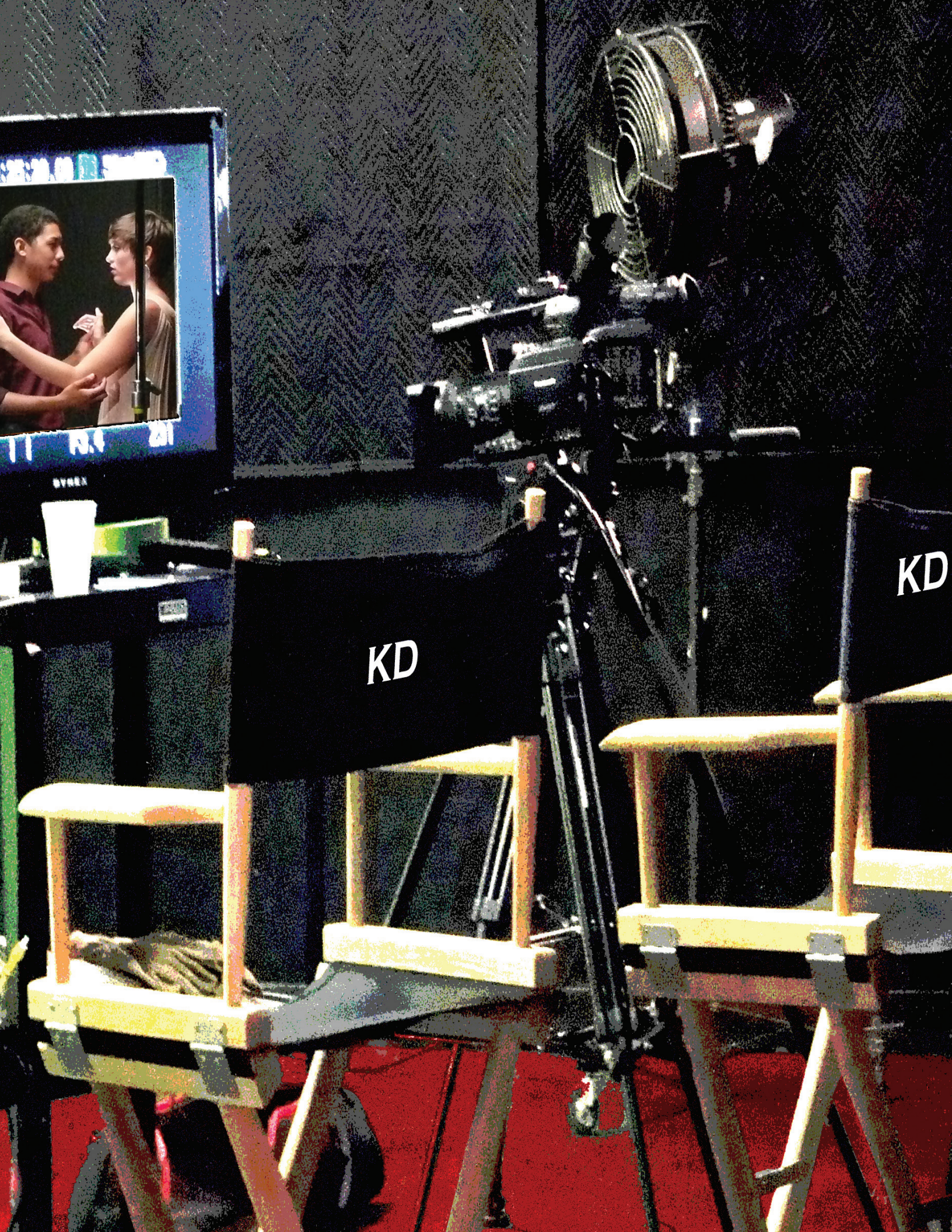




*Established 1979 • Dallas, Texas*









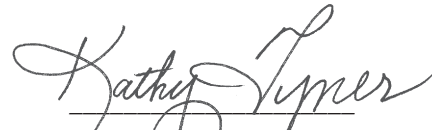
*Established 1979*

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

## 2025-2026 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 Motion Picture Production Degree Program was ranked #1 Best Film School in Texas by Best Value College***

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**

Career Colleges & Schools of Texas

Dallas Film Society

Dallas International Film Festival

Dallas Producers Association

Lone Star Film Society

Lone Star International Film Festival

Shakespeare Dallas

Texas Educational Theatre Association (Institutional Membership)

Texas Motion Picture Alliance

USA Film Festival

Women in Film/Dallas

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**KD CONSERVATORY®**  
COLLEGE OF FILM AND DRAMATIC ARTS

*Established 1979 • Dallas, Texas*

## ADMINISTRATION

**Kathy Tyner**

*President - CEO*

**Antonia DeNardo**

*Vice President - COO*

**Dr. Vincenzo DeNardo, Ph.D**

*Treasurer - CFO*

**Bob Coonrod**

*Motion Picture Production Chair*

**Shelly Brandon**

*Conservatory Director & Acting Chair*

**Linda Leonard**

*Musical Theatre Chair*

**Dennis Bishop**

*Motion Picture Production Chair Emeritus*

**T.A. Taylor**

*Conservatory Director Emeritus*

**Alicia Morris**

*Financial Aid Director*

**Michelle Gaskey**

*Director of Operations*

**Jennifer Laughlin**

*Registrar & Student Accounts*

**Bailee Barrett**

*High School Coordinator*

**Joseph Soto**

*Admissions Representative*

**Amanda Biles**

*Admissions Representative*

**Stephanie Castilleja**

*Student Services*

**Judith Head**

*Librarian*

## GOVERNING BOARD

**Deborah Stone**

*Chairman*

**Jerry Valdez**

*Vice Chairman*

**Dennis Bishop**

*Member*

**Antonia DeNardo**

*Member*

**T.A. Taylor**

*Member*

**Kathy Tyner**

*Member*

**Dr. Vincenzo DeNardo, Ph.D**

*Member*



*Kathy Tyner (right),  
President & CEO  
of KD Conservatory  
with co-founder and friend,  
Kim Dawson (1925-2010)*



*Antonia DeNardo  
Vice President & COO  
of KD Conservatory*

# A LEGACY OF EXCELLENCE IN ACTING AND FILM PRODUCTION

KD Conservatory, founded in 1979 by Kathy Tyner and Kim Dawson, has been a leading institution for acting and film training in Dallas for over four decades. Prior to founding KD Conservatory, Kathy Tyner spent 15 years as the General Manager of the Kim Dawson Agency, the largest talent and modeling agency in the Southwest. During her time at the Agency, Tyner played a pivotal role in shaping the local entertainment industry, forming the Broadcast Talent Division and working as both a producer and booking agent. As Tyner observed the need for a professional space where actors could hone their skills, she and Kim Dawson collaborated to establish KD Studio, which later became KD Conservatory.

KD Conservatory was created to provide quality instruction for both beginning and advanced actors. Starting with advanced workshops designed for experienced actors, the Conservatory quickly expanded its curriculum in response to the growing demand for more comprehensive training. Programs were developed to include voice training, acting for film and television, and specialized techniques such as cold readings and commercial auditions. By 1985, KD Conservatory had achieved accreditation from the Southern Association of Colleges and Schools, and by 1986, it was authorized by the Texas Education Agency to award an Associate of Applied Arts Degree. The institution continued to grow in stature, earning accreditation from the National Association of Schools of Theatre in 1988, solidifying its place as a premier training ground for actors.

Throughout its history, KD Conservatory has been recognized for its commitment to nurturing artistic talent and creating opportunities for professional growth. Kathy Tyner, a dedicated advocate for the arts, has served on numerous boards and committees, including the National Association of Schools of Theatre, the Texas Educational Theatre Association, and Women in Film/Dallas. Her vision and leadership have helped place KD Conservatory at the forefront of arts education in Texas.

In 2024, KD Conservatory entered a new era with a strategic partnership with DTV Studios, founded by former KD Conservatory student and business owner Antonia DeNardo. DeNardo, who began her acting journey at KD Conservatory at just seven years old, went on to build a successful career in entertainment, transitioning from acting into hosting and broadcast journalism. After earning a degree in Broadcast Journalism from Southern Methodist University, DeNardo co-hosted a live morning show and eventually founded DTV Studios in 2004.

Her passion for acting and her unique coaching style have shaped DTV Studios into a highly regarded acting school, focused on emotional availability and the art of storytelling.

The partnership between KD Conservatory and DTV Studios represents the merging of tradition and innovation. Tyner's decades of experience and dedication to the Dallas film industry are complemented by DeNardo's fresh perspective and forward-thinking approach to actor training. Together, they aim to elevate the standard of excellence in acting education and film production while creating new opportunities for aspiring actors and filmmakers.

This collaboration comes at an exciting time for the Texas film industry. In 2023, Texas approved a \$200 million incentive package aimed at attracting film and television productions back to the state, positioning Texas as a major player in the entertainment industry once again. KD Conservatory and DTV Studios are poised to take full advantage of this resurgence, offering comprehensive training programs that prepare actors for the demands of today's entertainment landscape.

As KD Conservatory and DTV Studios look to the future, they remain committed to their shared mission of fostering creativity, honing talent, and empowering the next generation of storytellers. This partnership ensures that KD Conservatory's legacy of excellence will continue to thrive, inspiring artists and shaping the future of film and acting education in Dallas and beyond.

## 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, one casting studio, a sound booth for voice training and auditions, an insert stage that can be utilized as a classroom or for professional video productions, 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 9:00 p.m.

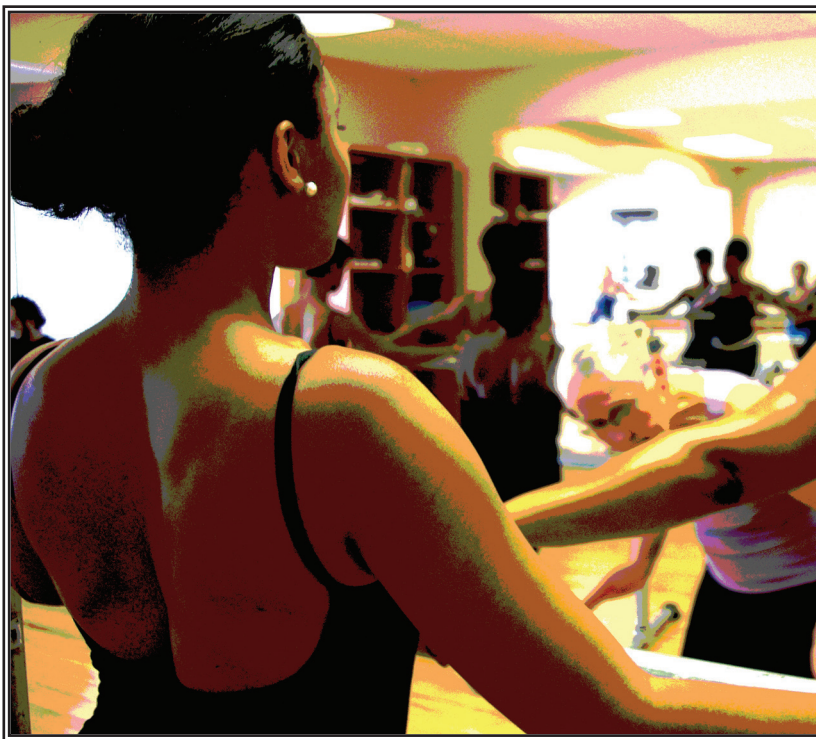
## EQUIPMENT

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 diploma, transcript, or G.E.D. certificate. Before being admitted to the school, students must audition/interview with the Department Chair or a 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. Either the course in question was successfully completed at an accredited institution or a score of 3 or higher was achieved on an official Advanced Placement (AP) Exam.
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

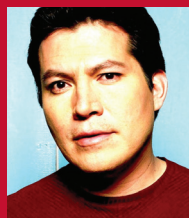
Two-hour programmed labs per week for 15 weeks = 1 Semester Credit Hour

## 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



### **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.*

## 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 Conservatory 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 2.00 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 the Conservatory 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 a variety 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."*

---

Mark Dunn

## 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 IX 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.



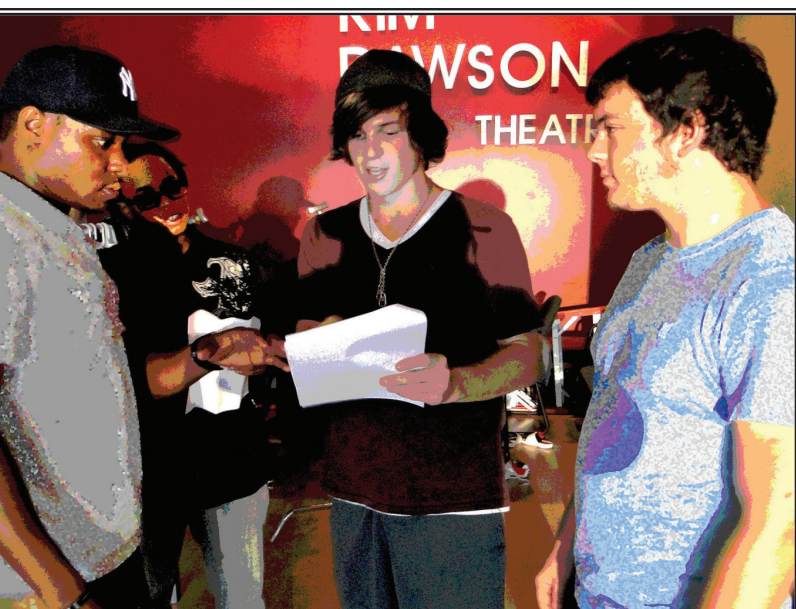
## PROGRESS RECORDS AND REPORTS

Grades are recorded by instructors in their class record books and the student information system, Diamond. At the end of each term, final grades for the semester are available to students through the student portal on Diamond. Semester grades are recorded on the student transcript which is permanently maintained for each person who enrolls at KD Conservatory. Transcripts are released to third parties only with written authorization from the student and without charge for the first copy. Students with outstanding balance for their tuition may have a hold placed on their official transcript until payment is made or a payment plan is agreed upon with the institution.

## 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 2.00 ("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 2.00 ("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 2.00 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 2.00 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 2.00 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 2.00 or higher cumulative GPA at the end of the probationary semester.
- E. At the end of the semester of probation, students who achieve a 2.00 semester GPA or higher and whose cumulative GPA is high enough to permit them to achieve a 2.00 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 2.00 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 2.00 ("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. KD Conservatory will not impose any penalty including: 1) the assessment of late fees; 2) the denial of access to classes; 3) denial of access to equipment or library resources and/or 4) the requirement that a student borrow additional funds to cover the financial obligations to the institution due to the delayed disbursement of a payment by the U.S. Department of Veteran Affairs.

## SCHOLARSHIPS

Periodically, partial scholarships may also be granted. 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.

## 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.*



# 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

## Success Story



### AMY PUENTE

*Congrats to Amy Puente for her guest role on the final season of AMC's hit series **Better Call***

***Saul!** Amy just wrapped a Ford national, as well as her recurring role on CW's **Roswell NM!** Go Amy!*

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. *Prerequisite: DRAMA 1351* 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. *Prerequisite: DRAMA 2336* 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 lessons and exercises from somatic and other movement studies that are creatively intertwined with the various technical aspects of acting. *Prerequisite: DRAMA 1322* 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. *Prerequisite: DRAMA 1352* 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 weapon work and combines both hand-to-hand and weapons for a wordless final performance piece. 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. *Prerequisite: DRAMA 2351*

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 will work to enhance their knowledge of the actor's job environment and requirements of on-camera work including film etiquette, set and set procedures. Students will gain practical experience and further develop skill sets vital to working on camera for industrials, walk-and-talks, infomercials, and narrative films, as well as skills with teleprompter and audio prompter. The course covers the actor's relationship to the camera and how to make adjustments to maximize each shot. This course will complete the actor's toolbox, building on previous camera tech courses.

*Prerequisites: CMTECH 101, CMTECH 201, CMTECH 301.*

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
MUSC	1415	Music Performance Ear Training I	4.0	90
DRAMA	1351	Introduction to Acting	4.0	90
DRAMA	2336	Introduction to Voice	3.0	60
DANC	1341	Ballet I	3.0	60
DANC	1247	Jazz Dance I	1.0	30
MUSI	1181	Piano Class I	2.0	45
DANC	1151	Dance Performance I - Tap	1.0	30
			<b>18.0</b>	<b>405</b>

Second Semester – 15 weeks			Credit Hours	Contact Hours
DRAMA	2363	History of Musical Theatre	3.0	45
DRAMA	1210	Musical Theater Performance I - Style Study	2.0	30
DRAMA	1352	Acting II	4.0	90
SPCH	1315	Fundamentals of Public Speaking	3.0	45
DANC	1342	Ballet II	3.0	60
DANC	1148	Dance Performance II - Tap	1.0	30
BIOL	2301	Human Biology	3.0	45
			<b>19.0</b>	<b>345</b>

Third Semester – 15 weeks			Credit Hours	Contact Hours
DRAMA	2351	Acting III	4.0	90
DANC	2341	Ballet III	3.0	60
DANC	1152	Dance Performance III - Tap	1.0	30
DANC	2147	Jazz Dance II	1.0	30
PSYC	2319	Social Psychology	3.0	45
ENGL	2341	Forms of Literature	3.0	45
DRAMA	2300	Musical Theater Performance II - Scene Study	3.0	60
			<b>18.0</b>	<b>360</b>

Fourth Semester – 15 weeks			Credit Hours	Contact Hours
DRAMA	2461	Advanced Acting the Song	4.0	90
CMTECH	501	MT Camera Tech	4.0	75
DANC	2242	Ballet IV	3.0	60
DRAMA	1408	Musical Theater I	4.0	90
DANC	2151	Jazz Dance III	1.0	30
			<b>16.0</b>	<b>345</b>
<b>Total</b>			<b>71.0</b>	<b>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.

1/00/30

**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.

2/15/30

**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

**DRAMA 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. This class will introduce the student to the basic elements of a musical, covering all the key players in the creation of a musical, as well as the audition process. Topics will include song structure, song types, song placement and lyric construction.

3/45/00

**DRAMA 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.

2/00/30

**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. *Prerequisite: DRAMA 1351*

4/30/60

**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

**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.

*Prerequisite: DANC 1341*

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.

*Prerequisite: DANC 1151*

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

**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.

*Prerequisite: DRAMA 1352*

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.

*Prerequisite:* DANC 1342

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.

*Prerequisite:* DANC 1148

1/00/30

**DANC 2147 – Jazz Dance II**

This course is instruction and participation in jazz dance technique on an intermediate level.

*Prerequisite:* DANC 1247

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

**DRAMA 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

**DRAMA 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

**CM TECH 501 – MT Film Technique**

Students begin by getting acquainted with terminology and acting in front of a camera through the use of television and commercial copy prior to advancing to scene work. As technical knowledge is developed, continuity, matching action, close-ups, and re-takes are explored. Focus is placed on creating an on-camera magnetism by encouraging spontaneous behavior and developing the actor's ability to discovering a character. Techniques are further developed to aid the actor with making quick, bold character choices, listening and reacting, and adding dimension to the character. Audition techniques, headshots, resumes, self-marketing, and keys to success in the entertainments industry are also covered.

4/00/75

**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. *Prerequisite:* DANC 2341.

3/30/30

**DRAMA 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.

*Prerequisite:* DANC 2147

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
FILMPROD	101	The Basics of Film Production		4.0	90	FILMPROD	301	Advanced Film Production		4.0	90
SCRNWRT	101	Screenwriting I		3.0	60	SCRNWRT	301	Screenwriting III		3.0	60
INTROPRO	101	Intro to Producing & the Business of Film		3.0	60	POSTSND	301	Post-Production Audio and Music		3.0	75
FILM	401	History of Popular Amer. Culture Through Film		3.0	45	SKEDBUD	301	Scheduling & Budgeting		3.0	60
EFC	101	Elemental Film Craft		2.0	30	PRODCOL	301	Prep and Production Colloquium		2.0	45
PSYCH	2319	Social Psychology		3.0	45	SPCH	1315	Fundamentals of Public Speaking		3.0	45
				<b>18.0</b>	<b>330</b>					<b>18.0</b>	<b>375</b>
Second Semester – 15 weeks				Credit Hours	Contact Hours	Fourth Semester – 15 weeks				Credit Hours	Contact Hours
FILMPROD	201	Intermediate Film Production		4.0	90	FILMPROD	401	MPP Final Projects - Pre-Prod through Delivery		4.0	90
SCRNWRT	201	Screenwriting II		3.0	60	FILMBIZ	401	Advanced Business of Film		2.0	30
POSTPROD	201	Digital Editing and Post-Production		3.0	75	DISTRIB	401	Distribution & Marketing		2.0	30
DIGCINE	201	Intro to Digital Cinematography and Lighting		3.0	60	POSTCOL	401	Production and Post-Production Colloquium		3.0	60
ENGL	2341	Forms of Literature		3.0	45	ADVDEV	401	Advanced Development		2.0	45
				<b>16.0</b>	<b>330</b>	BIOL	2301	Human Biology		3.0	45
										<b>16.0</b>	<b>300</b>
										<b>Total</b>	<b>68.0 1335</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

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

This course 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

**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

**FILM 401 – 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

**EFC 101 – Elemental Film Craft**

An introduction to the storytelling processes for motion picture production majors, this course emphasizes the utilization of shape, space, color, texture, rhythm, and sound in order to expand the student's storytelling abilities. Through exploration and exercises, motion picture production students will learn how to create compelling works by utilizing simple, yet effective visual, aural, and narrative components.

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

**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.

*Prerequisite:* FILMPROD 101

4/30/60

**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.

*Prerequisite:* SCRNRIT 101

3/30/30

**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. *Prerequisite:* FILMPROD 101

3/30/45

**DIGCINE 201 – 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 emotional response and provoke relevant discourse from their 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.

*Prerequisite:* FILMPROD 101

3/30/30

**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

**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.

*Prerequisite:* FILMPROD 201

4/30/60

**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.

*Prerequisite:* SCRNRIT 201

3/30/30

**POSTSND 301 – 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.

*Prerequisite:* POSTPROD 201

3/30/45

**SKEDBUD 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.

*Prerequisite:* INTROPROD 101

3/30/30

**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.

*Prerequisites:* FILMPROD 201 and DIGICINE 201

2/15/30

**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 is 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.

*Prerequisite: Completion of first three semesters.*  
4/30/60

**FILMBIZ 401 – 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.

*Prerequisite: INTROPROD 101*  
2/30/00

**DISTRIB 401 – 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.

*Prerequisite: INTROPROD 101 and SKEDBUD 301*  
2/30/00

**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.

*Prerequisite: Completion of first three semesters.*  
3/15/45

**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.

*Prerequisite: INTROPROD 101 and SKEDBUD 301*  
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

### Shelly Brandon

#### Conservatory Director, Acting Performance Program Chair

Shelly is an award-winning filmmaker whose background includes a BFA in Theatre Performance from Eastern New Mexico University, one year of MFA graduate studies in Acting Performance at DePaul University's The Theatre School, and an MFA in Cinematic Arts from the University of Texas at Arlington. She has experience as a producer, writer and director and has served as an on set acting coach as well as script consultant for several indie films and production companies in Utah. She served as Vice President of the Utah Women in Film and Television organization while living in Salt Lake City. She has had adjunct teaching positions at UTA and KD Conservatory, and conducted invitational improvisation and scene study workshops for independent acting studios.

### Bob Coonrod

#### Motion Picture Production Program Chair

A Texas native, Bob has over 40 years of experience in entertainment, focusing on storytelling through filmmaking. He holds a BA in Drama from the University of North Texas, with an emphasis on Directing, and studied film and lighting with Victor Duncan (ASC). Bob has worked on a multitude of production sets, both in front of and behind the camera, directing and producing projects for Fortune 500 companies, nonprofits, and motorsports. Recently, his short script \*Late Night Revelation\* was a finalist at the 2024 Houston Comedy Film Festival for "Best Dark Comedy Screenplay."

### Linda Leonard

#### Musical Theatre Program Chair

Linda Leonard is a professional director and choreographer with over 500 credits, a stage and on camera actor (AEA, SAG/AFTRA), a voiceover actor, a singer and dancer, and a teacher and mentor for students ages 5-95. With a career spanning over 45 years, she has taught and performed in the DFW Metroplex, NYC, Chicago, Los Angeles and abroad. Her work has been seen locally at Stage West, Circle Theatre, Echo Theatre, CitiRep, Theatre Three, and she was the Education Director for Water Tower Theatre for 3 years. Her stage credits include award-winning roles such as Ann Richards (Critics Forum and Column Awards), and Aurora in *The Kiss of The Spiderwoman* (Leon Rabin, Column and Critics Forum Awards). Film, television and commercial credits include "American Crime," "Salem," "Dallas," "Friday Night Lights," "Cleaner" with Samuel L. Jackson, and "Wonderful World" with Matthew Broderick, among others. She currently voices numerous characters in anime for Crunchyroll, such as Joshu Kasei in "Psycho-Pass", Sister Teresa in "Black Clover", Liza Quillyn in "Ancient Magus Bride", and over 200 other characters in the last 20 years. She is represented by The Horne Agency in Dallas/LA, and has directed an award-winning web series about Autism, "Saving Hope", which premiered in March of 2019. Linda received her B.F.A. in Acting and Associate Degree in Psychology from Marian College and her Associate Degree in Dance from Butler University. Her teaching credits include adjunct positions at universities around the country, including Texas Women's University, Texas Christian University, University of North Dakota, University of Illinois, Indiana University (IUPUI) and University of California, Santa Barbara as Head of Summer Opera and Musical Theatre Graduate Studies.

## 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.

**Oliva Allen** has spent the past 16 years learning, performing, and teaching dance in small venues in New Jersey to large amphitheaters in Southern and Central China. She has been invited to perform with the likes of "The Carreno-Barbieri Festival" and has played lead roles in Long Beach Ballet's "Ambassador to China Tour." She has enjoyed a diverse education in dance styles and ballet technique from world-renowned educators. A few of her biggest influences and mentors are Kathleen Moore, Maria Youskavitch, Johnny Zhong, Jenny Johnson, and Paula Morelan.

**Artist in Residence, Fernando Argüelles, ASC AEC**, embarked on his cinematic journey in Madrid, Spain, delving into the intricacies of visual storytelling at Complutense University and further honing his craft at the American Film Institute (AFI) in Los Angeles, where he earned a Master of Fine Arts in Cinematography. A distinguished member of the American Society of Cinematographers (ASC) and the Spanish Society of Cinematographers (AEC), Argüelles also holds affiliations with the International Cinematographers Guild, the Television Academy, and the Society of Camera Operators (SOC), among others. With a diverse portfolio spanning acclaimed television series and films, including "Prison Break", "Swamp Thing", "Hemlock Grove", "Fear The Walking Dead", "The Ditchdigger's Daughters", "The Princess Switch", etc. Argüelles has consistently showcased his mastery of visual storytelling and cinematographic excellence. Argüelles is also Co-Chair of the ASC Vision Mentorship program, that mentors future filmmakers with emphasis in diversity & inclusion. Beyond his contributions to the industry, Argüelles is committed to sharing his expertise through teaching engagements, webinars, and master classes.

**Merri Brewer** is a National Michael Chekhov Association certified teacher with expertise in on-camera acting, improvisation and audition preparation. A native Texan, she has served as Managing Director of Theatre Three, a live professional theatre in Uptown Dallas, and as Producing Director of Creative Arts Theatre & School in Arlington, Texas. As an actor, she has appeared in stage productions at Dallas Theater Center, Theatre Three, Stage West and Echo Theatre, among others. Represented for broadcast work by The Campbell Agency, she's worked in a wide variety of film, industrial and commercial productions. Holding a BFA from Texas Christian University in Theatre and Television, she enjoys sharing knowledge with her students.

**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.

## 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."*

**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 Schechner, 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 Fornes' dramas at the Association for Theatre in Higher Education Conference in which Ms. Fornes 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, College of Film and Dramatic Arts since 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. 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 and adults. Linda graduated from the University of Texas at Austin with a B.A. with Honors. 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 previously served on the Rockwall Independent School Board of Trustees where she held many leadership positions. Linda was selected for the Leadership TASB program. (Texas Association of School Boards) Additionally, she served on the Rockwall ISD School Health Advisory Council and was the Liaison for Rockwall ISD on the Rockwall Economic Development Corporation Board. Most importantly, Linda is the proud mother of three beautiful grown children and grandmother to eight gorgeous grandchildren.

**Michael Goldermann** graduated from KD Conservatory with an Associate of Applied Arts in Motion Picture Production and now teaches film productions courses at his alma mater. To date, Michael's directed shoots for companies such as Texas Capital Bank, the Jim Ross Law Group, EarthX, PepsiCo's Food for Good, the Kim Dawson Agency, the Girl Scouts of Northeast Texas, and Rainbow Days, among others. In 2018, Michael co-founded the production company, Capstone Films, where he's directed several award-winning short films, commercials, and corporate projects.

**Eugene Hawkins** has maintained a passion for filmmaking throughout his life starting with short films. He took a brief break from making shorts to serve four years in the United States Marine Corps, where he learned the core values of honor, courage and commitment. Once he completed his tour of duty, he attended The Art Institute of Dallas to earn his Bachelors of Fine Arts in Digital Filmmaking and Video Production. Now, he has worked on several feature films and TV shows for the Discovery Channel, ABC, NBC, and others.

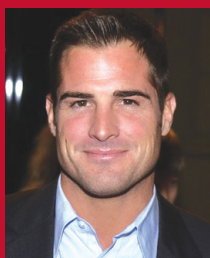
**Jim Jorgenson** is a Dallas actor and educator. He is a member of Actors Equity and a graduate Southern Methodist University's MFA Acting Program. Jim has had a long and varied career. He has worked extensively in Washington DC., Seattle, Chicago, and Houston. Jim was also on theatre faculty at Nebraska Wesleyan University. Jim has acted as Managing Director for New Theatre Company and Fountainhead Theatre. Locally some awards and nominations include: Washington DC Area: Helen Hayes Nominations for Best Ensemble; Angels in America Part I and II, and The Last Days of Judas Iscariot. Dallas Area: Dallas Theatre Critic's Awards; Season of Work, Leon Rabin Best Actor; Rocket to the Moon. Fort Worth Weekly's Critic's Choice Award for Amphibian Stage's production of Northside Hollow.

**Duane Journey** has over 40 years of real world, Hollywood experience on Features, Episodic TV, Sitcoms and hundreds of Commercials. Working for every major U.S. Studio and Network. Holding positions such as Director, Head of Production, Line Producer, First Assistant Director. Showcasing his adaptability across production environments. Recently acting as Sr. VP of Production for a company producing over 400 projects per year. His hands-on approach has made him a trusted AD and Line Producer. Working alongside such industry greats as Abrams, Spielberg, Kurtzman and Sonnenfeld. Career credits which span over two dozen states, a dozen countries and over 200 individual projects like The Con Is On, Men In Black, Alias and Felicity plus 500 episodes of Television. He has Directed Features, Commercials and TV titles and helped foster a small army of young professionals in the industry. With this long and diverse background, Duane Journey brings a wealth of industry knowledge to aspiring filmmakers.



**Billy Lawley** previously worked as a Music Instructor in Dallas ISD. He has worked with the SF Opera Guild by creating operettas based on curriculum or challenges faced every day in students' communities. He sang with the SF Opera Chorus in *Götterdämmerung* by Richard Wagner and *Billy Budd* by Benjamin Britten. He exposed students to opera through the Livermore Valley Opera Outreach and performed with *The Bracebridge Dinner at Yosemite*. He played the character of Nobody

## 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".*

in *Lucinda y Las Flores de la Nochebuena: A Children's Opera in One Act* by Evan Mack and Joshua McGuire with the SF Opera Guild, produced through a recording with Albany Records. He has returned to Dallas, where he teaches voice and piano lessons and works as an educator with the Jewish Community Center of Dallas. Billy has a degree in music therapy and has experience using music to reach those that have individualized needs.

**Lois Leftwich** spent 30 years in NYC performing and contributing to everything from Off-Broadway productions, TV & radio commercials, audio book recording, daytime dramas, industrial films, and performance improvisation at Chicago City Limits. She had the pleasure of working with many notable actors and directors, some of her favorites being Alan Arkin, Michael Apted, and James Earl Jones. Ten years ago, Lois returned to her original stomping grounds, Dallas. Since she's been back, she has kept busy in musical theatre, commercials, voice over, industrials and appeared in her first feature film, "The Inhabitant 2022" opposite Odessa A'Zion. She is represented by the Kim Dawson Agency. In addition to performing, Lois has worked professionally as a photographer and videographer with a special love of editing. She has been on staff at KD Studio and Conservatory since 2021. Last semester she got to act in two of the student films. You can see some of her recent work on IMDb and you can visit her website, [LoisLeftwich.com](http://LoisLeftwich.com), where you need to be sure to go to the Fan Page and look at the Retro Commercials, you might recognize a few of them.

**Nitzia Eleni Martinez**, a dedicated Dallas-Fort Worth native, brings her expertise and passion for musical performance to her role as an instructor at KD Conservatory. As a choreographer and performer, she has had the privilege of working with a wide range of esteemed organizations, such as Garland Summer Musicals, Rockwall Musicals, Urban Arts Center, Prism Movement Theatre, The Rose Room, Cara Mia Theatre, Dallas Recreation Centers, Preston Center Dance, Dana's Dance Academy, Power House of Dance, RBR Muzik, The Acting Studio, Broadway Dallas High School Musical Theatre Awards, Shine Performing Arts Theatre, Booker T. Washington, Fenton's Dance Factory, Danzarte, Firehouse Theatre, and Dallas Children's Theatre Center. These experiences have shaped her inclusive teaching style, allowing her to create spaces where both experienced and emerging dancers can flourish. As a dedicated mentor, Nitzia is honored to help performers discover and refine their unique voices, fostering a presence that resonates through the art of movement. Her mission is to guide and uplift students on their artistic paths, encouraging collaboration, respect, and a strong commitment to the art of performance.

**Reis McCormick** has acting professionally since 1984. After receiving her B.A. in The Humanities 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, Reis 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 in addition to indie films and network television credits from *Barney* to *Breaking Bad*.

**Glenda Norcross** holds a Bachelor of Science degree in Dance, from Texas Woman's University, where she also taught ballet for eight years. She has served on the faculty of The Dallas Ballet Academy and the Booker T. Washington High School for the Performing and Visual Arts. Under the tutelage of Prima Ballerina, Nathalie Krassovska, Ms Norcross in numerous ballets under Krassovska's direction, including, Pas de Quatre, Les Sylphides and Giselle. She was chosen as Krassovska's successor in the role of the Dying Swan, which she has performed many times. In 1997, She performed the Dying Swan for the anniversary gala celebrating the founding of the Russian Ballet Society in Edinburgh, Scotland. She has performed in classical ballet roles with The Lubbock Civic Ballet, Krassovska Ballet Jeunesse, Dallas Ballet, Ft. Worth City Ballet, Tulsa Ballet Theatre and others.

**Natasha Paris** received her Bachelor of Arts from the University of Quebec, Montreal where she studied screenwriting, psychology and creative writing. Natasha has been an actor, assistant to producer, 1st assistant director, script supervisor, production coordinator, script doctor, and much more. As an award-winning writer and Producer, Natasha has received a WorldFest Houston Film Festival Bronze Remi Award, the Chick Flicks Promo Script Contest at the Chick Flicks Film Festival and Best Film, Best Writing, and Best Cinematography Awards at the Dallas 48-Hour Film Project. The numerous awards for her screenplays include the Scriptapalooza Fellowship and her most recent screenplay was a Second Rounder at the Austin Film Festival.

**Ricky Pope** is an accomplished actor, musical director and vocal coach based in New York City. His clients are respected Broadway, Off-Broadway and regional theatre artists. He has been seen on national tours of *Annie*, *All Shook Up* and *Titanic* as well as in regional theaters across the country. Before relocating to NYC, he worked as an actor and musical director in the DFW area for many years, serving on the faculty of the first musical theatre program at KD Conservatory as well as the adjunct faculty of Brookhaven College. His proudest accomplishment is appearing in 4 editions of *Broadway Backwards*, a yearly fundraiser that benefits Broadway Cares/Equity Fights AIDS. So far it has raised 5.3 million dollars for those in need.

**Larry Postel**, a resident of Dallas and member of WGA West, has been employed as a freelance writer for 35 years. He has had four original screenplays produced and released via Netflix Originals, Peacock Originals, Amazon Prime and Sony's Affirm Films. He has also had three short films produced which have won numerous awards at both national and international film festivals. He is currently developing and producing a reality docu-series entitled "Patriot Anglers," inspired by the non-profit organization of the same name that takes veterans and first responders with PTSD on weekend fly-fishing trips to help with their healing. As a freelance writer, Larry regularly writes articles and blogs focused on screenwriting and was recognized as one of the "Top 25 Screenwriters to Watch in 2020" by the Austin Film Festival, where he also serves as an annual panelist.

**Harper Robinson** earned a BA from the University of Texas and an MBA from Texas A&M University. As a producer, Robinson's start in the Film and Television 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, Robinson contributed significantly to the completion of many of their films which were shot in the DFW area and in the development of their current FIM/TV projects. He has produced a number of short films that have placed at notable film festivals and most recently Executive Produced the documentary, *Beyond Pollution*, narrated by Dean Cain, a compelling in-depth look at the 2010 Gulf oil spill.

**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 credits 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.

**Deborah Stone** is an award-winning director and has produced television series, feature films, music videos, directed a national children's series, produced over 600 segments for a national talk show, was special project writer for the Smithsonian Institute. She wrote and directed twenty-six episodes of the national series, *Backyard Boomers*. She directed the animated feature film, *The Adventures of Azzu and Gaza* and traveled with the Ferrari Race team working on a documentary-series about the drivers. Production has taken her to Alaska, Greece, England, Israel and Paris. She recently finished a WWII documentary and a short film on the life of a missionary in South Sudan. She won an International Award for Writing and Directing a PBS Documentary *Brushstrokes of a Man, the Life of Thomas Kinkadee*. In August of 2024, she wrapped on the short film she wrote and directed, *Post Oak* and in September directed a music video for a top Country Western artist. Nominated, Top 5 Best Storyteller CMA Film Awards, Top 5 Best Screenplays – Atlanta Film Festival and Nominated in the Top 20 for Best Short film in the LA Film Prize. In September of 2024 her short film, *The Carole Ward Story* was a winner in the short film division of the CMA. The streaming platform TUBI just picked up a feature film she wrote and directed and currently working on another feature about the life of Cynthia Ann Parker, mother to Comanche Chief, Quanah Parker.

**Micayla Yazici** received her Bachelor of Science Degree, from the University of North Texas, graduating Magna cum laude with a major in Biology, a minor in Chemistry, and FEPAC accreditation (Forensic Science Education Programs Accreditation Commission). She also completed her Master's in Science at UNT with a focus in Forensics and Analytical

## Success Story



### DAVID MICHIE

*"The Last Ship" (TNT),  
"Those Who Can't" for  
Tru TV, "Mockingbird,"  
"City of Gardens"*

*– Colonel Ramos,*

*"Battlefield 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).*

Chemistry. Her interests within the field of science include medical research, analytical chemistry research utilizing mass spectrometry methodology, and the vast field of forensic science that encompasses both in-field investigations as well as laboratory evidence analysis. Micayla's professional experience includes forensic research for Collin and Dallas Counties Sheriff's Offices and teaching the next generation of scientists as an adjunct professor at Tarrant County College and the University of North Texas.

# 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.

**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.

**T.A. Taylor (Member)** received his B.A. in Speech and Acting from Marquette University and holds an M.F.A. in Acting from Southern Methodist University. He has performed at the Addison Theatre Center, Dallas Theatre Center, Open Stage, the New Arts Theatre, Stage West, and the Dallas Shakespeare Festival. He has appeared in numerous regional theatres, including Milwaukee Repertory Theatre, McCarter Theatre, and Virginia Stage Company. He has worked on many commercials and training films, as well as the television series Walker, Texas Ranger, As the World Turns, Guiding Light, and Another World. He had supporting roles in the feature films Late Bloomers and The Message. T.A. served as the Director of KD Conservatory and the Chair of the Acting Program for nearly two decades prior to his retirement in 2017.

**Dr. Vincenzo Enrico DeNardo, Ph.D (Member)** maintains dual citizenship in the USA and Italy. He serves as Professor Emeritus of Southern Methodist in Dallas, Texas. Dr. DeNardo earned his Jurisprudence Doctorate from University of Rome, Italy, his Master's Degree from San Francisco State University, and his Ph.D from University of California at Los Angeles. He is the Honorary Vice Consul of Italy (Emeritus) and Principal of Decavarese LLC (A real estate investment company in Dallas). He is also Principal Partner of Denardo Development Properties LLC (A real estate investment company in Dallas). Dr. DeNardo's teaching experience includes San Francisco State University, University of California at Santa Barbara, University of California at Davis, and Southern Methodist University. He has taught courses in Italian, Italian Literature, Humanities-interdisciplinary courses, and Literature and Films: Adaptations of Literary Works by Italian Film Directors. His publications include a book on Torquato Tasso and numerous scholarly articles in American and Italian academic journals.

**Antonia DeNardo (Member)** is the Vice President and Co-Owner of KD Conservatory College of Film and Dramatic Arts, partnering with founder Kathy Tyner. Before joining KD Conservatory, Antonia founded DTV Studios in 2004, an acting studio focused on providing a supportive space for actors to develop their craft.

A graduate of Southern Methodist University with a degree in Broadcast Journalism, Antonia's extensive experience both in front of and behind the camera includes hosting multiple TV programs and co-hosting and producing a successful daily live morning show. This dual perspective gave her invaluable insight and exposure to the entertainment industry.

Antonia's passion for acting and emotional exploration began in her youth, when she started her acting studies at KD Studio. With a deep commitment to the growth and development of her students, she educates them not only in the art of acting but also in navigating the complexities of the entertainment business.

In 2024, she joined KD Conservatory to continue building on its rich legacy, combining her dedication to the arts with a vision to guide the next generation of talent.



## 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.

**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.

**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.

**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.

**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.

**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. 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.

**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 "Entertainment" 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 and Texas Instruments. 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*. In addition to filmmaking, Johnston is a Vegan Chef, and operates two successful restaurants with his wife Amy McNutt.

**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 Filmanthropy 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 Giamatti 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.

**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.

**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*.

**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.

**Darren Wadyko** is the Co-Founder of Elbow Grease Media, a vertically integrated content communications platform that transforms the way brands engage with their stakeholders (i.e. customers, employees, shareholders, talent, suppliers and business partners) and helps drive bottom-line results. He is currently a producer and consultant for *Funny or Die*, *ABC*, *Nickelodeon*, and *Tru TV*. He is the former Director of Development for Scripps Network Interactive, Esquire Network, and G4 Media.





## 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-Intro 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 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)

## 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

## 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)

## MOTION PICTURE PRODUCTION WORKSHOP: FROM SCRIPT TO SCREEN

(Admissions requirements—Previous training and prerequisites are not required for enrollment.)

This workshop combines hands-on experience with demos, lectures, screenings, and discussions to introduce students to the tools, techniques, and terminology used in fictional narrative filmmaking. Participants will collaborate on a narrative short film project that will reinforce the concepts and principles presented throughout the workshop.

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

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

## NOTES

[illegible]





After completing his national tour of *Aladdin*, KD Musical Theatre alum **Clinton Greenspan** reprised his role on Broadway in September of 2019!

## *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*

**Matt Fowler**

*The Mentalist (CBS), Legion (FX), Buried in the Backyard (Oxygen), Legend Quest (Netflix), Deadliest*

**Sean Stone**

*The Son (AMC), Great Plains (Feature), Murder Made Me Famous (Reelz)*

**Rafael Villegas**

*Queen of the South (USA), Valor (CBS), Cloak and Dagger (ABC)*

**Natalie Jones**

*Sleep No More (Feature), Dead Awake (Feature), 2:22 (Feature), Saving Jessica Lynch (NBC TV Movie), Spider-Man 3 (Feature), Psychic Experiment (Feature), Cut Her Out (Feature), Murder Made Me Famous (Reelz)*

**Kevin Davis, Jr.**

*Youngest elected school board member of Lancaster ISD, at the age of 23!*



*Established 1979 • Dallas, Texas*

**[kdstudio.com](http://kdstudio.com)**

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