from school for failure to maintain satisfactory academic progress and has chosen not to appeal the dismissal or has had their appeal denied, cannot re-enroll or be reinstated until the beginning of the next grading period.

## GRIEVANCE PROCEDURES

A number of opportunities are available to students for redress of grievances. In general, students wishing to review the action of a particular individual or department should direct their concerns first to the person responsible for overseeing the actions of that individual or department. Several procedures for handling specific problems have been established to expedite the filing and hearing of student concerns. Questions involving matters related to academics should be discussed with the Director. Questions regarding tuition, payments, and financial aid should be directed to the Director of Financial Aid. After meeting with the responsible individual(s) and the respective department heads, students may address their remaining concerns to the President.



Questions concerning other grievances should also be directed to the office of the President. Grievances that remain unresolved after following these procedures may be referred to:

### ***Texas Workforce Commission***

Career Schools and Colleges

101 East 15th Street, Room 226T

Austin, Texas 78778-0001

Phone: 512.936.3100

## FINANCIAL AID

Each student is responsible for his/her financial obligations to KD Conservatory. Full-time students in good standing may be eligible for federally insured loans and educational grants. Students may apply for participation in one or more of the programs listed below through the financial aid office.

## PELL GRANTS

Students may be awarded a Pell Grant based on their financial need as determined by the U. S. Department of Education. The amount of the grant is determined on the basis of information submitted in the Application for Federal Student Financial Aid (FASFA). Qualifying students may be awarded a full or partial grant.

## STAFFORD LOANS

There are two types of Stafford Student Loans which students can apply for: Subsidized and Unsubsidized, both of which must be repaid. Payments on the principal amount borrowed and interest on Subsidized Stafford Loans begin six (6) months after the student leaves school. If the student completes the course of study, payments begin six (6) months after graduation. If the student fails to complete school, payments begin six (6) months after the last day of attendance. Payments on Unsubsidized Stafford Loans begin within thirty (30) days after leaving school. Interest on Unsubsidized Loans begins accumulating at the time the second check is disbursed.

## PARENT (PLUS) LOANS

Unlike the Stafford Loans, which are taken out by the student, the Parent PLUS Loan is available to parents to assist with funding their dependent's education. Interest begins accumulating at the time the first check is disbursed and repayment of the Parent PLUS Loan must begin within thirty (30) days after the second check is issued. The PLUS Loan offers parents an alternative funding source for their dependent's education. Payments on this loan cannot be deferred until the student is no longer in school.

## VETERAN'S BENEFITS

KD Conservatory is approved by the Texas Workforce Commission, Career Schools and Colleges to train persons eligible for VA benefits.

## SCHOLARSHIPS

KD Conservatory honors the scholarships sponsored by the Career Colleges & Schools of Texas for high school graduates.

## ALLYN S. WINSLOW -MEMORIAL SCHOLARSHIP

The Allyn S. Winslow Memorial Scholarship was established to honor the first Director of Education at KD Conservatory. This scholarship is awarded annually to a Texas high school senior. Partial scholarships are also granted, for which all in-coming students may apply. To be eligible for scholarship consideration, students must submit a 250-word essay, along with two letters of recommendation and official copies of their academic transcripts. Applicants are also required to complete an interview/audition for the Director or his/her designee. Scholarship recipients are selected by the Director and his appointed committee. To remain eligible for continuing

participation in the scholarship program, recipients must maintain their status as a full-time student in good standing as defined by the school's academic, attendance and conduct policies. In addition, scholarship students are required to perform a designated number of hours, completing duties assigned by the administrative staff. The number of designated hours is compatible with the amount of the scholarship award.

## Success Story



**JULIE  
LANCASTER**

*A featured role in the film "Stepmom" starring Julia Roberts, Susan Sarandon and Ed Harris, co-starred in episodes of "Law & Order," "Thieves," "Dexter," "Grey's Anatomy," "Everybody Hates Chris," "Joan of Arcadia," and "Hot In Cleveland" on television and had recurring principal roles in both "As the World Turns" and "All My Children." Appeared in the films "The Obama Effect" and "A Green Story."*





# CANCELLATION & REFUND POLICY FOR RESIDENCE SCHOOLS

As dictated by the Texas Workforce Commission,  
Career Schools and Colleges

## CANCELLATION POLICY

A full refund will be made to any student who cancels the enrollment contract within 72 hours (until midnight of the third day excluding Saturdays, Sundays and legal holidays) after the enrollment contract is signed or within the student's first three scheduled class days (does not apply to Seminars).

## REFUND POLICY

1. Refund computations will be based on scheduled course time of class attendance through the last date of attendance. Leaves of absence, suspensions, and school holidays will not be counted as part of the scheduled class attendance.

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***"Just like with anything else, you get what you put into this and at KD you get so much. I'm not just speaking of the acting techniques and skills, you have the possibility of learning so much about life and dealing with people. Here you learn of a whole new world."***

**Britni Updyke**

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2. The effective date of termination for refund purposes will be the earliest of the following:
  - (a) The last day of attendance, if the student is terminated by the school;
  - (b) The date of receipt of written notice from the student; or
  - (c) Ten school days following the last date of attendance.
3. If tuition and fees are collected in advance of entrance, and if after expiration of the 72 hour cancellation privilege the student does not enter school, not more than \$100 in nonrefundable administrative fees shall be retained by the school for the entire residence program or synchronous distance education course.
4. If a student enters a residence or synchronous distance education program and withdraws or is otherwise terminated, the school or college may retain not more than \$100 in nonrefundable administrative fees for the

entire program. The minimum refund of the remaining tuition and fees will be the pro rata portion of tuition, fees, and other charges that the number of hours remaining in the portion of the course or program for which the student has been charged after the effective date of termination bears to the total number of hours in the portion of the course or program for which the student has been charged, except that a student may not collect a refund if the student has completed 75 percent or more of the total number of hours in the portion of the program for which the student has been charged on the effective date of termination.

5. Refunds for items of extra expense to the student, such as books, tools, or other supplies should be handled separately from refund of tuition and other academic fees. The student will not be required to purchase instructional supplies, books and tools until such time as these materials are required. Once these materials are purchased, no refund will be made. For full refunds, the school can withhold costs for these types of items from the refund as long as they were necessary for the portion of the program attended and separately stated in the enrollment agreement. Any such items not required for the portion of the program attended must be included in the refund.
6. A student who withdraws for a reason unrelated to the student's academic status after the 75 percent completion mark and requests a grade at the time of withdrawal shall be given a grade of "incomplete" and permitted to re-enroll in the course or program during the 12-month period following the date the student withdrew without payment of additional tuition for that portion of the course or program.
7. A full refund of all tuition and fees is due and refundable in each of the following cases:
  - (a) An enrollee is not accepted by the school;
  - (b) If the course of instruction is discontinued by the school and this prevents the student from completing the course; or
  - (c) If the student's enrollment was procured as a result of any misrepresentation in advertising, promotional materials of the school, or representations by the owner or representatives of the school.

A full or partial refund may also be due in other circumstances of program deficiencies or violations of requirements for career schools and colleges.

## 8. REFUND POLICY FOR STUDENTS CALLED TO ACTIVE MILITARY SERVICE

A student of the school or college who withdraws from the school or college as a result of the student being

called to active duty in a military service of the United States or the Texas National Guard may elect one of the following options for each program in which the student is enrolled:

- (a) if tuition and fees are collected in advance of the withdrawal, a pro rata refund of any tuition, fees, or other charges paid by the student for the program and a cancellation of any unpaid tuition, fees, or other charges owed by the student for the portion of the program the student does not complete following withdrawal;

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***"The KD program is great for beginners. I came here with little experience and now I have a full resume and complete confidence in myself."***

**Jaimie Johnson**

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- (b) a grade of incomplete with the designation "withdrawn-military" for the courses in the program, other than courses for which the student has previously received a grade on the student's transcript, and the right to re-enroll in the program, or a substantially equivalent program if that program is no longer available, not later than the first anniversary of the date the student is discharged from active military duty without payment of additional tuition, fees, or other

charges for the program other than any previously unpaid balance of the original tuition, fees, and charges for books for the program; or

- (c) the assignment of an appropriate final grade or credit for the courses in the program, but only if the instructor or instructors of the program determine that the student has:
  - (1) satisfactorily completed at least 90 percent of the required coursework for the program; and
  - (2) demonstrated sufficient mastery of the program material to receive credit for completing the program.
- 9. The payment of refunds will be totally completed such that the refund instrument has been negotiated or credited into the proper account(s), within 60 days after the effective date of termination.

## CANCELLATION & REFUND POLICY FOR SEMINARS

As dictated by the Texas Workforce Commission,  
Career Schools and Colleges

## ADMISSIONS & REGISTRATION POLICIES

Registration for short courses is limited.

Students should submit their registration with a \$100 deposit for each class. The \$100 deposit will be applied to the total cost of the class. Payment must be received in full by the end of the 5th class. Admission to classes will not be denied on the basis of race, creed, color, sex or national origin. Students must be at least 18 years of age to enroll. A complete cancellation and refund policy, along with school policies, should be read and signed prior to entering class.

## NOTICE OF CHANGES

KD Conservatory reserves the right to post classes to a later date for any reason. Should the class be canceled and not posted, the student will receive a full reimbursement. KD Conservatory also reserves the right to change the instructor without notice. Any instructor changes will be to qualified actors of equal qualification.



## REFUND POLICY FOR SEMINARS

1. Refund computations will be based on the period of enrollment computed on basis of course time (clock hours).
2. The effective date of termination for refund purposes will be the earliest of the following:
  - (a) the last date of attendance; or
  - (b) the date of receipt of written notice from the student.
3. If tuition and fees are collected in advance of entrance, and the student does not enter school, not more than \$100 shall be retained by the school.
4. If the student fails to enter the seminar, withdraws, or is discontinued at any time before completion of the seminar, the student will be refunded the pro rata portion of tuition, fees, and other charges that the number of class hours remaining in the seminar after the effective date of termination bears to the total number of class hours in the seminar.
5. A full refund of all tuition and fees is due in each of the following cases:
  - (a) an enrollee is not accepted by the school;
  - (b) if the seminar of instruction is discontinued by the school and thus prevents the student from completing the seminar; or
  - (c) if the student's enrollment was procured as a result of any misrepresentation in advertising, promotional materials of the school, or misrepresentations by the owner or representatives of the school.
6. **REFUND POLICY FOR STUDENTS CALLED TO ACTIVE MILITARY SERVICE.**

A student of the school or college who withdraws from the school or college as a result of the student being called to active duty in a military service of the United States or the Texas National Guard may elect one of the following options for each program in which the student is enrolled:

- (a) if tuition and fees are collected in advance of the withdrawal, a pro rata refund of any tuition, fees, or other charges paid by the student for the program and a cancellation of any unpaid tuition, fees, or other charges owed by the student for the portion of the program the student does not complete following withdrawal;
- (b) a grade of incomplete with the designation "withdrawn-military" for the courses in the program, other than courses for which the student has previously received a grade on the student's transcript, and the right to re-enroll in the program, or a substantially equivalent program

if that program is no longer available, not later than the first anniversary of the date the student is discharged from active military duty without payment of additional tuition, fees, or other charges for the program other than any previously unpaid balance of the original tuition, fees, and charges for books for the program; or

- (c) the assignment of an appropriate final grade or credit for the courses in the program, but only if the instructor or instructors of the program determine that the student has:
    - (1) satisfactorily completed at least 90 percent of the required coursework for the program; and
    - (2) demonstrated sufficient mastery of the program material to receive credit for completing the program.
7. Refunds will be totally consummated within 60 days after the effective date of termination.

## PLACEMENT ASSISTANCE

The nature of the entertainment business prohibits the guarantee of success to any aspiring artist. Such a guarantee would not be ethical or realistic. However, the staff and faculty are very active in their pursuit of opportunities for graduates to professionally apply the skills and training received while attending KD Conservatory.

Placement Assistance orchestrated by KD Conservatory is intensified in the fourth semester. Working industry professionals, such as producers, directors, and writers for both film and television projects, are often invited as guest instructors to offer up-to-date information and advice on succeeding in the industry.

To culminate the student's course of study in the Motion Picture Production Program, students form production teams and each team produces a final project for their professional portfolio, film festival entry, or Internet distribution. Opportunities are arranged for agents, casting directors, producers, and directors to meet the graduates at a reception following the screening of these student films. Students in the Acting Performance and Musical Theatre Programs prepare and perform a showcase of scenes and musical numbers for an invited audience of industry professionals. These showcases frequently result in employment for the student, which is an important step in launching the artist's career.

# ASSOCIATE OF APPLIED ARTS DEGREE IN ACTING PERFORMANCE

## PROGRAM OBJECTIVES

Upon successful completion of the 15-month, 71-semester hour program, the graduate may expect to possess skills enabling him/her to compete in a professional environment in theatre, television, and film.

## AAA DEGREE

First Semester – 15 weeks					Credit Hours	Contact Hours	Third Semester – 15 weeks					Credit Hours	Contact Hours
DRAMA	1351	Introduction to Acting	4.0	90			DRAMA	2351	Acting III	4.0	90		
DRAMA	2336	Introduction to Voice	3.0	60			SPCH	1342	Speech and Phonetics	3.0	60		
DRAMA	1322	Movement I	3.0	60			MOV	301	Movement III	3.0	60		
CMTECH	101	Camera Technique I	2.0	30			CMTECH	301	Camera Technique III	3.0	60		
CREAPRO	101	Creative Process	2.0	30			SHAKE	301	Shakespeare	2.0	30		
SCPT	101	Script Analysis	2.0	30			PSYCH	2319	Social Psychology	3.0	45		
ENGL	2341	Forms of Literature	3.0	45									
					<b>19.0</b>	<b>345</b>						<b>18.0</b>	<b>345</b>
Second Semester – 15 weeks					Credit Hours	Contact Hours	Fourth Semester – 15 weeks					Credit Hours	Contact Hours
DRAMA	1352	Acting II	4.0	90			DRAMA	2352	Advanced Acting	4.0	90		
VOI	201	Vocal Interpretation	3.0	60			DRAMA	1161	Musical Performance-Vocal	1.0	30		
MOV	201	Body Language	3.0	60			DRAMA	1162	Musical Performance-Dance	1.0	30		
CMTECH	201	Camera Technique II	2.0	30			CMTECH	401	Camera Technique IV	3.0	60		
BIOL	2301	Human Biology	3.0	45			AUDTECH	401	Audition Technique	4.0	90		
SPCH	1315	Fundamentals of Public Speaking	3.0	45			FILM	401	History of Popular American Culture Through Film	3.0	45		
					<b>18.0</b>	<b>330</b>						<b>16.0</b>	<b>345</b>
												<b>Total</b>	<b>71.0 1365</b>

## ACTING PERFORMANCE CURRICULUM

### DRAMA 1351 – Introduction to Acting

Through improvisation, script analysis and the study of monologue and scene materials, students are introduced to the fundamentals of performance. Special emphasis is placed on interpretation of the dramatic script as the basis for exploration of characterization, motivation and transition.

4/30/60

### DRAMA 2336 – Introduction to Voice

Freeing the voice is the primary focus of this class, which includes developing breathing techniques for the actor, all aspects of tone production and vocal flexibility for voice and speech.

3/30/30

### DRAMA 1322 – Movement I

This course is based on a system of exploration and exercises which is designed to help students overcome their inhibitions and to awaken them to certain truths about themselves. It is a physical approach to acting, developing a character through the use of the body.

3/30/30

### CMTECH 101 – Camera Technique I

Through the use of television and commercial copy, students are introduced to basic camera technique and terminology. By incorporating the skills developed in voice, movement and acting classes into a variety of commercial situations students work one-on-one with the camera.

2/30/00



### ***CREAPRO 101 – Creative Process***

This course is an investigation into the actor's own creative process. Students will explore the use of visual, literary and performing arts as a means of self discovery.  
2/30/00

### ***SCRPT 101 – Script Analysis***

By learning to recognize the hidden beats, intentions and images, students will focus on interpreting a script with emphasis on character study and development.  
2/30/00

### ***ENGL 2341 – Forms of Literature***

The purpose of this course is to facilitate a comprehensive development of students' textual/interpretive skills through varied written assignments that are closely connected with readings from different literary genres, including the history of drama.  
3/45/00

### ***DRAMA 1352 – Acting II***

Special emphasis is placed on developing the student's listening skills as they work with scene partners. Using the works of contemporary playwrights, students will focus on discovering elements in the script that serve as the basis for characterization.  
4/30/60

### ***VOI 201 – Vocal Interpretation***

The primary focus of this course is the connection between the actors' emotions and the text. Additionally, this course focuses on the further development, maintenance and care of a well produced voice. This allows and encourages the students to increase their vocal range and variety.  
3/30/30

### ***MOV 201 – Body Language***

Building on knowledge obtained in Movement 101, students explore the kinesthetic dimensions of self awareness through progressively more in-depth somatic lessons and exercises that are creatively intertwined with the various technical aspects of acting.  
3/30/30

### ***CMTECH 201 – Camera Technique II***

Students are introduced to scene work for the camera by learning the rudiments of camera awareness and blocking. Through the use of short scenes, the course covers techniques for hitting marks and the differences between close-up, medium and long shots, and over-the-shoulder shots.  
2/30/00

### ***BIOL 2301 – Human Biology***

This course is designed to provide an introduction to the building blocks and components of human life and how they function together to support the organism. Emphasis is on the functions of the human body including anatomy, nutrition and the nervous, circulatory and reproductive systems.  
3/45/00

### ***SPCH 1315 – Fundamentals of Public Speaking***

An introduction to the principles and practice of presentational communication, including personal history, impromptu speaking, humorous and persuasive speeches. Methods of topic analysis, evidence evaluation organization and delivery are covered.  
3/45/00

### ***DRAMA 2351 – Acting III***

This advanced scene study class allows the student to build on the tools they gained in Intro to Acting and Acting II to stretch their abilities as they attack more difficult acting problems through situations that are foreign and unfamiliar. Recognizing and understanding the subtext of a scene is explored as students examine the texture, tone and timing found in plays of contemporary writers to bring subtle nuances to their performances.  
4/30/60

### ***SPCH 1342 – Speech and Phonetics***

Using the International Phonetic Alphabet as a tool, this course focuses on neutralizing regional sounds and dialects. Using drills and exercises in combination with the IPA, students work to increase their vocal flexibility and ability to approach new dialects for the stage and screen.  
3/30/30

### ***MOV 301 – Movement III***

The first half of this course is focused on the art of hand-to-hand stage combat and disciplining the body. Students learn specific techniques to create a striking reality of violence on stage, with safety being the primary focus. The second half of the course introduces students to mime. This ancient art not only heightens students' awareness of the body, but gives them an additional avenue for artistic expression.  
3/30/30

### ***CMTECH 301 – Camera Technique III***

Students expand their technical knowledge of acting for the camera with an emphasis on continuity and the importance of matching the action between master shots, close-ups and re-takes. Focus is also placed on creating camera magnetism by encouraging spontaneous behavior and developing the actor's ability to find the character in him/herself.

3/30/30

### ***SHAKE 301 – Shakespeare***

This course is designed to stretch the actor's vocal and physical range while exploring the rich emotional layers contained in Shakespeare's writing.

2/30/00

### ***PSYC 2319 – Social Psychology***

An introduction to psychological theories and their application to understanding human behavior. The course covers the psychology of learning, language, developmental personality and altered states of awareness and social psychology.

3/45/00

### ***DRAMA 2352 – Advanced Acting***

This course is designed as a culmination of the student's acting training and as preparation for entry into the professional community. Special emphasis is placed on recognizing character types, the choice of suitable audition material and interacting with partners. Under the supervision of the instructor, students will focus on selecting and rehearsing monologues for theatre auditions and on partnered scenes to be performed in the graduation showcase.

4/30/60

### ***DRAMA 1161 – Musical Performance - Vocal***

This course, which is subtitled "How to Act a Song", focuses on singing performance and concentrates on relaxation, vocal and breathing exercises, characterization and the transition from dialog to song. The appropriate use of the actor's voice and personality in the selection of audition material is also emphasized.

1/0/30

### ***DRAMA 1162 – Musical Performance - Dance***

With an emphasis on dance, this course covers the fundamental techniques of dance performance and basic styles through practical application of performing skills. The focus is placed on body awareness, mental discipline and non-verbal communication as students gain experience working with a choreographer and performing in a laboratory setting.

1/0/30

### ***CMTECH 401 – Camera Technique IV***

In preparation for entry into the professional community, students work to enhance their audition skills by reading the film audition script, making quick, bold character choices, listening and adding dimension to the character. Students gain practical experience in shooting out of sequence, staying "in the moment", working off-camera and all aspects of camera acting technique from previous semesters work.

3/30/30

### ***AUDTECH 401 – Audition Technique***

The focus of this course is on perfecting cold reading technique for commercial, industrial and film auditions, with emphasis placed on identifying and using personal qualities, developing spontaneity, improving concentration and listening skills. Students also work on the preparation, organization and presentation of resumes, headshots and other marketing materials for their graduation showcase.

4/30/60

### ***FILM 401 – History of Popular American Culture Through Film***

This course is a survey of early film making through modern cinematography, focusing primarily on domestically produced films. The impact of film and cinematic literature on historical and current American culture will be discussed in depth. Also discussed will be the influence of the early studios (personalities such as Thalberg, Warner and Goldwyn will be covered) and cinematic developments through history.

3/45/00

# ASSOCIATE OF APPLIED ARTS DEGREE IN MUSICAL THEATRE

## PROGRAM OBJECTIVES

Upon successful completion of the 15-month, 71-semester hour program, the graduate may expect to possess acting, singing and dancing skills enabling him/her to compete in a professional environment in theatre, television, and film.

## AAA DEGREE

First Semester – 15 weeks				Credit Hours	Contact Hours	Third Semester – 15 weeks				Credit Hours	Contact Hours
MUSC	1415	Music Performance				DRAM	2351	Acting III		4.0	90
		Ear Training I		4.0	90	DANC	2341	Ballet III		3.0	60
DRAM	1351	Introduction to Acting		4.0	90	DANC	1152	Dance			
DRAM	2336	Introduction to Voice		3.0	60			Performance III - Tap		1.0	30
DANC	1341	Ballet I		3.0	60	DANC	2147	Jazz Dance II		1.0	30
DANC	1247	Jazz Dance I		1.0	30	PSYC	2319	Social Psychology		3.0	45
MUSI	1181	Piano Class I		1.0	30	ENGL	2341	Forms of Literature		3.0	45
DRAM	1100	Introduction to Musical Theater		1.0	15	DRAM	2300	Musical Theater			
DANC	1151	Dance Performance I - Tap		1.0	30			Performance II - Scene Study		3.0	60
				<b>18.0</b>	<b>405</b>					<b>18.0</b>	<b>360</b>
Second Semester – 15 weeks				Credit Hours	Contact Hours	Fourth Semester – 15 weeks				Credit Hours	Contact Hours
DRAM	2363	History of Musical Theatre		3.0	45	DRAM	2461	Advanced Acting the Song		4.0	90
DRAM	1210	Musical Theater Performance I - Style Study		2.0	30	MUSI	2260	Musical Audition Techniques		2.0	30
DRAM	1352	Acting II		4.0	90	DRAM	2200	Musical Theater Performance III		2.0	30
SPCH	1342	Speech and Phonetics		3.0	60	DANC	2242	Ballet IV		3.0	60
DANC	1342	Ballet II		3.0	60	DRAM	1408	Musical Theater I		4.0	90
DANC	1148	Dance Performance II - Tap		1.0	30	DANC	2151	Jazz Dance III		1.0	30
BIOL	2301	Human Biology		3.0	45					<b>16.0</b>	<b>330</b>
				<b>19.0</b>	<b>360</b>					<b>Total</b>	<b>71.0 1455</b>

## MUSICAL THEATER CURRICULUM

### MUSC 1415 – Music

#### Performance Ear Training I

This course is an introduction to sight singing tonal music in commonly used clefs. Topics include aural study (including dictation) of the commercial aspects of melody and diatonic harmony. The student will learn to sing tonal music in treble, bass, tenor, and alto clefs; demonstrate improved sight singing abilities; and dictate rhythms, melodies, and basic harmony.

4/30/60

### DRAMA 1351 – Introduction to Acting

Through improvisation, script analysis and the study of monologue and scene materials, students are introduced to the fundamentals of performance. Special emphasis is placed on interpretation of the dramatic script as the basis for exploration of characterization, motivation and transition.

4/30/60

**DRAMA 2336 – Introduction to Voice**

Freeing the voice is the primary focus of this class, which includes developing breathing techniques for the actor, all aspects of tone production and vocal flexibility for voice and speech.

3/30/30

**DANC 1341 – Ballet I**

This course explores basic ballet structure and terminology. Included are posture, balance, coordination, rhythm, and flow of physical energy through the art form. Instruction in beginning adagio, petit allegro, grand allegro, inside and outside turns and various jumps are studied.

3/30/30

**DANC 1247 – Jazz Dance I**

This course explores basic jazz techniques and terminology. Included are posture, balance, coordination, rhythm and style through this dance form. A variety of techniques will be explored in order to create a well-rounded training for Musical Theatre Dance.

2/30/00

**MUSI 1181 – Piano Class I**

This course is a class instruction in the fundamentals of keyboard technique for beginning piano students. Learning the basics of piano technique allows the student to learn new music for musical theatre performance independently and implement vocal exercises.

1/00/30

**DRAM 1100 – Introduction to Musical Theatre**

The primary focus of this class is to introduce the student to the basic elements of a Musical. Topics will include song structure, song types, song placement and lyric construction. It will also cover all the key players in the creation of a Musical, as well as the audition process. The very beginnings of book musicals will be studied from the Greeks through the operetta. The history of the book musical will be continued in the third semester.

1/15/00

**DANC 1151 – Dance Performance I – Tap**

The student will learn to execute basic tap steps and participate in tap dance performance. This course explores basic tap techniques. Emphasis on technique, development and familiarity with traditional tap rhythms and steps will be covered.

1/00/30

**DRAM 2363 – History of Musical Theatre**

The student will learn the development of the musical theatre form of art from the earliest times through the 20th century.

3/45/00

**DRAM 1210 – Musical Theatre Performance I – Style Study**

Using techniques acquired in the first semester, the student is guided to develop further musical theatre skills through preparation, research and solo performance in class. The history and styles of musical theatre are explored through assignments that include Gilbert and Sullivan, operettas, vaudeville, the roaring twenties, the jazzy thirties, and the golden age of integrated book musicals.

2/30/00

**DRAM 1352 – Acting II**

Special emphasis is placed on developing the student's listening skills as they work with scene partners. Using the works of contemporary playwrights, students will focus on discovering elements in the script that serve as the basis for characterization.

4/30/60

**SPCH 1342 – Speech and Phonetics**

Using the International Phonetic Alphabet as a tool, this course focuses on neutralizing regional sounds and dialects. Using drills and exercises, in combination with the IPA, students work to increase their vocal flexibility and ability to approach new dialects for the stage and screen.

3/30/30

**DANC 1342 – Ballet II**

This course is a continuation of Ballet I. Emphasis is on body directions and stamina. More complex barre and combinations using advanced patterning will be studied.

3/30/30

**DANC 1148 – Dance Performance II – Tap**

This course is instruction and participation in tap dance performance. This course continues and further develops an exploration of Tap Dance Performance I on an intermediate level.

1/00/30

**BIOL 2301 – Human Biology**

This course is designed to provide an introduction to the building blocks and components of human life and how they function together to support the organism. Emphasis is on the functions of the human body including anatomy, nutrition and the nervous, circulatory and reproductive systems.

3/45/00

**DRAM 2351 – Acting III**

This advanced scene study class allows the student to build on the tools they gained in Intro to Acting and Acting II to stretch their abilities as they attack more difficult acting problems through situations that are foreign and unfamiliar. Recognizing and understanding



the subtext of a scene is explored as students examine the texture, tone and timing found in plays of contemporary writers to bring subtle nuances to their performances.  
4/30/60

***DANC 2341 – Ballet III***

This course is instruction and participation in ballet technique on an intermediate level. The development of ballet techniques is continued. More complicated exercises at the barre and center floor are included. Emphasis is on log series of movements, adagio and jumps. Precision of movement stressed.  
3/30/30

***DANC 1152 – Dance Performance III - Tap***

This course continues and further develops an exploration of Dance Performance II on an advanced level.  
1/00/30

***DANC 2147 – Jazz Dance II***

This course is instruction and participation in jazz dance technique on an intermediate level.  
1/00/30

***PSYC 2319 – Social Psychology***

An introduction to psychological theories and their application to understanding human behavior. The course covers the psychology of learning, language, developmental personality and altered states of awareness and social psychology.  
3/45/00

***ENGL 2341 – Forms of Literature***

The purpose of this course is to facilitate a comprehensive development of students' textual interpretive skills through varied written assignments that are closely connected with readings from different literary genres, including the history of drama.  
3/45/00

***DRAM 2300 – Musical Theatre Performance II - Scene Study***

The student explores a series of assigned scenes in which the book of a musical is integrated with its score, focusing on the skills needed to perform in a musical. Duets, trios, and small group scenes are assigned. Solo work continues throughout the semester with the addition and emphasis on ensemble work. The student will prepare a final project that integrates skill areas including choral singing, harmony, sight singing, staging, choreography, and character study.  
3/30/30

***DRAM 2461 – Advanced Acting the Song***

This course is designed as a culmination of the students' musical theatre acting training and as preparation for entry into the professional community. Special emphasis

is placed on recognizing character types, the choice of suitable audition material and interacting with partners' song presentations. Under the supervision of the instructor, students will focus on selecting and rehearsing monologues and songs for theatre auditions and on partnered scenes and songs to be performed in the graduation showcase, utilizing the school library and online resources.  
4/30/60

***MUSI 2260 – Musical Theatre Audition Techniques***

With the emphasis on working in front of the camera, this covers Commercial, Corporate, Industrial and Film audition techniques. Emphasis is placed on all technical aspects of the audition, identifying and using personal qualities, developing spontaneity, controlling anxiety, improving concentration, and listening skills. This course also includes improvisational work to better prepare the student for auditions. Students will also work on the preparation, organization, and presentation of resumes, headshots, and other marketing materials for the graduation showcase.  
2/30/00

***DRAM 2200 – Musical Theatre Performance III– Capstone Performance Project***

In the final semester, the student will prepare, audition for, and rehearse a final performance project of a full-length musical. Under the guidance of a director, the student experiences a professional rehearsal process and participates in a musical produced at a theatre.  
2/30/00

***DANC 2242 – Ballet IV***

This course is instruction and participation in ballet technique on an intermediate level. The development of ballet techniques is continued. More complicated exercises at the barre and center floor are included. Emphasis is on log series of movements, adagio and jumps. Precision of movement stressed. Choreography projects are introduced.  
3/30/30

***DRAM 1408 – Musical Theater I***

This course is a presentation of literature from the musical theatre including operetta, revues, and musical comedy with emphasis on vocal and movement skills. The student will prepare and rehearse a musical theatre production; present a musical theatre production as part of the cast or technical crew; memorize a musical theatre role; and prepare vocal and/or dance performances.  
4/30/60

***DANC 2151 – Jazz Dance III***

This course is instruction and participation in jazz dance technique on an intermediate level.  
1/00/30

# ASSOCIATE OF APPLIED ARTS DEGREE IN MOTION PICTURE PRODUCTION (FILM)

## PROGRAM OBJECTIVES

To teach students a proficiency in the basic skills and crafts of filmmaking, providing them potential opportunities for entering the film industry, equipping students with the procedural processes and skills to make quality short films culminating with a Motion Picture Production Final Project in the fourth semester. An additional goal is to prepare students for the reality of the marketplace for dream projects as well as films made to fit a specific genre by teaching the business of filmmaking and how the industry works for independent films, the major studios and networks, as well as TV commercials, corporate videos, web-based productions and other media.

## AAA DEGREE

First Semester – 15 weeks				Credit Hours	Contact Hours	Third Semester – 15 weeks				Credit Hours	Contact Hours
<b>INTROPRO</b>	101	Intro to Producing & the Business of Film		2.0	30	<b>SCRNWRT</b>	301	Screenwriting III		1.0	30
<b>SCRNWRT</b>	101	Screenwriting I		3.0	60	<b>FILMPROD</b>	301	Advanced Film Production		4.0	90
<b>FILMPROD</b>	101	The Basics of Film Production		4.0	90	<b>PRODCOL</b>	301	Prep and Production Colloquium		4.0	120
<b>PRECOL</b>	101	Intro Colloquium		3.0	60	<b>SKED/BUD</b>	301	Scheduling & Budgeting		3.0	60
<b>DIGCINE</b>	101	Intro to Digital Cinematography and Lighting		2.0	45	<b>FILMBIZ</b>	301	Advanced Business of Film		2.0	30
<b>CREAPRO</b>	101	The Creative Process		2.0	30	<b>DISTRIB</b>	301	Distribution & Marketing		2.0	30
<b>PSYCH</b>	2319	Social Psychology		3.0	45	<b>SPCH</b>	1315	Fundamentals of Public Speaking		3.0	45
				<b>19.0</b>	<b>360</b>					<b>19.0</b>	<b>405</b>
Second Semester – 15 weeks				Credit Hours	Contact Hours	Fourth Semester – 15 weeks				Credit Hours	Contact Hours
<b>SCRNWRT</b>	201	Screenwriting II		3.0	60	<b>FILMPROD</b>	401	MPP Final Projects - Pre-Prod through Delivery		4.0	105
<b>FILMPROD</b>	201	Intermediate Film Production		4.0	90	<b>POSTCOL</b>	401	Production and Post -Production Colloquium		4.0	90
<b>POSTPROD</b>	201	Digital Editing and Post-Production		3.0	75	<b>PROFILM</b>	401	Producing the Independent Film		2.0	30
<b>POSTSND</b>	201	Post-Production Audio and Music		3.0	75	<b>ADVDEV</b>	401	Advanced Development		2.0	45
<b>FILM</b>	201	History of Popular Amer. Culture Through Film		3.0	45	<b>BIOL</b>	2301	Human Biology		3.0	45
<b>ENGL</b>	2341	Forms of Literature		3.0	45					<b>15.0</b>	<b>315</b>
				<b>19.0</b>	<b>390</b>					<b>Total</b>	<b>72.0 1470</b>

## MOTION PICTURE PRODUCTION CURRICULUM

### **INTROPRO 101 – Introduction to Producing and the Business of Film**

An introductory course on producing independent, studio, network and cable films, as well as commercials, industrials, web-based programs and other moving image industries.

Focus is on the basics of producing, the language and business of film, and how the industries work, with a concentration on the marketplace reality of making dream projects and films made to fit a specific genre.

2/30/30

### ***SCRNWRIT 101 – Screenwriting I***

This course introduces students to both the craft and art of screenwriting. Emphasis is placed on story, structure, and the elements of screenwriting through lectures, exercises and analyses of films. Students learn the basics of screenwriting software through a series of specific writing assignments.

3/30/30

### ***FILMPROD 101 – The Basics of Film Production***

This class combines hands-on experience along with demos, lectures, screenings, and discussions to introduce students to the tools, techniques, and terminology used in filmmaking. By integrating the skills and knowledge developed in Cinematography, Creative Process, Screenwriting and Producing classes, students work both in front of and behind the camera to produce several short films and exercises. Students work both independently and collaboratively in a high-pressure creative environment that simulates professional filmmaking.

4/30/60

### ***PRECOL 101 – Intro Colloquium 101***

This hands-on introductory course teaches students the essential tools and fundamental techniques of using a computer in the modern world, such as problem solving and file organization, with an emphasis on relevant computer applications being used in the film industry. Throughout the semester, students learn the basics of computer hardware, as well as select industry standard software used throughout the curriculum.

3/30/30

### ***DIGCINE 101 – Digital Cinematography and Lighting***

This course focuses on advanced digital video filmmaking techniques and aesthetics used to create independent shorts and feature length films. Using Digital Cameras, students learn to expressively utilize motion picture images to evoke deep emotional response and provoke relevant discourse from the viewer. Historical context and modern practical applications inform an understanding of the power of cinematography to support and enhance a story. Students continue to learn the nuts and bolts of day-to-day camera and lighting as well as the relationship between Cinematographer, Director and Production Designer in creating and exploiting the look of the film. Topics covered include: the basics of developing a cinematic style or lighting signature, enhancing story through camera placement and movement, composition, metering exposure of light sources, practical use of lenses and filters, basic lighting scenarios, and creating mood and ambiance in motion pictures.

2/15/30

### ***CREAPRO 101 – The Creative Process***

This course is an investigation into the student's own creative process. Students explore the use of visual, literary and performing arts as a means of self-discovery. Film students further translate this into a filmmaking exercise in the form of individual class presentations.

2/30/00

### ***PSYCH 2319 – Social Psychology***

This course is an introduction to psychological theories and their application to understanding human behavior. The course covers the psychology of learning, language, developmental personality and altered states of awareness, and social psychology.

3/45/00

### ***SCRNWRIT 201 – Screenwriting II***

Building on the fundamentals of screenwriting from semester one, students focus on writing the short screenplay by taking ideas from concept to final draft. Students are introduced to elements of character development and objectives, scene beats, conflict, obstacles, premise, tension, emotional through-line, and act structure. Students continue to explore the elements of screenwriting in a combination of lectures and workshops for writing and peer critique.

3/30/30

### ***FILMPROD 201 – Intermediate Film Production***

Intermediate Film Production expands upon the lessons learned in the Basics of Film Production. Lectures, demonstrations, film screenings, textbook readings, handouts, and classroom discussions help prepare students for hands-on exercises designed to develop a more mature, self-confident storytelling style. Topics such as the correct methods for shooting dialogue scenes, safe and effective construction of an action sequence, basic approaches to location sound recording, and techniques for shooting interviews lay the groundwork for shooting narrative and documentary semester film projects.

4/30/60

### ***POSTPROD 201 – Digital Editing and Post-Production***

This hands-on course teaches the tools and techniques used in visual post-production from media management to editing techniques including editing theory, editing software, and basic engineering for post-production. Students use an industry standard, non-linear edit system to study a variety of styles and techniques for cutting dialogue scenes, action and comedy scenes, in addition to music videos, and documentaries. Professional workflows and practices, engineering, color correction and grading, motion graphics, digital video effects, compositing and edit lists will be explored. Students create both personal

projects and projects using pre-existing footage. By working on the same project, students see firsthand the difference an editor's creative choices make.  
3/15/60

#### ***POSTSND 201 – Post-Production Audio and Music***

Students explore the practical and aesthetic aspects of digital audio tools and procedures through lectures, demonstrations and hands-on exercises. All areas of audio are explored, including sync-sound, editing, mixing, sound design, recording, editing dialogue, prepping for automatic dialogue replacement (ADR) and Foley sessions, loop groups, pre-dubs, composed score, source music, print master, music and effects tracks (M&E) and supervising the final sound mix. The impact of sound design on storytelling in films is evaluated by studying composer choices, edits, and sound effects.  
3/15/60

#### ***FILM 201 – History of Popular American Culture through Film***

This course is a survey of early filmmaking through modern cinematography, focusing primarily on domestically produced films. The impact of film and cinematic literature on historical and current American culture will be discussed in depth. Also, discussed will be the influence of the early studios (personalities such as Thalberg, Warner and Goldwyn will be covered) and cinematic developments through history.  
3/45/00

#### ***ENGL 2341 – Forms of Literature***

The purpose of this course is to facilitate a comprehensive development of students' textual/interpretive skills through varied written assignments that are closely connected with readings from different literary genres, including the history of drama.  
3/45/00

#### ***SCRNWRIT 301 – Screenwriting III***

In this screenwriting lab, students have the opportunity to work with the instructor to discuss and get feedback on their work in progress scripts and reports. Greater attention is paid to elements of character development and objectives, scene beats, conflict, obstacles, premise, tension, emotional through-line, and act structure. Work is read in class and evaluated through faculty led peer discussion. Students who do not want to write screenplays, will develop their story skills by writing analyses of peer scripts and other screenplays. Students focused on screenwriting are encouraged to submit one or more of their screenplays for consideration as the Fourth Semester Motion Picture Production Final Project.  
1/00/30

#### ***FILMPROD 301 – Advanced Film Production***

Grounded in the technical skills developed in the first two semesters, students are now ready to explore the more nuanced facets of filmmaking. Student filmmakers learn how to analyze a script, cast the right actor, block a vibrant, motivated scene, and nurture a compelling performance for the camera. Students experience the rehearsal process as a collaborative tool for working with talent to achieve their storytelling goals. A variety of acting methodologies are considered, as are improvisation and problem solving exercises through scene work before the camera. Each student draws upon the multiple disciplines of development, shooting, and post-production for the creation of a high quality Third Semester Final Project.  
4/30/60

#### ***PRODCOL 301 – Prep and Production Colloquium***

This open discussion course is a forum for students to address advanced topics and issues that arise during their third semester projects. Round table discussion is supplemented with guest speakers on various industry topics including art direction and costume design, as well as advanced cinematography techniques. To enhance and expand the student's exposure to the business, instructors may schedule field trips to local industry businesses such as costume shops, equipment rental houses and post-production facilities.  
4/00/120

#### ***SKED/BUD 301 – Scheduling and Budgeting***

The foundation of any moving image production is physical production. In this dynamic course, students learn the basics of physical production using time tested methods and the latest industry software. Using scheduling and budgeting software, students learn to break down a film script to create a production plan. The management of the production, transportation requirements, and the production's responsibilities to cast and crew are examined in detail. Students create a production notebook containing all traditional paperwork and deliverables necessary to produce a film. Particular attention is paid to the structure of the workday, reasonable hours, turnaround time, and other safety issues that are the responsibility of the producer, director, unit production manager, first assistant director and department heads.  
3/30/30

#### ***FILMBIZ 301 – Advanced Business of Film***

This course examines the business and legal aspects of film production. The economic structure and history of the film industry, the job of production companies and professional guilds, film festivals, grant writing, as well as a full range of the business and legal practices of film and television production are surveyed, including financing and the agents, managers, attorneys and publicists play



in representing talent, producers and writers. Students are familiarized with entertainment law topics such as copyright, option agreements, distribution agreements, music licensing, agreements for actors, directors, producers and writers, protecting the rights of the artist, employment contracts, permits and releases, guilds and unions, production and distribution revenues and expenses.  
2/30/00

#### ***DISTRIB 301 – Distribution & Marketing***

This course examines the full range of film distribution and marketing for major studio and independent film projects. Market research, advertising strategies, image development, and creative execution are explored while focusing on understanding the interplay of markets, buyers, sellers, consumers, and costs. Major studio distribution topics include: devising a release plan, analyzing grosses, scheduling bookings, creating a marketing and advertising campaign, and independent film acquisition. Independent film distribution covers festival circuits and markets, educational and short film distribution, independent features (domestic and foreign), fundraising, and working with agents. The roles of audience survey techniques, booking, publicity, and advertising as well as the corporations and industries involved in the mass media are explored, culminating in creating and delivering an industry standard pitch and marketing One Sheet.  
2/30/00

#### ***SPCH 1315 – Fundamentals of Public Speaking***

This course introduces the principles and practice of presentational communication, including personal history, impromptu speaking, humorous and persuasive speeches. Methods of topic analysis, evidence evaluation, organization and delivery are covered.  
3/45/00

#### ***FILMPROD 401 – MPP Final Project - Pre-Production through Delivery***

The cumulative knowledge and experience garnered throughout this program are the foundation for the Fourth Semester Motion Picture Production Final Project. Proficiency in the skills and craft of filmmaking, as well as the ability to work as a team, ensures success in this class. Patterned after the studio system of filmmaking, projects are pitched to and selected by the faculty. With instructor guidance throughout, students form a production team, open a production office, and approach the making of the Motion Picture Production Final Project to simulate a professional production in this hands-on course. Students collaborate to fill all the positions of a film crew, focusing on pre-production through post-production, including screenwriting, re-writes, producing, directing, casting, editing, dialogue, sound effects and music mixing, musical score and delivery. A behind the scenes “making of”

documentary and a trailer will also be produced. As a capstone event, these films are screened for an invited audience of industry professionals  
4/15/90

#### ***POSTCOL 401 – Production and Post-Production Colloquium***

This course is a forum for students to address specific issues that arise during production through delivery on the Motion Picture Production Final Project and Behind-the-Scenes Documentary in an open discussion format. Invited guest speakers supplement instruction on topics such as cinematography and design. The course addresses actual concerns as well as questions engendered during production through delivery of the Motion Picture Production Final Project.  
4/00/90

#### ***PROFILM 401 – Producing the Independent Film***

This course explores the creative, organizational, and management roles inherent to producing independent and short films from prep to post. Students are provided the opportunity to delve deeper into various roles of film production, from Producer to Director to Cinematographer to Stunt Coordinator. The structure and collaborative responsibilities of crewmembers throughout a production, and the importance of having a finished script before shooting are stressed.  
2/30/00

#### ***ADVDEV 401 – Advanced Development***

Designed to prepare students for joining the moving image industry, this course focuses on developing the tools needed to market themselves for work after graduation. Students create business cards, complete resumes, research film festivals, and prepare a sample submission for requesting a grant. Networking opportunities are presented through meetings with industry professionals. A series of guest lectures by working professionals in the industry complements regular class lectures.  
2/15/30

#### ***BIOL 2301 – Human Biology***

This course is designed to introduce the building blocks and components of human life and how they function together to support the organism. Emphasis is on the function of the human body including anatomy, nutrition and the nervous, circulatory and reproductive systems.  
3/45/00

## PROGRAM CHAIRS

**Michael Schraeder** has taught at KD Conservatory since 2004. He earned his M.F.A. in Acting from Wayne State University, his B.S. in Secondary Education from Baylor University, and is currently completing his dissertation for his Ph.D. in Visual and Performing Arts with an emphasis in Performance Studies from the University of Texas at Dallas. Michael has presented his Anthropological, Theatre, and Film research, and clinics at several national academic conferences and symposiums. In 2004 he co-founded the acclaimed Second Thought Theatre, serving as Co-Artistic Director, Public Relations Coordinator, and Advisory Board Member during the company's first three years. Michael has performed in over seventy professional theatre productions in venues across the country, including New York City, Detroit, Nashville, Atlanta, and Dallas. In addition to his work on the stage, he is represented by Kim Dawson Talent and has made appearances on national television series including *Friday Night Lights*, *Inspector Mom*, *Sex and the City*, and *Guiding Light*, along with award-winning independent films and several national and regional commercials. As a playwright, his play *The Bookman* was produced in New York City at the historic Under St. Marks Theatre in 2017 and his play *The Chicken Coop Stratagem* was featured at the 7 Plays in 7 Days Festival at the Addison Theatre Centre in 2018. Additionally, he has taught Theatre and Film at The University of North Texas and Baylor University and has been a certified, one-act play adjudicator with the Texas Theatre Adjudicators and Officials (TTAO) since 2006, having judged UIL One-Act Play Competitions at the Zone, District, Bi-District, and Area levels.

**Michael Serrecchia** was an original company member of the Broadway hit *A Chorus Line* and performed in the Broadway companies of *The Selling of the President*, *Heaven!*, *Seesaw*, and *Sing Happy*. Off-Broadway credits include *Lady Audley's Secret* and *Out of this World*. Mr. Serrecchia has appeared on *The Merv Griffin Show*, *The Mike Douglas Show*, *The Dinah Shore Show*, and *The Tonight Show with Johnny Carson*. Mr. Serrecchia also was a member of the cast of *Chita Plus Two*, an award winning concert show starring Broadway legend Chita Rivera. He continues to direct and produce theatre across the DFW Metroplex.

**Robert "Bob" Castaldo** has worked on hundreds of films, television shows, commercials, music videos, and corporate/industrial/training videos in a film and video career that spans four decades. Along the way, he has explored every aspect of bringing a script-to-screen, from writing, producing, and directing, to cinematography, location sound recording, and set decoration, to picture, sound, and music editing. His quest to understand the production process from the perspective of each crew position has allowed him to contribute a unique continuity to every production he is involved with. And nowhere has this insight been put to better use than in his two signature specialties: fictional narrative filmmaking, and education.

In 1983, Bob enrolled in the film production program at The University of Texas at Arlington to study under celebrated filmmaker and educator Andy Anderson. While in his first semester there, Bob became the editorial supervisor for the student-produced feature film, *Interface*. Over the next two years, Bob worked on fifteen short films, and three feature films, gaining a wealth of experience.

In 1985, Bob teamed up with mentor Andy Anderson on the low-budget independent film, *Positive I.D.*, working as the UPM and co-editor. Upon completion, he served as associate producer while this very popular film screened at many of the world's most important film festivals, including the Sundance Film Festival. Ultimately, Bob oversaw the delivery of the film to Universal Pictures for a 1987 theatrical release.

In June of 1988, while developing Anderson's next project, *Look It Up*, Bob joined Andy at the Sundance Institutes *Director's Lab* to workshop the script. Later that summer, he was invited to the prestigious *Producer's Showcase* to receive advice and mentorship from some of Hollywood's top executives on behalf of the film.

Through the 90s, Bob became a post-production specialist, working as a picture editor, sound editor, and Foley artist, and motion graphics designer—often doubling up positions to see a project through. Over a twenty year span, he worked on *Fall Down Dead*, *Garrison*, *Living And Dying*, *Hallow's End*, *She Gets What She Wants* (aka *Slap Her, She's French*), *American Nightmare*, *Night Vision*, *Takedown*, and *Winning Colors* — just a few of his thirty-plus narrative film credits. During this same period, he cut the documentaries *Ned Rorem: Word And Music*, *The Stages Of Edward Albee* and *Our New Family*, among others.

In 1995, he directed and edited his first feature, *Takedown*. In 1998, he produced and edited Anderson's film, *Detention* (later to be retitled *Learning Curve*). In 2008, he wrote and directed the short film, "The Last Turn," which was selected to screen as part of the highly respected *Texas Filmmakers Showcase*. In 1996, Bob began teaching part-time at his alma mater, The University of Texas at Arlington. There he developed a successful "Introduction to Film and Video" course that established the foundational groundwork for hundreds of successful young filmmakers.

In 2002, he joined the faculty full-time and over the next four years, taught a variety of classes from narrative film production, to commercial film and video, to video art. In 2009, the Motion Picture Production Chair of KD Conservatory, Dennis Bishop, asked Bob to join the faculty at KD Conservatory. Bishop was developing a new degree-program for KD Conservatory and Bob jumped at the opportunity to contribute to its evolution.

Throughout his career, Bob has remained active in the filmmaking community, frequently participating in panel discussions, seminars, workshops, and conferences, and he has been featured in print, digital media and television. He is a past member of the University Film And Video Association and the Motion Picture Editors Guild, IATSE Local 700. Bob was one of the original members of the Dallas After Effects Users Group and is one of the founding members of the Dallas DaVinci Resolve User Group, where he makes regular presentations on technique.

Bob continues to probe the nuances of storytelling through sight and sound while exploring more innovative methods to educate and inspire the next generation of filmmakers.

## KD CONSERVATORY FACULTY

Faculty are selected by KD Conservatory on the basis of their professional experience and educational achievement in order to ensure the highest standards of professionalism. KD Conservatory seeks instructors from those sectors of the entertainment industry which closely relate to the subject area being taught. Many of our faculty members have completed a post-graduate degree and have several years of experience as actors, directors, writers, producers, and theatre and film scholars. Primary consideration in the selection of faculty members is their commitment to student success and the assurance of valuable learning experiences.

**Tom Aberg** has been a successful and prolific editor in the Dallas/Fort Worth market for over 25 years. He began honing his craft in New York City where he moved after graduating from SMU Film School. After five years in New York, he moved back to Dallas and opened up the postproduction studio, Tom's Easyway. For 23 years the company worked primarily for advertising agencies but he always found time to work on a variety of projects including documentaries, music videos, and entertainment projects. In 1993 he invested in and edited the original 14-minute short film *Bottle Rocket* for Wes Anderson and Owen Wilson. Recipient of numerous industry awards from the likes of Cannes, The One Show, The Clio's and Communication Arts, he continues to distinguish himself as a colorful storyteller.

**Ashlee Elizabeth Bashore** has performed in over 40 regional theaters from the Philadelphia Tri-State area, Michigan, and across the Dallas-Fort Worth professional theater market. Additionally, she has appeared in many independent films. Before moving to Dallas to work on her MFA in Acting at Southern Methodist University, she founded 23 Piece Productions, a production company focusing on bringing all mediums of art together to explore the human spirit. During her time working with 23PP, she directed and produced two shows as part of the Philadelphia Fringe Festival. She is an adjunct faculty member at KD Conservatory and at Mountain View College, teaching voice, speech and phonetics, acting for stage and camera, and theater studies. Other works include choreography for musicals and directing for colleges and puppetry work. In her spare time she is typically found teaching Hip-Hop and Shakespeare to America's Youth.

**Michael D'Andre Childs** is an accomplished Director, Music Director, Composer, Playwright, Choreographer, and Actor. Originally from San Antonio, Michael made his Dallas debut in 2015 and has excelled since, having numerous opportunities to display his talents. Most recently, his Live Entertainment Company, Artists Unplugged, headlined and hosted *Last Night in Black History*. Some of his other credits include: *Last Night in Black History* (Director/Choreographer), *Sweatbox Refugee* (Dance

**Michael Corolla** (aka NIKO) is a graduate of Lon Morris Jr. College in Jacksonville, Texas and Centenary College in Shreveport, Louisiana as well as five years of post-graduate study at H.B. Studios in NYC. Following graduation from Centenary he was employed full time by C. E. Byrd High School as Artist in Residence, teaching all levels of Drama and Speech for two years. He served as Artistic Director for the Mississauga Players in Ontario Canada, directing two six-show seasons. A member of Actors' Equity, he lives in Dallas, Texas and continues to work as an actor and director while teaching at KD Conservatory.

**John S. Davies** holds a Bachelor of Arts Degree in Theater from San Jose State University and a Master of Fine Arts Degree in Theater from Trinity University in San Antonio (Dallas Theater Center). He is a proud member of Actors' Equity Association and SAG-AFTRA. He has served on the National Boards of Directors of these unions and as President of the Dallas/Fort Worth SAG-AFTRA Local Branch. His performance credits include more than 60 professional theater productions and more than thirty appearances in films and television. He was recognized by the Dallas/Ft Worth Theater Critics Forum for his performance as Willy Brandt in Michael Frayn's *Democracy* at Theatre Three in 2008.

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***"Who ever said that there was an age limit on  
enrolling in an acting school?  
There is an actor in everyone, all you have to do is get  
the training, and believe me, it's worth it."***

**Jerel Wilhort**

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Concert Choreographer), *Legally Blonde Jr.* (Music Director), *First Date* (Assistant Director and Music Director), *TILL* (Director/ Musical Director), *As We Lie Still* (Choreographer), *A Good Man* (Director/Musical Director), *RENT* (Tom Collins/Assistant Musical Director), *EDGES* (Assistant Director) and countless others.

**Robert J. Castaldo** is a Producer, Director, Screenwriter, Editor, and in his 30 year career in film and video, Castaldo has worked on hundreds of feature films, documentaries, television shows, commercials, music videos, and corporate/industrial/training programs. His involvement has spanned every aspect of bringing script to screen from writing, directing, and producing, through all aspects of post-production. He has participated in numerous panel discussions, seminars, and workshops including the Sundance Institute Producer's Project. He is a former member of the Motion Picture Editors' Guild and Senior Lecturer at the University of Texas at Arlington.

**Bob Coonrod** is an actor and director who received his B.F.A. in Theatre from the University of North Texas. He has participated as a director and/or actor in the Dallas area for over twenty-five years. His television and film work includes the series *Walker Texas Ranger* and *America's Most Wanted*; the "Movies of the Week" *Right to Kill* and *When Dreams Come True*. He has appeared in numerous feature films, including *It Takes Two*, *Winner Takes All*, and *Where the Heart Is*. He has performed on stage at the Deep Ellum Theatre Garage, On The Edge Theatre, Dallas Actors Theatre, and the Plaza Cabaret. His numerous commercial and industrial clients include Grandy's Restaurants, Frito-Lay, J.C. Penny, AT&T, Motorola, and Texas Instruments. Bob is a charter member of the Southwest's premiere comedy/improv troupe *Lone Star Comedy*.

**Olivia Emile** has been a private lessons teacher for voice and piano since 2003. Currently, she is co-owner of Bellhouse Studio, a music lessons and productions studio. Olivia was Director of Music Theatre at The Music Academy of Denton (2011-2012) and has worked as an actor and/or vocal coach in DFW theaters including Stage West, Casa Mañana, Theatre Three, Theatre Britain, and Nouveau 47. Additionally, she has performed at the New York International Fringe Festival in New York. Olivia co-created and performed in Devised Theatre via Sundown Collaborative Theatre (Denton) and Blankline Collective (Chicago). She has eight years of experience owning and operating an independent coffee house with art gallery, live performance spaces, and private event accommodations.

**John Dolan** received his B.F.A. with High Honors in Theatre Studies from the University of Wisconsin-Milwaukee and his M.A. and Ph.D. in Humanities from the University of Texas-Dallas. He has participated as a director, dramaturge, and performer in over thirty-five productions, collaborating and/or studying with such noted theatre practitioners as Robert W. Corrigan, Richard Scheehner, Aaron Frankel, Israel Horowitz, Alexa Visarion, and Ljubisa Georgievski. A scholar with many interests, he has written articles on a broad range of topics in the area of theatre, dance, and somatic practices. He once chaired a panel discussion on Maria Fomes' dramas at the Association for Theatre in Higher Education Conference in which Ms. Fomes acted as respondent to the presentations. Dolan is also a member of USA Track & Field and has competed in Masters and Senior Olympics events around the country since 2005.

**Linda Duran** has been an Instructor of Social Psychology at KD Conservatory since the summer of 2012. Previously, she taught Psychology at Midland Junior College in Midland Texas. Linda worked in the public schools system for 35 years as a teacher and Guidance Counselor where she specialized in Grief and Trauma issues. Linda is also a Certified Consultant and Trainer for the National Institute for Trauma and Loss in Children (TLC). She conducts trainings throughout the United States for school districts and other organizations that deal with traumatized children. Recent trainings have been at: Goose Creek ISD in Baytown, Texas; Collinsville Community Unit 10 Unified School District in Collinsville, Illinois; and Children Home, Inc. in Winston-Salem, North Carolina. In 2012, Linda was honored as one of only two "Specialist of the Year" award recipients from TLC. There are over 6000 TLC Specialists throughout the world. Linda graduated from the University of Texas at Austin with a B.A. with Honors in English and German. She was honored with the Phi Beta Kappa key as well. Her Masters in Counseling was from the University of Texas at the Permian Basin where she was on the Dean's List each semester. Linda also serves on the Rockwall Independent School Board of Trustees where she has been elected as Vice-President two years straight. Additionally, Linda is a Guest Columnist for Dallas Morning News, Viewpoints Section.

## Success Story



### DAVID MICHIE

*"Those Who Can't" for Tru TV, "Mockingbird," "City of Gardens" – Colonel Ramos, "Battlefied America"*

*- Glen Downing, TV Series: Austin & Ally - Emillio, "Dark Blue"- MAN, "24," "Weeds," "Jericho," "Shark," "Hannah Montana," "The Tommyknockerz," "Let Lorenzo." David has been working in the business as a Voice Actor, Director, Producer and Writer. He lent his voice talent in video games such as "Indiana Jones and the Staff of Kings," "Superman Returns" and in videos: "Garfield's Pet Force" and "Garfield Gets Real." He was the voice of Hector in "Crossroads: A Story of Forgiveness" – (TV Movie).*



**Bert Guthrie** received a BFA in Film Production from Southern Methodist University. As a Director of Photography, Director, Producer for more than 37 years, Guthrie has been a part of motion picture production including feature films, television, documentary, commercial, and web-based media ranging from productions such as the short film *Bottle Rocket* (which launched the Wilson brothers to fame) to the much-acclaimed PBS television series *Wishbone*. His focus began with cinematography and expanded to directing and producing as media moved progressively onto the web. His work has been distributed theatrically as well as on HBO, PBS, BBC, and Showtime. Guthrie's teaching experience includes University of Texas at Arlington where, as an adjunct Professor, he led an advanced class in Cinematography.

**Carolyn Hodge** received her B.A. in Journalism and English from Stephen F. Austin State University, and her Masters of Science in English Education from Florida State. As a Writer, Producer, Director, Hodge has worked at many levels of production on a variety of film projects, including music videos, shorts, features, and industrials. She has written/directed/produced three shorts; *Murder by Mistake*, *Emma's Wish*, and *The Adventures of Little Miss Mischief*. The short film she produced, *NEAL*, was an official selection in 2011 of the prestigious South by Southwest (SXSW) and the Dallas International Film Festivals. She is a native Texan, but spent 18 years in the United States Air Force, traveling the globe in service to her country, retiring with honors as a Major. Hodge is currently the President of the Dallas Screenwriters Association and is a member of Women in Film-Dallas, the Dallas Film Society, the Dallas Table, and Texas Motion Picture Alliance. Hodge has several years of teaching experience, first at the University of Maryland extension campus at RAF Bentwaters in England and then at Tarrant County College.

**Megan Kelly-Bates** received a Bachelor of Music Degree from Oklahoma City University. It was at OCU where she had the opportunity to sing for Kristin Chenoweth, Stephen Schwartz, Kander & Ebb, and John McDaniel from the Rosie O'Donnell Show. Upon graduating with honors, Megan moved to New York City where she did many stage readings and concerts, including landing the role of Ishmael in Cameron Mackintosh's *Moby Dick the Musical*, and she can be heard on the cast recording. She can now be seen on many stages in the DFW area such as WaterTower Theatre, Theatre Three, Casa Manana, and Contemporary Theatre of Dallas. Megan has received awards for choreography and acting and was named Best Belter in the 2008 Dallas Observer's Best Of Issue.

**Linda Leonard** received her B.F.A. in Acting from Butler University. Her teaching credits include adjunct positions at universities around the country, including Texas Christian University, University of North Dakota, University of California Santa Barbara, University of Illinois, and Indiana University (IUPUI). She was Education Director for WaterTower Theatre for two years in North Dallas. In recent years she taught workshops and master classes in Musical Theatre, Movement and Voice for Texas Woman's University, Marion College, and the Strasbourg Institute in New York City. She has appeared on stage as Grizabella in *Cats* for the National and European companies and as Ellie in Hal Prince's revival of *Showboat*.

**Clarke Lindsley** began his 35-year career in film and television as a Stuntman in Los Angeles. After 8 years, he propelled himself through the ranks to producing (3.5 years for Bill Cosby) and directing episodic television and feature films. His expertise encompasses both sides of the lens, acting in over 100 national commercials, 50 television shows, and 15 feature films. His spare time in Los Angeles was devoted to training Actors and Directors at the Film Industry Workshops (FIW). Acting alumni included Sally Field, Debra Winger, Sam Elliott, Josh Brolin, James Brolin, Susan Dey, and Bonnie Franklin. Directing alumni included Ron Howard, John Heath (Producer/Director *Chicago Hope*), Penny Adams (Producer, *E.R.*), and Jim Hallowes (award-winning commercial Producer/Director). The Southern California Motion Picture Council presented Lindsley their Bronze Halo Award for his tireless mentoring of first time film and television directors.



**Carolyn Reis McCormick** has been acting professionally since 1984. After receiving her B.A. in Philosophy from the University of Texas, she moved to Dallas to pursue theatre training at the Dallas Theatre Center. A member of the Texas Commission on the Arts, Carolyn has been involved with many projects such as the Imagination Celebration at the Kennedy Center and has performed lead roles in regional and stock theatre from Texas to Virginia. She has represented many clients in television and radio broadcasts including Air Canada, Black Eyed Pea, Lincoln Mercury, Chuck E Cheese, and Toys R Us, to name only a few. She currently performs a series of one woman shows based on historical characters in elementary schools throughout the Dallas area, and was a member of the improv group, *Lone Star Comedy*. Carolyn is currently working on a documentary about legendary Texas theatre director and educator Paul Baker.

**Paula Morelan** holds a B.F.A. from Texas Christian University and studied dance with Nathalia Krassovska, Victor Moreno, and Fernando Schaffenburg. She has received numerous awards for her choreography in the DFW metroplex and has completed two original works with Mr. Akin Babatunde, *Reveal* and *Song Un-Told*. Choreography credits include Kincaid Regional Theatre, Uptown Players, Flower Mound Performing Arts Theatre, Shakespeare Festival of Dallas, Theatre Three, Dallas Repertory Theatre, Lyric Stage, Dallas Children's Theatre, and Plano Repertory Theatre.

**Mark Mullino** brings over 30 years experience as a professional actor, director, musical director, pianist and teacher. A graduate of Hardin-Simmons University in Abilene, Texas, Mark has performed and directed throughout the metroplex and the U.S. He has been honored multiple times in Dallas with nominations and Leon Rabin Awards from the Dallas Theatre League, as well as Column Awards. He has worked extensively at most of the professional DFW area theaters. He has also been seen in the Cabaret circuit in Dallas and New York (Don't Tell Mama Club) with singing partner Amy Stevenson. He is one of the founding co-producers of Dallas Young Artists and is highly sought after for his popular Musical Theatre camps. Mark is also a painter and sells and exhibits his art throughout Texas.

**Amiti Perry**, a native Texan, received her BA in Dance from the University of North Texas and MFA in Choreography from The Ohio State University. She is founder and director of æmp:dance / amiti perry + company. Amiti has produced, choreographed and performed original works consistently over the last 15 years, co-founded DIPdance with collaborator Coco Loupe in 2001; presented and performed works in New York, Texas, Louisiana and Ohio; performed as a guest artist with Rachel Lampert and Dancers (Ithaca, NY, 1999); and performed, taught, assisted and designed, nationally and internationally, with Skip Costa/COREmovement Project-NYC (1999-2003). In 2006-2008, Amiti also performed with Ellen Stokes Shadle/DANCEWORKS and seen performance. In 2010, Amiti was commissioned and presented work for the Women in Motion/Estrogenius Festival. In 2011, she

and her company were invited to be in residence at CAVE Studios in Williamsburg. Amiti taught contemporary modern dance classes to teens and adults, curated and co-produced the Uptown Performance Series at Bridge for Dance 2006-2010. She was 2009 Dance Coordinator for 60x60 Dance in NYC and touring components. Amiti was honored as the Department of Dance and Theatre's Alumni of the Year (2002) and has made multiple appearances as a teaching and performing artist at University of North Texas from 2002-2012. Beyond concert dance, Amiti has choreographed for musical theatre in New York for an original musical of *We're All Dead*, under the direction of James Evans and *Baal* under the direction of Charmian Creagle; and in Texas for regional theatre companies; and for high school productions in Columbus, Ohio. Commercially, Amiti choreographed and performed for an internet and television advertising campaign for Kimberly Clark products which was highlighted on "The View" (2006).

**David Pinkston** earned a BFA in Studio Arts; concentration in Cinematography and Photography from the University of Texas at Arlington. As a Cinematographer, Gaffer, Editor since 1980, Pinkston's film work includes features, industrials, commercials and PSAs. He

has worked in all film formats from 8mm to IMAX, and video from analog tape to digital cinema files. Film clients and companies include Highland Myst Entertainment, Fort Worth Museum of Science and History, City of Fort Worth, Baptist Radio and Television Commission, BLACKleaderFILMS and Poorchild Films. As a videographer, he has shot for clients such as Miss Texas, Texas Christian University, and the Baptist Radio and Television Commission. Pinkston is also an Adjunct Professor of Cinematography at the University of Texas at Arlington.



**Harper Robinson** earned a BA in Sociology, with a minor in American Studies at the University of Texas-Austin, and an MBA in Business Administration, with a minor in Entrepreneurial Studies at Texas A&M University. As a Producer, Robinson's start in the Film/TV industry was on network reality TV shows such as *American Idol*, *The Biggest Loser*, and *So You Think You Can Dance*. Working closely with the CEO of Stevens Entertainment Group Inc., he contributed significantly to the completion of many of their successfully distributed films shot in the Dallas/Fort Worth area; he also played an integral role in the development of several of their Film/TV projects. Robinson has produced a number of short films that have played at notable festivals. Most recently, he Executive Produced the documentary, *Beyond Pollution*, narrated by Dean Cain, a compelling in-depth look at the 2010 Gulf oil spill.

**Andre Rotkiewicz**, a native of Poland, received rich European training, ranging from drama to mime, and dance to mask work. With his great knowledge of the work of such masters as Decroux, Marcel Marceau, and Grotowski, he became a leading actor in Szczecin Mime Theatre. He has appeared in numerous performances on Polish and Norwegian television, and participated in many international theatre festivals. Over the years, Andre has toured in England, Germany, Poland, Italy, Belgium, Denmark, and Sweden, where he performed, directed, and taught. Prior to joining the faculty at KD Conservatory, Andre taught at the University of Texas and at several Dallas area colleges.

**Sarah Rutan** is classically trained and a member of the Actors' Equity Association. Sarah began teaching at KD after seven seasons as a member of the acting company at the Oregon Shakespeare Festival in Ashland, OR. Her regional theatre creates include productions with Amphibian Stage Productions, Trinity Shakespeare Festival, Dallas Theater Center, Milwaukee Repertory Theatre, Shakespeare in the Park-Bend, OR, Idaho Repertory Theatre, and Meadows Showcase at SMU. She holds an MFA in Acting from Southern Methodist University.

**Mike Schraeder** earned his Bachelor of Science degree in Secondary Education from Baylor University and his M.F.A. degree in Acting from Wayne State University. Mike has taught theatre history, voice, and performance at Baylor University, Brookhaven College, Tarrant County College and Trinity Valley College. He has acted in over 70 productions, including venues in New York City, Detroit, Atlanta, Nashville and Dallas. Mike has directed professionally in New York City and Dallas. In 2004, he co-founded Second Thought Theatre in Dallas, where he served as public relations coordinator and on the advisory board.

**Deborah Stone** works in both the film and television industry as a writer, producer and director. Over the years, she has produced numerous commercials, several music videos, directed a national children's series, was special project writer for the Smithsonian Institute;

writer, director and producer of the national series, *Backyard Boomers*. In 2011, she produced a feature film, *Life Before Wedding* and produced fourteen shorts. She has been an acting instructor in New York, and at KD Conservatory, Dallas. She is represented as a writer/producer by Jeff Witjas, Sr. Vice President of the Agency for the Performing Arts, LA & NY.

**Mark Walters** has become a fixture in the Texas film and television industry over the past three decades since his first supporting role in *Dallas* twenty seven years ago, to his recent starring role in *Carried Away*, a critically acclaimed independent feature released in 2011. In his acting career he has appeared in over 20 feature films, 25-plus network television programs, more than 50 plays, and many commercials. He is an MFA graduate of SMU's prestigious Professional Actor Training Program. He has taught acting, directing, and tech theatre at Tulsa Community College where he was the Coordinator of Theater, in the Dallas County Community College District and for several years at Richardson High School. He was also the director and producer of 4 OUT OF 5 DOCTORS comedy/improv troupe in Dallas for 25 years. Mark is an ETCP certified rigger, a scenic carpenter, a shade tree mechanic, and a pretty darn good cook, which means he can act in your film, hang your production rigging, build your sets, keep your picture cars moving, and feed the cast.

**Resa Willis** has been an educator for 18 years, with specialized training and experience in math and the sciences, with a Master's in Biology from Western Governor's University and is working toward a PhD in Organizational Leadership at Grand Canyon University. She is no stranger to the arts, though. She has appeared in multiple commercials, local films, and has taken classes at KD before becoming an instructor. She also owns a successful art business and specializes in social media messaging and marketing for political activists and businesses, traveling around the country to speak at political conventions on successful social media management.



# GOVERNINGBOARD

**Deborah Stone (Chairman)** works in both the film and television industry as a writer, producer and director. Over the years, she has produced numerous commercials, several music videos, directed a national children's series, was special project writer for the Smithsonian Institute; writer, director and producer of the national series, *Backyard Boomers*. In 2011, she produced a feature film, *Life Before Wedding* and produced fourteen shorts. She has been an acting instructor in New York, and at KD Conservatory, Dallas. She is represented as a writer/producer by Jeff Witjas, Sr. Vice President of the Agency for the Performing Arts, LA & NY.

**Jerry Valdez, (Vice Chairman)** a registered lobbyist, is a specialist in understanding how government works. He has served in various public positions and successfully advocated for regulatory change at the local, state and federal level. He has hands-on experience in successful public/private partnerships, legislative solutions and support, business development and target issue advocacy. With statewide contacts outside of Austin, Valdez often coordinates efforts for clients at City Halls, County Commissioner Courthouses and with regional governmental entities to successfully advocate approval and community support for a variety of projects. A strong advocate for his clients, Valdez coordinated the passage of landmark legislation in such diverse topics as Natural Resources, Real Estate Land Use, Public Finance and Consumer Matters, Career Schools and Colleges Higher Education Sector, and Residential Building Standards and Practices, Energy (both Nuclear and Fossil Fuel) and the Wholesale Electric Market. During recent legislative sessions, Valdez led the effort to amend the states' Education Code that had been left unchanged since 1972. Valdez has been a part of the legislative process for more than a decade, beginning with the 1995 legislative session on behalf of legislative issues important to Denton County and North Central Texas. Politically, Valdez has been involved in the fundraising and grassroots campaigning efforts of countless elected and appointed officials, congressional and legislative officeholders. Valdez is often asked by many elected officials to serve on political advisory and campaign fundraising committees.

**Kathy Tyner (Member)** is the President of KD Conservatory College of Film and Dramatic Arts. Prior to founding KD Studio, Inc., Ms. Tyner served as General Manager of the Kim Dawson Agency, the largest talent and modeling agency in the Southwest. During her fifteen years with the Agency, Ms. Tyner also served as a producer and booking agent and was responsible for the formation of the Broadcast Talent Division of the agency. When it became apparent that many actors were in need of a workshop space to further enhance their skills, Ms. Tyner joined with Ms. Dawson to create KD Studio, Inc. Their desire was to create a training facility that would provide quality acting instruction for beginning and advanced actors. Ms. Tyner has served on the Commission for Accreditation with the National Association of Schools of Theatre, is a past member of the Curriculum Committee for the Texas Educational Theatre Association, and a past member of the board of the Career Colleges & Schools of Texas. She is also a past board member of the advisory board of Women in Film/ Dallas, the Irving Film Commission, and Executive Women International. Her commitment to the arts is demonstrated by her ongoing efforts to create opportunities for actors and artists to work professionally. It is Ms. Tyner's dedication to the performing arts and her sensitivity to the needs of the individual artist that has placed KD Conservatory at the forefront of arts education.

**Eric Juhlin (Member)** earned a Bachelor of Science in Psychobiology from the University of California at Los Angeles (UCLA) in 1988 and a Masters of Business Administration from Southern Methodist University (SMU) in 1993. His career in proprietary education began in 1989 as an admissions representative for The Court Reporting Institute of Dallas (CRID). In 1997, Mr. Juhlin became the President/CEO and a shareholder in CRID having developed the college into the largest court reporting school in the U.S. with a population of approximately 1,200 students. Prior to becoming CEO, Mr. Juhlin held the following positions at the Institute; Director of High School Admissions, Assistant Director of Financial Aid, Assistant Director of Finance, Chief Financial Officer, and Vice-President. In addition to total control over P&L and balance sheet items, Mr. Juhlin was responsible for day-to-day operations, strategic planning, personnel, government relations, regulatory compliance and capital budgeting for the institution. In 2005, Mr. Juhlin coordinated and negotiated the sale of CRID to Vatterott Education Centers Inc., a wholly owned subsidiary of Wellspring Capital Management. Upon conclusion of the sale, Mr. Juhlin became the Texas Regional Director for Vatterott Education Centers, Inc. with responsibility for 3 career colleges in Texas. In 2006, Mr. Juhlin left Vatterott Education Centers, Inc. to form EJFT Investments, LLC a private investment firm whose primary focus was investments in for-profit colleges and schools. In October 2008, EJFT Investments LLC acquired the stock of Central Texas Commercial College, Inc. a college located in Dallas, Texas. Following significant growth, EJFT Investments sold Central Texas Commercial College in April, 2010. In May 2010, Mr. Juhlin accepted the CEO position with CollegeAmerica Services, Inc., which manages and operates a group of onground and online colleges in the western U.S. under the following brands; Steven-Henager, CollegeAmerica, Independence University, and California College San Diego.

**Dennis Bishop (Member)** has overseen numerous commercially successful and award winning feature and television productions including: Horton Foote's Academy Award-Winning, *The Trip to Bountiful*, Disney's perennial favorite, *The Big Green*, and Universal Pictures' blockbuster, *The Fast and the Furious*. As VP of Production for HBO Pictures, he oversaw 27 movies that won 51 major awards including *And the Band Played On* and *Barbarians at the Gate*. He produced the critically acclaimed pilots, *Dexter* for Showtime and *Cane* for CBS. He commenced his feature work in Texas as a Location/Unit Manager on films such as *Local Hero*. He was a resource advisor for the Sundance Institute's Summer Workshop and has moderated, participated in and created film festival panels and workshops for numerous festivals. He served five successful years as director and Senior Advisor to the Lone Star International Film Festival & Lone Star Film Society in Fort Worth, Texas. As an educator, he served as an adjunct professor at the widely acclaimed USC School of Cinematic Arts, guest lectured at universities, trade schools and high schools, and mentored for numerous film organizations and guilds including the Producers Guild and Directors Guild programs. He is an active member of the Producers Guild of America, Directors Guild of America, Academy of Television Arts & Sciences and a board member of the Dallas Producers Association.



## ADVISORY BOARD

The Advisory Board plays a vital role in upholding the high standards of education at the Conservatory throughout the many changes that periodically sway the entertainment industry. Their professional credentials and active involvement in KD Conservatory is essential in assuring that students receive training that is commensurate with current demands of the entertainment profession.

**Lucie Arnaz**, having had one walk-on part in her parents' television series *I Love Lucy* and on Lucille Ball's second TV series *The Lucy Show*, made her first acting appearance in a continuing role in the series *Here's Lucy* from 1968 to 1974. She played Kim Carter, the daughter of the eponymous Lucy — who was played by Arnaz's real-life mother, Lucille Ball. Arnaz also briefly had a series of her own, *The Lucie Arnaz Show*, in 1985. She has also had a lengthy career in musical theatre. In the summer of 1978, she played the title role in "Annie Get Your Gun" at the Jones Beach Theatre on Long Island, NY. This was the first production at Jones Beach Theatre after the death of longtime producer Guy Lombardo. She made her Broadway debut in 1979 in the musical *They're Playing Our Song*. Arnaz won the Theatre World Award and the Los Angeles Drama Critics Circle Award for Best Actress in a Musical for her portrayal of Sonia Walsk in the show. In 1986, she won the Sarah Siddons Award for her tour with Tommy Tune in the international company of the musical *My One and Only*. She has numerous other theater and musical credits both in the United States and abroad, including roles in *Seesaw*, *Annie Get Your Gun*, *Whose Life Is It Anyway?*, *The Guardsman*, *The Wizard of Oz in Concert: Dreams Come True*, *Sonia Flew*, *The Witches of Eastwick*, *Vanities*, Neil Simon's *Lost in Yonkers*, *Dirty Rotten Scoundrels*, and Terence McNally's *Master Class*. Arnaz has also made some feature film appearances, the most prominent of which was 1980's *The Jazz Singer*, in which she co-starred with singer Neil Diamond and renowned actor Laurence Olivier. She earned a Best Supporting Actress Golden Globe nomination for her work in the film. She won an Emmy Award in 1993 for her documentary *Lucy and Desi: A Home Movie*.

**Mark Beasley** is President of MPS Studios Dallas. With over 30 years providing exceptional service to clients worldwide, MPS is a full-service facility offering 65,000 square feet of sound stages, equipment, and support staff. MPS provides standard packages or custom orders for the production of motion pictures, documentaries, industrial films and television commercials. MPS prides itself on not only focusing on providing the friendliest, most comfortable atmosphere and the most functional facility imaginable, they aim to give their clients the best rental experience possible. With over 20 specialists and trained technicians on staff to service each job from pre-production to deliverables, MPS has the knowledge and expertise to support their client's projects like no one else.

**Janis Burklund** is Director of the Dallas Film Commission and has been active in the local film and television production market since 1982 and has been promoting the area since 1997 when she first started as project manager with the former DFW Regional Film Commission. With the inception of the Dallas Film Commission in October 2002, she was hired as the project manager, and then named Director in October 2003. In November of 2010 the film commission transitioned to the City of Dallas, Office of Economic Development in order to provide a more synergistic approach to growing the city's targeted Media Industries. Under Burklund's direction the commission has attracted and supported approximately \$1 Billion in economic impact from the film and television related creative media industries. Prior to working for the film commissions, Janis freelanced in the film/television industry for 15 years; much of that time as a Location Manager working on numerous television shows, series, commercials and motion pictures. In addition, she actively supports numerous local film festivals and industry organizations; and is an active member of the Association of Film Commissioners International, serving on their certification committee and assisting with further development of their professional education courses.

## Success Story



### JULIO CEDILLO

Featured in  
"Narcos: Mexico" as  
Comandante Calderoni  
(Netflix), "Queen of

the South" as Manuel (USA Network),  
"NCIS: New Orleans" (CBS), "Sicario," "The  
Bridge" (FX), "The Walking Dead" (AMC).  
Co-starred as the title role opposite  
Tommy Lee Jones in "The Three Burials of  
Melquiades Estrada"—award-winning  
movie at the Cannes Film Festival. Co-  
starred in "Frontera" with Ed Harris  
and Eva Longoria. Co-starred opposite  
Daniel Craig and Harrison Ford in the  
blockbuster hit "Cowboys and Aliens."  
Cedillo can also be seen in the film  
"Bordertown" with Antonio Banderas  
and Jennifer Lopez, Billy Bob Thornton's  
"All the Pretty Horses," Wes Anderson's  
"Bottle Rocket," along with several other  
notable films.



**Michael Cain**, a native of Dallas, graduated from the American Film Institute with a Masters in Fine Arts – Producing. He has produced and executive produced over 20 feature length films for cable television, working with directors such as David Dobkin (*Wedding Crashers*) and Christopher Taylor (*The District*) and Cinematographer Wally Pfister (Academy Award Nominee for *Batman Begins* and *The Prestige*). As President of Deep Ellum Pictures, Cain produced and directed the documentary *TV Junkie* winning the Special Jury Prize, 2006 Sundance Film Festival, and the Governor's Award from the Academy of Television



Arts and Science (The Emmy® Awards). Following that success, he launched the educational program *TV Junkie: Faces of Addiction* which won an AVA Award and has been nominated for a Prism Award. He is the Co-Founder and former President, CEO and Artistic Director of the DALLAS Film Society and the DALLAS International Film Festival, one of the nation's 20 largest international film festivals. He is a principal in the Trinity Diversified Film Fund Advisors.

## Success Story



### KINNA McINROE

*Kinna has appeared in "Hawaii Five-O" (CBS), "Supergirl"*

*(CW), "Criminal Minds, C.S.I. Crime Scene Investigation"(CBS), "American Dreams"(NBC), "The Bernie Mac Show"(Fox), "Strong Medicine"(Lifetime), and "Drop Dead Diva" (Lifetime). Co-starred in "Where the Heart Is" starring Natalie Portman and Ashley Judd. Also appeared in "Office Space" and "Lightening" among many other films and television series.*



**Blake Calhoun** is an award-winning Filmmaker who has successfully directed both feature films and web originals including the Streamy and Webby-winning hit series *Pink*, also *Continuum*, *88 Hits*, and the TheWB.com's *Exposed*. *Pink* has been viewed nearly 10 million times since it premiered in late 2007. Calhoun is also an extremely versatile Director, rarely working within the same genre. He has directed dark comedy, action, mystery, sci-fi, drama and even physical comedy. As well as directing, Calhoun often writes, produces and edits his projects through his production company Loud Pictures. It was formed in 1997 to produce high quality film and television content at a fraction of the cost of the typical Hollywood productions. Loud Pictures has multiple projects in development including a Warner Brothers TV pilot and several feature film scripts.

**Julio Cedillo** graduated from KD Conservatory, earning an Associates in Applied Arts Degree in Acting Performance. Julio co-starred opposite Tommy Lee Jones in *The Three Burials of Melquiades Estrada*, an award winning movie at the Cannes Film Festival. He co-starred opposite Jennifer Lopez and Antonio Banderas in Gregory Nava's film *Bordertown*. Starred as Oscar Perez in *Killing Down*. His other feature film credits include *On The Borderline* opposite R. Lee Ermey, Billy Bob Thornton's *All The Pretty Horses*, Alan Parker's *The Life of David Gale*, Reginald Hudlin's *Serving Sara* with Vincent Pastore, and Luke & Owen Wilson's cult classic *Bottle Rocket*. On the small screen, Cedillo's credits include a regular as Travis Del Rio on the Emmy Award-winning PBS series *Wishbone*, about a literature-loving canine. He has co-starred opposite George C. Scott on ABC's movie of the week *Finding The Way Home*, as Lt. Herrera on TNT's *Two for Texas* with Kris Kristofferson, and CBS's *The Legend of Cadillac Jack* opposite Clint Black.

**Clayton Coblentz**, a media producer for the past 20 years, has extensive experience in feature, television, corporate video, e-commerce, live event, and interactive media projects. Clayton has two television series airing nationally and an independent feature film that was screened on 176 screens in the top 32 U.S. markets. His projects have appeared in front of numerous audiences from NASA dignitaries to hundreds of attendees at the annual Consumer Electronics Show (CES). Clayton has served as a senior/executive level production professional for companies as Head of Production and Vice President of Production. He has won numerous awards for his work including two Silver and three Bronze Telly Awards, two Communicator Awards, and seven domestic and two international film festival awards.

**Rondi Hillstrom Davis** is an independent Costume Designer with 25 years of experience. Hillstrom Davis is renowned for her work in film, television, and theatre. Her credits include projects for Disney, Warner Bros., Sony Pictures, Miramax, NBC, ABC, CBS, and PBS. Her creative talents include designs for celebrities Gene Hackman, Jean Claude Van Damme, Robert Mitchum, Geraldine Page, Jimmy Smits, Patti LaBelle, Harry Connick Jr., Tyne Daly, and Stephen Dorff. In addition to film and television, Hillstrom Davis is recognized for her costume designs throughout regional theatres and Shakespeare Festivals around the country. Hillstrom Davis graduated with a Master of Fine Arts degree from SMU and later served on the faculty for five years as an Assistant Professor of theatre. She has also taught at The University of Dallas Theatre Department and KD Conservatory College of Film & Dramatic Art. Hillstrom Davis is a member of the Costume Designers Guild local 892, TAFTP, TXMPA and WIF.Dallas, where she served as Program Director. She also serves on the grant review committee for the Dallas Women's Foundation. In addition, Hillstrom Davis is an accomplished Publisher and Co-Author of the award-winning book, "Together: Creating Family Traditions."

**Joe Dishner** has worked in the film industry for over 30 years. His feature film Line Producer and Unit Production Manager credits include: *The Mothman Prophecies*, *A Simple Plan*, *The Texas Chainsaw Massacre*, *The Evening Star*, *Houseguest*, and *The Big Green*. He produced the independent feature film *Ninth Life*, which his long-time friend Ken Harrison wrote and directed. His television credits include: *Starkweather*, *Murder in the Heartland*, *Two for Texas*, *When the Time Comes*, *The Ghost Whisperer*, *The Good Guys*, and the 2012 pilot and TV series, *Dallas*. Dishner was a founding member of the weekly newspaper *The Austin Chronicle*. Dishner serves on the advisory board of the Dallas Film Society and the Lone Star Film Society in Fort Worth. He is a member of the Texas Motion Picture Alliance and the Directors Guild of America.

**Russell K. Dyer** is currently the Manager of the new Dallas City Performance Hall in the AT&T Performing Arts Center. Formerly the Managing Director and Resident Lighting Designer for The Contemporary Theatre of Dallas. Russell has managed hundreds of performing arts productions from the live event management and technology side. He attended the College of Santa Fe in New Mexico where he received a BFA in Theater Technology with specialization in Light Design. Russell has

worked professionally Off-Broadway as a lighting designer, production electrician and assistant technical director. Upon his return to Dallas in 2000, Russell continued his award-winning theatrical freelance design work in the Dallas/Ft. Worth area, New Mexico, Oklahoma, Louisiana and New York City. Russell worked as the Performing Arts Coordinator / Technical Director at The Bath House Cultural Center and assumed the role of Managing Director of the Festival of Independent Theatres for seasons 8-10. Mr. Dyer has worked as a theatrical facilities equipment and design consultant, and is celebrated as "one of Dallas' best theatrical lighting designers" (D Magazine).

**Barak Epstein** earned a degree in Radio, Television, and Film from the University of North Texas and afterwards moved into independent film production, distribution and Film/TV technology sales and consulting. As film Producer, Epstein has completed five feature films, which have played at film festivals throughout the world and have international distribution. Recent films include *Blood on the Highway*, which was released internationally in 2009, *Earthling*, which premiered at SXSW 2010 and *Wuss*; SXSW 2011, AFI Fest 2011. Barak also works as a Senior Production Consultant at Videotex Systems and has several start-up ventures in various stages of incubation including Film Out Releasing, an alternative independent film distribution company, and Texas MicroCine, a co-op and resource for small format filmmaking in north Texas. Barak started Aviation Cinemas in 2010 as a cinema exhibition firm that has revitalized the historic Texas Theatre in Oak Cliff as an operating movie theatre and event space and in 2012 the first annual Oak Cliff Film Festival was held. By all accounts it was a big success.

**James Faust** began as the Senior Programmer at the Society's inaugural 2006 AFI DALLAS Film Festival. A graduate of Cinema Studies at SMU following Telecommunication/ Theatre degrees at Texas Tech University, Faust began his film career as a Grip on *Armageddon* and the locally produced television series, *Walker Texas Ranger*. After working his way up to being a commercial Producer, Faust started a local production company for which he won a local Emmy. One of the founding members of the Deep Ellum Film Festival, Faust held the positions of Associate Programmer, Managing Director, and Programming Director during that festival's seven-year run. Instrumental in the formation of AFI DALLAS and the Dallas Film Society, Faust has also served as a Programmer with the Asian Film Festival of Dallas, The Austin Film Festival of Austin and the Texas Black Film Festival of Dallas. He was honored by that festival as Filmmaker of the year in 2009. Faust has served on juries and panels all over the world speaking about film festival management, programming and marketing. He resides on the Board of Directors for Arts Fighting Cancer. Faust loves his family. Loves film. Loves Dallas. Wants you to stay in school.

**Ernest Z. Frausto** began his career with Arthur Anderson & Company, where he served as Senior Manager of North Texas Media and Entertainment Practice. Since leaving Arthur Anderson, he has served as Executive President and CEO of Film Dallas Pictures (responsible for financing, producing, and/or distributing thirteen feature films including Academy Award-winning films, *The Trip to Bountiful* and *Kiss of the Spider Woman*); COO of Los Angeles-based Apogee Productions, which combined creativity and technology to produce special visual effects for scores of major television and motion picture projects, including *Star Wars*; as Corporate CFO of Lyric Corporation, and most recently, as President of The Lyons Groups, producers of the children's television show *Barney*.

**Sylvia Gill** former director of the Kim Dawson Agency's Talent Division, which is the premier talent agency in the Southwest. She is regarded by her peers and associates as an influential leader, who has played a vital role in the growth of the film and broadcast industry in Dallas for the past thirty years. On the national level, Ms. Gill has negotiated on behalf of her clients for film, episode television, and network commercials. As Executive Producer, she pioneered the concept of the agency's master videotape and audio compact disc, which are essential promotional tools for the agency. During the early years of her association with the Kim Dawson Agency, she served as an agent for the fashion and print division.

She also assisted in the production of fashion shows at the International Apparel Mart in Dallas for companies such as Monsanto and Dupont. She has been elected president of the Dallas Communications Council, and served on boards of the Association of Independent Commercial Producers, Association for the Preservation of Talking Pictures, and the Irving Arts Board.

**Scott Hadden** has been a force in the Texas film/video industry for many years. After graduating from UT Austin in 1975, Hadden worked at KERA-TV on *Austin City Limits*, then at 36 NBC-TV, before helping to build Third Coast Video in Austin. Moving to Dallas in 1981, he directed the *Roger Staubach Cowboy Football Show* for Channel 21 Productions. In 1983, along with partner Joe Manganello, he formed Hadden Manganello & Associates and brought "Enterertainment" to corporate communications. In 1990 as VP of Development & Production for Lessonware, Hadden led the team producing the *Study Game*, a series of educational programs blending the motivation of big name athletes (Magic Johnson to Chris Evert), the experience of celebrity academics (Dr. Bob Ballard to George Plimpton), and good common-sense study skills. Hadden's current company Film & Video Direction, formed in 1993, specializes in corporate communications and TV commercials. FVD has produced training and/or marketing videos for companies such as Mary Kay, Texas Instruments and Nortel. Hadden is twice past-President of the Dallas Producers Association and was on the Board of Directors from 1987-2008. He has also served on the board of the DFW Regional Film Commission and the Dallas Communication Council.

**Ken Heckman's** career spans the fields of television, advertising, as well as industrial, dramatic, and documentary films. As an independent producer and director, he has been the recipient of numerous awards, including an Addy and Clio award, as well as an Award for Outstanding Creativity from the U.S. International Film Festival, Cine Golden Eagle from the Washington Council on International Non-theatrical Events, Gold Camera Award from the U.S. Industrial Film Festival, Bronze Award from the International Film & TV Festival, and the Backstage Award for producing and directing the Nation's Best Public Relations Film.

**Rick Jaffa** began his entertainment career with the William Morris Agency in the literary department where he was involved in the packaging of *Mask*, *The River*, *Robo Cop* and *Mrs. Soffel*. Currently an independent writer/producer, Mr. Jaffa produced the feature film *The Hand That Rocks the Cradle*, which was written by his wife Amanda Silver. Together Rick and Amanda co-wrote the Paramount film, *Eye For An Eye*, starring Sally Field, Keifer Sutherland and Ed Harris. Rick and Amanda recently wrote and produced the box office smash hits *Jurassic World* and *The Rise Of The Planet Of The Apes*, starring James Franco, Andy Serkis, Freida Pinto. They are currently working on *Avatar 2* and *Avatar 3*.

**James M. Johnston** is a Filmmaker from Fort Worth, Texas. He was recently awarded a Creative Producing Fellowship by the Sundance Institute. His work as a Producer includes David Lowery's dramatic thriller, *Ain't Them Bodies Saints* starring Rooney Mara and Casey Affleck, as well as the award-winning films *St. Nick* and *Pioneer*, which won Best Narrative Short at SXSW. He also produced Tom Huckabee's 2010 feature *Carried Away* and co-produced Yen Tan's award-winning 2008 film *Ciao*, which was distributed theatrically by Regent Entertainment. In addition to filmmaking, Johnston is a Vegan Chef, and operates two successful restaurants with his wife Amy McNutt. He and Amy are also in the process of opening Fort Worth's first art house cinema, The Citizen Theater.

**Janis Jolcivar** has served as Director of Publicity and Publications for Caldwell College as well as created a successful freelance writing and design business, working on a wide array of projects from script consulting to jazz interviews for industry publications, film festival program guides to scripts. She graduated with honors from SMU with a BFA in playwriting. Currently Jolcivar is a writing consultant to independent film producers, freelance writes print and web material as well as video scripts and sits on the Advisory Boards of Lone Star Film Society and KD Conservatory. She is a published poet and short story writer and two of her plays have been produced.

**Russ Jolly** is owner of 214 Media and a fifth generation Texan. He's a graduate of North Carolina School of the Arts and has enjoyed a 25-year career in creative storytelling. In the past dozen years, Russ has produced, directed, written, shot and edited over 300 corporate marketing and industrial films for companies across the nation such as Cisco, Humana, Charles Schwab, Hotels.com, HSBC, Tenet Healthcare, Infinera and Mission Foods. From '84-'98, his NYC-based theatre career included work on Broadway, off-B'way and in regional theatres around the country as a Director, Writer and performer.

**Tracy Jordan** has gained a wealth of experience working in the entertainment industry for over thirty years in national and regional tours, circus, cruise ships, dinner theater, cabaret, night clubs, commercials, voice-overs and industrial shows from coast to coast. He was featured in *42nd Street* with Tammy Gaines, *Sugar Babies* with Mickey Rooney and Juliet Prowse, in touring companies including *Jesus Christ Superstar* and *Fiddler on the Roof* with Herschel Bernardi, and with Donald O'Connor at the Las Vegas Hilton. Mr. Jordan has appeared in a number of Las Vegas shows including the lead role in the world famous *Folies Bergere*, and emcee for numerous events at major hotels in Las Vegas. Mr. Jordan

holds a B.A. in Human Relations and Business from Amberton University, an Associate's degree from Mountain View College in Dallas and attended Southern

Methodist University and the University of Texas at Austin as an undergraduate in public relations. He has given master classes in dance and theater movement at the University of Texas at Austin, Southern Missouri State University, Southern Methodist University, and has served on the dance faculty of Mountain View College and Richland College in Dallas, Dance Educators of America, and Dance Interim in Michigan. Mr. Jordan is a recipient of the prestigious Dance Council of North Texas Mary Bywaters Cochran Lifetime Achievement Award for his contribution to dance. Mr. Jordan is on the faculty of the Ballet Conservatory in Lewisville, Texas and his students have also appeared in a number of major Broadway and Las Vegas shows and international tours.

**Larry Luckinbill** was born in Fort Smith, Arkansas, the son of Agnes (née Nulph) and Laurence Benedict Luckinbill. He graduated from the University of Arkansas in 1956 and The Catholic University of America in 1958. He starred in the 1976 Broadway play *Poor Murderer*. He portrayed Spock's half-brother Sybok in *Star Trek V: The Final Frontier* (1989). He also appeared in *The Boys in the Band*, reprising the part of Hank, which he originated on stage. Other film appearances include *Such Good Friends*, *Cocktail*, and *The Promise*, and he has been seen in numerous television shows, including *Law & Order*, *Barnaby Jones* and *Murder, She Wrote*. His acting career has also included writing and directing. He has written and performed in several one-man shows including, "*Hemingway*", "*Teddy*", "*An Evening with Clarence Darrow*", as well as, "*Lyndon*", which he didn't write, but has performed numerous times, including a schedule at the LBJ Museum in Austin, Texas, where Lady Bird Johnson was one of those in attendance. He narrated the documentary *Moonwalk One* which has recently been restored and re-released.

**Melina McKinnon** holds a MBA in Finance from SMU and focuses her efforts in film on production and finance. She developed the Filmantrophy Concept which utilizes traditional and philanthropic business practices to produce and exhibit Movies with a Mission through M3 Films, the production company she co-founded in 2003. In 2011, McKinnon founded the Trinity Diversified Film Fund Advisors which will provide capital to the film industry via a diversified film fund

format. Since 1999, McKinnon has been instrumental in the creation and production of 15 film festivals in North Texas and California, including Deep Ellum, Santa Monica and the DALLAS International Film Festival. She has served as consultant to the Lone Star Film Society and as Director of Development for the Dallas Film Society. As Executive Director of Arts Fighting Cancer, she and Michael Cain co-founded the Cancer Relief Fund which provides direct financial relief to cancer patients.

**Glenn Morshower**, one of the busiest character actors in Hollywood today, has appeared in over 200 film and television projects in a career spanning four decades. His first appearance was in the feature film *Drive-In*, in 1975. Audiences worldwide know Glenn best for his seven-year run as Agent Aaron Pierce, on the FOX hit series *24*, and as Lew Rosen, the Ewing family attorney on TNT's *Dallas*. Glenn was recently seen on the big screen in *Moneyball*, with Brad Pitt and Jonah Hill, as well as all three of the "*Transformers*" movies, as General Morshower. He appeared this past summer in *After Earth*, with Will Smith, and *Parkland*, with Paul Giamotti and Billy Bob Thornton. The film was executive produced by Tom Hanks. Other film credits include *X-Men: First Class*, *Men Who Stare at Goats*, *All the King's Men*, *Good Night & Good Luck*, *The Island*, *Hostage*, *Black*

*Hawk Down*, *Pearl Harbor*, *Godzilla*, *Air Force One*, *The River Wild*, *Star Trek: Generations*, and the upcoming films *Hoovey*, and *Dark Places*, with Charlize Theron. Additional television credits include *NCIS*, *Revolution*, *Castle*,

*Eli Stone*, *Friday Night Lights*, *Shark*, *Bones*, *The Closer*, *Walker: Texas Ranger*, *Charmed*, *Monk*, *ER*, *Alias*, *Deadwood*, *CSI*, and *The West Wing*, among many others.

**Danny Ohman**, with a degree in Communications from the University of New Mexico, landed the position of Production Manager for Bob Bain and Greg Sills Productions. Ohman worked on multiple TV specials including *Billboard Awards* and *Teen Choice Awards*. He was fortunate to work with Aerosmith, Justin Timberlake, Clint Black, Tony Bennett and Jennifer Lopez. Ohman went on to work with all the top networks including Discovery, NBC, ABC Family, CBS and ABC. As Co-Executive Producer, he developed and produced the pilot *Discover America* for Fremantle, (*American Idol*). SiTV, the first English speaking Latino cable network, hired Ohman to line produce seven original television shows. Quickly promoted to Executive in Charge of Production, he produced over 400 hours of original content, including *The Drop*, nominated for a prestigious Imagen award alongside HBO and Comedy Central, a major milestone for an independent startup network. Ohman is currently VP of Production for YouToo Media, where he oversees all original content and network re-branding for the YouToo Cable Network. Ohman also recently produced the satirical web series, *Suck and Moan* which looks at a zombie apocalypse through the eyes of vampires. Before YouToo, he served as the Senior Director of Business Development at iBallz.com, an online studio for content collaborators.

**Raphael Parry**, noted director and actor, has been with Shakespeare Dallas since 2002. In January 2008, Mr. Parry assumed the role of Executive & Artistic Director of Shakespeare Dallas. During his tenure at Shakespeare Dallas, he has directed *Pericles*, *Twelfth Night*, *Cyrano de Bergerac*, *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *Othello*, *Romeo & Juliet*, *The Tempest*, *The Winter's Tale*, *The Comedy of Errors*, *Hamlet* and a world premiere adaptation of *Henry IV Parts 1 and 2*. Before serving in his current role as Executive & Artistic Director and his former role as Producing Artistic Director, Raphael was a guest artist and directed *Macbeth* and *A Midsummer Night's Dream*. He also acted in Shakespeare Dallas productions from 1984 including *Twelfth Night*, *Richard III*, *The*

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**"This school is totally unique,  
trust me you will not be disappointed."**

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**Micah Pediford**  
KD Conservatory student

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*Merry Wives of Windsor*, and *King Lear*. Mr. Parry is the co-founder and former Co-Artistic Director of Undermain Theatre. During his tenure at the Undermain, he directed and acted in over 40 productions. Memorable projects at the Undermain include *Goose and Tom Tom*, *Ghosts*, *Disgrace*, *Camino Real*, *The Deatherians*, an international tour to Macedonia of Sarajevo, and a trio of play commissions from long time collaborator Erik Ehn including *The Red Plays*, *Beginner*, and *Shiner*. Additional selected directing/performance credits include *An Almost Holy Picture* (Echo Theatre); *Road, Fool For Love* (Kitchen Dog); *Tartuffe*, *A Christmas Carol* (Dallas Theater Center), and *A Streetcar Named Desire* (Zachary Scott Theater in Austin). A recipient of citations from the Dallas Theatre Critics' Forum and the Leon Rabin Awards, Raphael was recognized for his ongoing contributions to the theatrical scene with the Dallas Theatre League- Standing Ovation Award in the fall of 2006. Raphael is also the Director of *Texas Bound - Arts and Letters Live*, a literary series presented at the Dallas Museum of Art and is the Chief Artistic Officer of *Project X*.

**Don Powers** is the Musical director in residence at Theatre Arlington. Mr. Powers holds a BS in Theatre and MA in Music from Stephen F. Austin University. In addition to his duties at Theatre Arlington, Mr. Powers has worked in other Regional theatres including Stage West and Fort Worth's legendary Casa Manana. Through the 1970's Mr. Powers was the principal keyboardist for Don Ho, both live and on TV. He has also written and produced 14 children's musicals.

**Chita Rivera**, an accomplished and versatile actress/singer/dancer, has won two Tony Awards (*Kiss of the Spider Woman*, *The Rink*) and received six additional Tony nominations. She starred on Broadway in the revival of the musical *Nine* with Antonio Banderas. Ms. Rivera created the role of Velma Kelly in the original Broadway production of *Chicago* opposite Gwen Verdon (1975) and appears in the film version. Chita starred in the London, Las Vegas and Toronto productions of *Chicago The Musical*. Her recent starring roles include the new Kander/Ebb/McNally musical *The Visit* (Goodman Theatre) and *The House of Bernarda Alba* (Mark Taper Forum). Chita trained as a ballerina (age 11) before receiving a scholarship to the American School

of Ballet from the legendary George Balanchine. Her first appearance (age 17) was in the chorus of *Call Me Madam*. Her electric performance as Anita in the Broadway premiere of *West Side Story* (1957) brought her stardom, which was repeated in London. Her career is highlighted by starring roles in *Bye Bye Birdie* and *Jerry's Girls* (original Broadway casts), *Chita Rivera: A Dancer's Life*, *Can-Can*, *Seventh Heaven* and *Mr. Wonderful*. On tour: *Born Yesterday*, *The Rose Tattoo*, *Call Me Madam*, *Threepenny Opera*, *Sweet Charity*, *Kiss Me, Kate*, *Zorba*, and *Can-Can with the Rockettes*. Chita played Nicky in the film version of *Sweet Charity*.

**John Schrimpf**, a native Texan, attended Highland Park High School and college in Fort Worth at both TCC and TCU. Heavily involved in the Fort Worth music scene, he discovered a passion for photography and began his media career in 1974 with local Dallas TV stations. After eight years of directing, editing, sports photography and news gathering, Schrimpf left to start a freelance career in 1982. Wanting to launch an off-line editing business, he felt the technology was about to change, so to develop a better business base, he took a "temporary" job in 1984 with Victor Duncan Inc., a local production equipment rental company and a Panavision agency. Over 25 years later he is basically still there as the General Manager of Panavision Dallas and the VP of U.S. regional operations with offices in Houston, New Orleans and Orlando. Schrimpf works tirelessly to incentivize Texas filmmakers to keep business in Texas and lobbies the Texas Legislature to keep Texas competitive; he is a valued Board Member of TXMPA. He has served on the Texas Comptrollers Advisory Board and he serves the same function with the Dallas Film Commission. He is involved in the creative process of filmmaking by getting the proper tools in the hands of the filmmakers and by realizing that this is a continual learning exercise, as the process of filmmaking is ever evolving.

**Bill Schwarz**, in his 30-year career in the industry, has worked in various capacities behind the camera. His work has screened at film festivals including the prestigious Sundance Film Festival, and he has participated in festival panels as well as taught film seminars. His work as a Director of Photography





includes numerous commercials, music videos, and feature films. A working professional based in Dallas, he embraces the traditions of filmmaking honed over 100 years of history while fully embracing the evolving methods of high-end digital acquisition. He is a Board Member of TXMPA.

**Buff Shurr** is currently the Director in Residence at Garland Summer Musicals for the past 30 years. Mr. Shurr comes to Texas from New York where, as a performer, he originated roles on Broadway in *Carnival*, *Roar of the Greasepaint – The Smell of the Crowd* and Off Broadway, *The Scarlet Pimpernel*, and *Finian's Rainbow*. On television, his performing credits include, *The Jackie Gleason Show*, *The Perry Como Show*, *The Steve Allen Show* and *Firestone Theatre*. As a Director in New York, Mr. Shurr has countless TV shows, Industrials, Dinner Theatre productions and Operas to his credit.

**Marilyn Burton Seeberger**, having served as president of the Southwest Chapter of the Association of Independent Commercial Producers, the Dallas Communications Council, and Women In Film/Dallas, has been an influence on the evolution of the film, video, and advertising industries in the Southwest and nationally. She has served as VP of Broadcast Production with the Bloom Advertising Agency prior to beginning her career as an independent producer and director. Her work includes national campaigns, music videos, and award-winning films for corporate and non-profit groups.

**Don Stokes** is president of Post Asylum, a founder & president of TXMPA, past president of DPA, board member of Dallas Film Society and a very active member of the Texas production community for over 35 years. Don has produced award-winning films and videos in the documentary, commercial, and corporate sectors, running the gamut from script and project development, supervision and selection of production teams to budgeting and cost control. He's a graduate of SMU's Radio, Television and Film program and credits include Executive Producer of the Sundance/HBO-Films documentary *TV Junkie*, the *Starck Project* and the feature film *The Playroom*.

**Amanda Stone** holds a B.F.A. in Theatre and Dance from University of Texas Austin. She was the first person worldwide to receive a grant from Federal Republic of Germany for study and performance in Berlin. After dancing in Los Angeles with Dramatic Dance Ensemble, she became artistic director for Dance Wyoming! with the mission to bring live dance and music to rural areas. Amanda's choreography credits include Amity Singers in Hollywood, Oregon Shakespearean Festival and Longview Community Theater. With Zoe Artz Projects, she produced tributes to American composers William Grant Still and Leo Sowerby on the 100th anniversary of their births.

**Fred Strype** has a BA from Fairfield University, an MFA from Columbia University School of the Arts and postgraduate study at the American Film Institute and New York University, Tisch School of the Arts. Strype is an award-winning screenwriter and filmmaker whose work has been screened and honored internationally. Head of Raindance Pictures, he heads up the Filmmaking/New Media Arts Program at Sarah Lawrence College, in Bronxville, NY where he is also a Professor of Screenwriting. As a faculty member in the Graduate Film Division of Columbia University, his alma mater, he taught screenwriting, film history and theory. Strype is a former Executive Director of the Irving Texas Film Commission. He recently won the Grand Prize at the Nantucket Film Festival, The Showtime Tony Cox Award in Screenwriting and was also a 2008 member of the Nantucket Screenwriters Colony. He lectures nationally and is a screenwriting juror and panelist at the Austin Film Festival. Strype has developed projects for companies such as: Columbia/Tristar/Sony, Lifetime, MTM Productions, Family Channel, FX, Alliance/ Atlantis, Turman-Foster Productions, James Manos Productions and FX.

**Jackie Townsend-Burger**, a former professional model and actress, formed the Jackie Townsend Agency in 1981, which during her ten years in business, was recognized as one of the most successful talent and modeling agencies in the Southwest. Ms. Townsend is noted for her ability to help talent she represents identify their personal qualities, find a niche in the business, and realize their potential by setting their goals accordingly. She now utilizes those same abilities as an executive recruiter, and she continues to provide career guidance to those in the entertainment industry.

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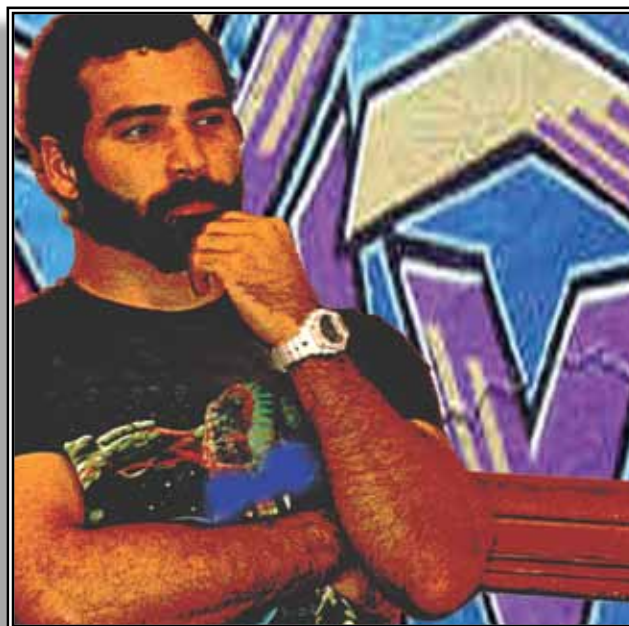
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*“Learning never felt so fun!”*

**Thiago Martins**

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## More Successes

### **Toby Metcalf**

*Comanche Moon, Serving Sara, Pure Country, Friday Night Lights, Bernie, A Night in Old Mexico*

### **Chase Ryan Jeffery**

*Exposed, CSI Miami, Without a Trace, Mind of It's Own, Phobia, NCIS, Nip/Tuck, Lana Steele: Makeup Spy*

### **Holt Boggs**

*Bomb City, Queen of the South, Jericho, The Leftovers, Dallas, Sons of Anarchy, From Dusk till Dawn – TV Series*

### **Darren Wadyko**

*Mind of Mencia – Co-Producer, Spider Games – Associate Producer, Human Wrecking Balls – Executive Producer*

### **Mark E. Howell**

*Killer's Reprieve, Blood on the Brazos, R.G.T.V., The Pendulum, Vertigo Summer, Hallow's End*

### **Richard Jackson**

*No Country for Old Men, A House Divided, The Man Who Came Back, Friday Night Lights, The Son, The Leftovers, Parkland, Ain't Them Bodies Saints*

### **Shaw Jones**

*Desperate Housewives, The Closer, JAG, Men Behaving Badly, Shooter, NCIS, The Fosters*

### **Chip Joslin**

*Trauma, Cold Case, CSI, The Back-Up Bride, Order of Chaos, Criminal Minds*

### **Sonia M. Acevedo**

*Any Given Sunday, Fear Factor, Chase, All She Can, Sweetwater*



## ACTING CLASSES AND WORKSHOPS

The specialized workshops at KD Conservatory are designed to meet the needs of the individual actor by offering training in specific areas at both the introductory and advanced levels.

### INTRODUCTION TO TELEVISION COMMERCIALS

Course is designed to help students in all aspects of making television commercials. This course begins with a discussion of technical terms, scoring copy, and basic guidelines for interpretation. Class includes an introduction to camera technique by using a wide variety of situations. Students will be taped, and qualified instructors will give feedback on performance. Course will conclude with a discussion on resume writing and obtaining headshots and an agent.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

### TELEVISION COMMERCIAL WORKSHOP

Course teaches all the aspects of television commercial work. Throughout each class students are videotaped as they rehearse a wide variety of commercial copy from slice of life, bite and smile, spokesperson to industrials. Course work includes cold reading and audition techniques for the camera.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

### INTRODUCTION TO ACTING

Students learn the basics of acting through scene study and improvisation. Course covers the fundamentals of character development for identifying objectives, obstacles and tactics in each scene. Acting and film unions and their membership are discussed throughout the course.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

### ACTING WORKSHOP

(Prerequisite-Introduction to Acting or approval of Admissions Dept.)

An advanced class which includes acting truthfully under imaginary circumstances, emotional preparation, and improvisation techniques. Students learn to break down material to understand what they are saying and doing. Exercises are taught for getting out of the head and into the heart, moment to moment, character development, transitions, motivation and script analysis.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

## CAMERA WORKSHOP

(Prerequisite-Camera Acting or approval of Admissions Dept.)

Class works on the specialized techniques of acting for film and television. Material covers the further exploration of close-ups and over-the-shoulder shots along with techniques for hitting marks and staying in frame.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

## AUDITION WORKSHOP

The focus of this course is on perfecting cold reading technique for commercial, industrial and film auditions with emphasis placed on identifying and using personal qualities, developing spontaneity, controlling anxiety and improving concentration and listening skills. Students also work on the preparation, organization and presentation of resumes, headshots and other printed materials for their business knowledge.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

## VOICE OVER/RADIO COMMERCIALS

Students learn the ropes of acting on mic with a professional sound engineer and established voice coach as their guide. Lecture includes DFW market audition, the job, follow-up, self-promotion, the union and agencies. Each student receives private coaching and studio time.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

## VOICE & DICTION

Class discusses voice skills for power and projection utilizing vocal exercises and activities to free the voice. Breathing and relaxation techniques and development of diaphragm and support skills can be used prior and during audition and performance. Class emphasis on learning the International Phonetic Alphabet.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

## MUSICAL THEATRE WORKSHOP

Students will work with Musical Director/Vocal Coach preparing solos and ensemble works from Musical Theatre. Classes will include vocal warm-up, technique and performance coaching. Students will be coached and choreographed in dance combinations and routines from Broadway musicals in a variety of styles. Classes will include warm-up, stretching exercises, technique and performance coaching.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

## INTRODUCTION TO MUSICAL THEATRE

(Prerequisite-Musical Theatre Voice or Dance or approval of Admissions Dept.)

Students will be coached and directed in musical scenes and production numbers from Broadway musicals in a variety of styles. Classes will include vocal training and coaching by the Musical Director, as well as dance and musical performance coaching by the Director/Choreographer, culminating with the finished scenes and numbers.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

## CAREER DIMENSIONS

Comprehensive self-enhancement program designed for the individual trying to keep pace with changing styles. Focus will be on wardrobe choice, day and evening application of makeup, skin care, diet and nutrition. Professional consultants will assist in individualizing personal style in hair and wardrobe. Attention on voice and diction, maintaining interpersonal skills, and a graduation photography session.

20 Clock Hours – 10 Weeks: Evenings (2 Hrs Each Week)

## MAKEUP WORKSHOP

Starting with a "clean face", we teach the basics of makeup application for runway and photography; emphasizing color blending, flattering eye-makeup, and advancing through contouring and shading techniques for the camera and runway.

16 Clock Hours – 8 Weeks: Evenings (2 Hrs Each Week)

## RUNWAY WORKSHOP

Posture and walking, fluid turns, posing for pictures at the end of the runway, stance, poise, runway walk and pivot. Advanced runway turns, working in doubles and triples, working with props. "How to Shine"!

8 Clock Hours

Children and Teen classes are not approved or regulated by the Texas Workforce Commission, Career Schools and Colleges Division.





## *More Successes* OF KD CONSERVATORY

**Timothy Walter**

*Chase, Friday Night Lights, Prison Break, Dallas (Reunion), Carter High*

**Johnny Wimbrey**

*Internationally Acclaimed Talk Show Host, Author,  
and Motivational Speaker*

**Danny Luna**

*Three-time Emmy Winning TV and Radio on-air Personality,  
Danny can be heard on Univision Radio in Dallas, Houston & Phoenix*

**Joe Shamel**

*Cinematographer for Broken Spirits, Black Gold,  
Last Flight to Abuja, and Black November*

**Gabriel Horn**

*Ghostbreakers, Nick Phenty; Internet Millionaire!, West Wing, Stripped*

**Stephanie Fischer**

*The Astronauts Wives' Club (ABC), Haunted High,  
Vampires Suck, City of Angels*

**Clinton Greenspan**

*Aladdin National Tour, Dream Girls,  
Romeo and Juliet Dallas Theatre Center, Sweet Charity,  
Bonnie and Clyde WaterTower Theatre*