Nurturing artistically-minded youth with professional theatre training and performance opportunities, and promoting a spirit of lifelong learning in the performing arts.

STUDENT & PARENT/GUARDIAN HANDBOOK

2019-2020 Season
Developing youth and our community through excellence in comprehensive theatre education & performance.

ABOUT THE ORGANIZATION: After a decade of collaboration, Walden Theatre & Blue Apple Players (both independently founded in 1976) merged January 2015 to integrate complementary strengths and create the region’s most comprehensive arts education program under the new umbrella of COMMONWEALTH THEATRE CENTER. Together we now serve about 50,000 youth and 5,000 adults each year, reaching more than 300 schools & community centers, including over 75% of JCPS Title I schools. With an annual budget of $1.4mil, “CTC” provides an economic impact to our community of over $3 million, including employment of more than 70 professional artists & educators.

ABOUT THE CONSERVATORY: Now in its 44th season, the nationally renowned Walden Theatre Conservatory challenges youth with fun, intensive, year-round classes in acting and playmaking disciplines, as well as opportunities to learn and practice directing, playwriting, stage management, and design. Each year we provide more than 150 public performance opportunities to young actors – ranging from Greek tragedy through Shakespeare to modern classics, contemporary premieres, and student-written plays. We respect young people’s enormous ability to learn and achieve, developing generations of collaborative, tolerant, confident, courageous, and creative young people through comprehensive pre-professional theatre classes and a diverse season of plays. Our focus is to develop the whole person – building character, staging success.

ABOUT OUTREACH PROGRAMS: Two long traditions of innovation and excellence make theatre education available for all ages, ranging from dramatic play for early childhood to curriculum-enhancing programs that are proven to boost achievement in science, mathematics, history, and more, as well as innovative programs that use drama as a tool to increase emotional literacy & resiliency skills and build bridges among diverse groups in our community. Programs may be customized to suit teacher and student needs. Program offerings include touring productions featuring professional actors, bringing theatre to life for students throughout the region, from classic stories to original plays and commissioned adaptations. This fall’s original production of *Rumplestiltskin* written by CTC Artistic Associate Mera Kathryn Corlett, will be performed in elementary schools throughout the region. Student matinée performances of select productions that feature our accomplished Conservatory student actors are also available to school and community groups.

BOARD OF DIRECTORS:

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Company/Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Brooke Edge</td>
<td>PriceWeber</td>
</tr>
<tr>
<td>Treasurer</td>
<td>Joe Legel</td>
<td>Jones, Nale &amp; Mattingly LLC</td>
</tr>
<tr>
<td>Secretary</td>
<td>Patti Clare</td>
<td>Neel Schaffer</td>
</tr>
<tr>
<td>Past President</td>
<td>Brad Keeton</td>
<td>Stoll Keenon Ogden</td>
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<tr>
<td>Vice President</td>
<td>Mark Gomsak</td>
<td>LG&amp;E and KU Energy</td>
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<td>President</td>
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<td>LG&amp;E and KU Energy</td>
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<td>Director</td>
<td>Kevin Hyde</td>
<td>Capture Higher Ed</td>
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<tr>
<td>Treasurer</td>
<td>Matt Kamer</td>
<td>Bandy Carroll Hellige</td>
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<tr>
<td>Secretary</td>
<td>Jonathan Lowe</td>
<td>Jefferson Co. Public Schools</td>
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</tbody>
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Special thanks to the following sponsors:
STAFF:

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

Donna Adams, Business Administrator Donna@... ... x302
Heather Burns, Outreach Director Heather@... ... x315
Meg Caudill, Artistic Associate Meg@... ... x313
Lindsay Chamberlin, Resident Costume Designer Lindsay@... ... x321
Mera Kathryn Corlett, Artistic Associate Mera@... ... x316
Hallie Dizardarevic, Associate Artistic Director Hallie@... ... x306
Paul Lenzi, Senior Fellow Paul@... ... x318
Gerry Kean, Technical Director Gerry@... ... x312
Jessica De La Rosa, Artistic Associate Jessica@... ... x317
Jennifer Pennington, Artistic Associate Jen@... ... x311
Margaret Phillips, Grants Manager Margaret@... ... x309
Kathy Preher-Reynolds, Production Manager Kathy@... ... x312
Jacob Riche, Technical Assistant Jacob@... ... x312
Aletia Robey, Program Administrator Aletia@... ... x305
Isaac Spradlin, Communications Manager Isaac@... ... x303
Allie Summers, Development Manager Allie@... ... x307
Box Office / Front Desk mail@... ... x310

* Visit website for all staff bios.

FREQUENTLY ASKED QUESTIONS

How do I know what class level to sign up for? Students are placed in classes appropriate for their age, experience, and skill level. Those younger than 9 will start in Imagination. Most 9-12 year-olds will spend at least two semesters in Improv before moving to intermediate classes. Students who are 13 or older and/or have significant previous theatre experience should talk to Artistic Director Charlie Sexton to determine appropriate placement. At the end of each semester individual students are assessed by instructors/directors and recommended for a class level for the next semester. In general, students should expect to spend at least 2 semesters at each class level – there are striations of advancement even within class levels to keep them learning & progressing.

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

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

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

What if I am not in class with my friends? There will be opportunities to participate in productions, special workshops & events, and more with your friends – but, the play’s the thing. The Conservatory is a training program for young theatre professionals, and it is our responsibility to make sure our students are getting the most out of classes and rehearsals.
CONSERVATORY HISTORY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2015: *Walden Theatre & Blue Apple Players officially merge January 1, 2015*  

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

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

Conservatory classes follow a 5-year curriculum plan to ensure students are always challenged with new & different material – especially when progressing within a class level. This plan includes the study of theatrical styles and playwrights every young theatre artist should encounter before college. Students are assessed on the development of five 21st c. skills that correlate with theatre skills: Communication, Collaboration, Creativity, Initiative, Problem-Solving. As students progress through our curriculum, so too will they advance in their understanding & command of these lifelong skills.

CLASS PLACEMENT & AGE DISTRIBUTION: We do not base class placement on age alone. In order to excel at any level, students must have mastered the skills & theatre vocabulary taught in the previous class. For this reason, ages are fluid within class levels. Some younger students with extensive experience may be placed alongside older students at an intermediate level, and older students with no theatre experience will start at the beginning levels. Please contact Charlie Sexton with questions about class placement.

BEGINNER:

IMAGINATION (Ages 5-8): Sat. 9:30-11:30 /or/ Mon. 4:30-6:30

PLAY: Our youngest students (ages 5 & 6) will use creative expression and role-play to act out familiar stories together with our skilled Teaching Artists as guides. Using process drama, children learn about acting in a non-competitive and nurturing environment, focusing on the experience of play.

STORYCRAFT: Students (ages 6-8) work with each other and their instructors to conceive and perform an original play. A different theme is chosen each semester – recent themes include Adventure Under the Sea, Superheroes, and The Enchanted Garden. Students are introduced to character creation, story structure, and playing in front of an audience. They also design and build the set, props, and costumes for a performance that they’ll share with friends and family at the end of the semester.


IMPROV (Ages 9-12): Sat. 10:00-Noon /or/ Mon. 4:30-6:30

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


INTERMEDIATE:

STUDIO (Ages 10-14): Wed. & Fri. 4:30-6:30

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

APPRENTICE (Ages 12-14): Wed. & Fri. 4:30-6:30
The imaginative techniques of America’s greatest acting teachers are studied alongside 10-minute plays from previous Young Playwrights Festivals in the fall. Students tackle multiple roles in an ensemble performance of a popular Shakespearean tragedy (Romeo & Juliet or Hamlet), comedy (Twelfth Night or Much Ado About Nothing), or history (Richard III or Henry V) in the spring. Apprentice students are encouraged to value their contribution to the creative process within a supportive, collaborative environment. Showcases at this level are the last time performance opportunities are built into the structure of the class – beyond the Apprentice level students must audition to perform.

CLASS STANDARDS:  
Communication: Values and freely expresses one’s opinions.  
Creativity: Uses voice and body to create a character.  
Initiative: Demonstrates desire to improve artistic skills.  
Problem-solving: Reflects critically on one’s learning.

PLAYMAKING 1 (Ages 14-16): Tue. & Thu. 4:00-6:00
Foundational theatre classes give students an appreciation for all aspects of the art form while preparing them for success at the advanced level and beyond. Scene Study, Theatre Etiquette & Self Care, Voice & Speech, Stage Combat, Shakespearian Technique, and Advanced Improvisation are offered alongside opportunities to perform, write for, and work behind the scenes in our season of plays. Students must take at least one year of classes at this level before being promoted to Playmaking 2.

CLASS STANDARDS: 
Communication: Speaks any text with authority.  
Collaboration: Demonstrates an ability to lead and to follow.  
Creativity: Boldly acts on creative ideas.  
Initiative: Regularly attends and participates in class.  
Problem-solving: Actively explores all ideas and possibilities.

ADVANCED:

PLAYMAKING 2 (Ages 15-18): Tue. & Thu. 4:00–6:00
Students develop a love of creating plays & sharpen their storytelling skills. Classes include Audition Skills, Stage Dialects, Scene Study, Stage Craft, Directing, and Theatre of the Oppressed. This class encourages students to do more than just act – future directors, writers, and theatre mavericks cultivate skills that foster their creative spirits.

PERFORMANCE 1 & 2 (Ages 15–18): Tue. & Thu. 4:00–6:00
Advanced students engage in rigorous training to further develop their stage presence. Rotations in voice, movement, improvisation, and singing for the actor compliment scene study classes that survey a variety of theatrical styles. Performance Class students are the primary casting pool for Conservatory productions. Seniors in good standing who attend Master Skills are invited on our annual Chicago trip to audition for colleges.

CLASS STANDARDS:  
Communication: Commands any performance.  
Collaboration: Exhibits traits of a compassionate leader.  
Creativity: Can articulate and assess their creative process.  
Initiative: Uses all available resources and knowledge.  
Problem-solving: Thinks critically to solve problems innovatively.

SKILLS (no additional tuition or fees to participate if enrolled in regular classes)

PLAYWRITING (Ages 13–18): Mon. 4:30–6:30, Fall Only
Specialized classes in script development invite an uncensored creative outlet for the hopes, fears, and dreams of young writers. Offered for students interested in submitting plays for the annual Young Playwrights Festival.

MASTER SKILLS (Ages 17–18): Sat. 10:00–Noon, Fall Only
High school Juniors & Seniors from advanced classes who are preparing for post-secondary auditions become familiar with college level theatre programs across the U.S. and prepare a professional audition package that best represents their talents.
CONSERVATORY INSTRUCTORS

CHARLIE Sexton [Improv, Apprentice, Playmaking 1 & 2, Performance 1 & 2] has been the company’s Artistic Director for 19 years. He specializes in Practical Aesthetics, a technique based on the teachings of Stanislavsky, Meisner, and Epictetus. He is a graduate of the acting program at Southern Methodist University.

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

Jon Becraft [Studio] Jon is an actor, writer, director, and producer of theatre. From 2016 to 2019, he served as an artist educator with Kentucky Shakespeare, where he toured extensively throughout the state, performed with the mainstage ensemble, and was a leader of Camp Shakespeare. Jon is the Artistic Director and co-founder of Baby Horse Theatre Group, and a 2011 graduate of Hanover College.

Zachary Brame [Imagination Storycraft] is returning to CTC for his 4th year as a Teaching Artist. He recently received a playwriting grant from KCA (Emerging Artist Award) and a Jim Henson Foundation Grant for Frankenstein adaptation CREATURE: Rock & Roll Puppetry for Adults & Brave Children.

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

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

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

Scott Davis [Improv, Playmaking 1, Performance 2] is a filmmaker, teacher and theatre professional. Aside from producing, acting, and directing, he is one of the original founders of the Gascon Theatre in Los Angeles and several other theatres around California & the Midwest. He was the Producing Director for the Alley Theater from 1993-2015 when he founded and moved to the Arts-Caravan full time.

Jessica De La Rosa holds a BA in Theatre and an MFA in Acting from the University of Tennessee Knoxville. She recently moved from NYC where she developed a studio practice in devising Shakespeare, coaching students from preschool to Broadway. Regional theatre acting credits include Great River Shakespeare Festival, Chautauqua Theater Co., Clarence Brown Theatre, Reign Or Shine, Rogue and Peasant Players, and Kentucky Shakespeare. As an educator and behavioral therapist, Jess has taught all ages and abilities, using art as a bridge to unite neurodiverse demographics.

Hallie Dizdarevic [Imagination Storycraft, Improv, Playmaking 1 & 2] is CTC’s Associate Artistic Director and specializes in scene study, Shakespeare, Voice and Speech, & Meisner Technique. She is an alumna of the Walden Theatre Conservatory and the University of the Arts in Philadelphia.

Eric M. Frantz [Playmaking 1] has been working as a professional fight director and stage combatant for the past fifteen years. Eric fell in love with stage combat while attending Commonwealth Theatre Center’s acting program during his high school days. A few of the companies Eric has worked with include: KY Shakespeare, KY Opera, Actor’s Theatre of Louisville, Savage Rose, and Commonwealth Theatre Center.
DIANA GRISANTI [Playwriting] is a playwright whose works have appeared on stages nationwide. In Louisville her work has been produced by Actors Theatre of Louisville, Kentucky Shakespeare, Theatre [502], Looking for Lilith, and Commonwealth Theatre Center – most recently with this summer’s CTC Alumni Co. production of Bowling for Beginners. Diana is an alumna of CTC’s Walden Theatre Conservatory and holds a BA from University of Iowa and an MFA from University of Texas at Austin.

PAULA O. LOCKHART holds an MFA in Performance from University of Louisville and BAs in Theatre and Communication from Wesleyan College (Macon GA). She is passionate about introducing children to theatre. In the past she has directed at Macon Montessori and with UofL’s Repertory Company. When not on stage, Paula spends her time exploring Louisville, writing, and singing.

KEITH MCGILL [Studio & Intro to Stand Up] is a local comic and actor who has appeared on BET, CMT, and Laughs on FOX. He is also an artist-educator with Kentucky Shakespeare and Actors Theatre’s New Voices Playwriting Program, and he wrote the script for and originated CTC’s Celebrate Black History production.

STEVE MOULDS is a playwright, director, and educator based in Louisville. Locally, Steve’s plays have been produced by Actors Theatre of Louisville, including in the Humana Festival, and by Theatre [502], where he’s a playwright in residence. CTC has produced three of his plays – The Baker Goes to War (co-written with Diana Grisanti), and adaptations of Six Characters in Search of an Author and Kafka’s Metamorphosis.

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

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

KIM ROOT is a movement based artist and educator with a background in Modern Dance, Contemporary Dance, Dance/Theatre, Improvisation, and Somatics. She has created, performed, and toured with dance companies and independent choreographers in Seattle and NYC, most notably The Pat Graney Company. Kim came of age as a dancer in NYC studying at the studios of Erick Hawkins, Merce Cunningham, Martha Graham, Movement Research, Trisha Brown and many others. She has a BA in Dance from Hunter College (1990) and MFA in Dance/Choreography from Ohio State University (2000). She also taught at Wesleyan University from 2003-2009.

BETH TANTANELLA is a Colorado native with a BAs in Theatre Arts and English through Adams State University (Alamosa CO). She recently received an MFA from UofL. Beth has taught a wide range of students from early childhood classrooms to collegiate level. She currently teaches at Spalding University and can also be found teaching at yoga studios around Louisville.

JESSICA WORTHAM has recently returned to Louisville from spending more than a decade in NYC after earning an MFA from Brown University/Trinity Rep under Paula Vogel and Oskar Eustis. A frequent collaborator on new plays, she has developed and originated roles in world premieres for Actors Theatre of Louisville, Cleveland Play House, Ensemble Studio Theater, and others. An award-winning veteran of regional theatre work, she is also an audiobook narrator and voiceover talent, but her favorite role is being mama to twin toddlers, Alice and Celia. www.jessicawortham.com
44th SEASON OF PLAYS

SHE KILLS MONSTERS
By Qui Nguyen
Directed by Heather Burns
September 19th – 28th

TOP GIRLS
By Caryl Churchill
Directed by Hallie Dizdarevic
October 10th – 19th

ROSENCRANTZ & GILDENSTERN ARE DEAD
By Tom Stoppard
Directed by Jennifer Pennington
November 14th – 23rd

RUMPELSTILTSKIN
Public performance of Blue Apple Outreach touring production
Adapted and Directed by Mera Kathryn Corlett
Composed by Jacqui Davis
November 16th @ 10:30 a.m.

PRIDE & PREJUDICE
Adapted by Janet Munsil
Directed by Charlie Sexton
January 16th – 25th

THE SECRET GARDEN
Young Company Production
adapted by Pamela Sterling
from the novel by Frances Hodgson Burnett
Directed by Meg Caudill
February 12th – 15th

YOUNG PLAYWRIGHTS FESTIVAL 2019
By Conservatory Student Playwrights
Led by Keith McGill
Directed by Conservatory Student Directors
February 19th – 22nd

A STREETCAR NAMED DESIRE
Professional Company In Residence Production
By Tennessee Williams
Directed by Charlie Sexton
March 12th – 21st

STORYTIME THEATRE PRESENTS
Legends: On the Trail of Daniel Boone
By Mera Kathryn Corlett
March 28th

PERFORMANCE TICKETS
CommonwealthTheatre.org/tickets

Tickets go on sale approximately 1 month prior to the first performance of each production.

Evenings: Adults $15, Students/Seniors $10
Matinées: Adults $10, Students/Seniors $8

Reduced prices are available to groups of 8 or more and for ArtsCard holders. Please contact box office before purchasing to make arrangements.

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

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

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

YOUNG AMERICAN SHAKESPEARE FESTIVAL
May 7th – 17th

MUCH ADO ABOUT NOTHING
Directed by Jennifer Pennington

A SERVANT OF TWO MASTERS
By Carlo Goldoni
Directed by Mera Kathryn Corlett

HAMLET
Directed by Charlie Sexton
### SEPTEMBER

<table>
<thead>
<tr>
<th>Date</th>
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| Tues. 3 | PLAYMAKING 1st Class  
PERFORMANCE 1st Class |
| Wed. 4  | STUDIO 1st Class  
APPRENTICE 1st Class |
| Sat 7  | IMAGINATION 1st Class (Saturday sessions)  
IMPROV 1st Class (Saturday sessions) |
| Mon 9  | IMAGINATION 1st Class (Monday sessions)  
IMPROV 1st Class (Monday sessions)  
PLAYWRIGHTING 1st Class  
AUDITIONS for PRIDE & PREDJUDICE and ROSENCRANTZ &GILDENSTERN 4-8:30 p.m. |
| Wed 11 | 1st Parent Engagement Committee of the year 5:30-6:30pm |
| Thurs 12 | AUDITIONS for PRIDE & PREDJUDICE and ROSENCRANTZ & GILDENSTERN 6:30-8:30 p.m. |
| Fri 20 | *She Kills Monsters* OPENING NIGHT @ 7:30 p.m. |

### OCTOBER

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<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Fri 11</td>
<td><em>Top Girls</em> OPENING NIGHT @ 7:30 p.m.</td>
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<tr>
<td>Sun 6</td>
<td><em>Secret Garden</em> AUDITIONS 11 a.m.-3:00 p.m.</td>
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<tr>
<td>Wed 9</td>
<td><em>Secret Garden</em> AUDITIONS 6:45-9:00 p.m.</td>
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<tr>
<td>Sat 12</td>
<td>ADULT CLASS SHOWCASE</td>
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<tr>
<td>Wed 23</td>
<td><em><strong>Deadline to turn in raffle tickets.</strong></em></td>
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<tr>
<td>Fri 25</td>
<td>Annual Chili Supper &amp; Raffle</td>
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### NOVEMBER

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<tr>
<th>Date</th>
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<tr>
<td>Fri 15</td>
<td><em>Rosencrantz and Gildenstern Are Dead</em> OPENING NIGHT @ 7:30 p.m.</td>
</tr>
<tr>
<td>Sat 16</td>
<td>Public Performance of Blue Apple Touring Production RUMPELSTILTSKIN @ 10:30 a.m.</td>
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<tr>
<td>Mon 25</td>
<td>IMAGINATION PLAY SHARING (Monday session) @ 5:30 p.m. (Last class held 12/2)</td>
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<tr>
<td>Tues 26</td>
<td>Student Assessment Meetings 3-6 p.m. (PLAYMAKING 1 and above please schedule with Charlie &amp; Hallie)</td>
</tr>
<tr>
<td>Wed 27</td>
<td>Day before Thanksgiving. STUDIO/APPRENTICE <strong>WILL NOT</strong> HAVE CLASS!!</td>
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### DECEMBER

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<tr>
<th>Date</th>
<th>Event</th>
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| Mon 2  | IMAGINATION STORYCRAFT SHOWCASE @ 5:30  
LAST CLASS for PLAYWRIGHTING / YPF SUBMISSION DEADLINE |
| Tues 3 | Student Assessment Meetings 3-6 p.m. (PLAYMAKING 1 and above please schedule with Charlie & Hallie)  
APPRENTICE (Jen’s Cast) TECH 4-8:30 p.m. |
| Thurs 5 | APPRENTICE TECH (Charlie’s Cast) 4-6:30 p.m. |
Fri 6:  STUDIO TECH 4-8:30 p.m.
Sat 7:  IMAGINATION PLAY SHARING (Saturday Session) @ 10:30 (Last class on 12/14)
Mon 9:  STUDIO TECH 4-8:30
        YPF AUDITIONS 4:30-7:30 p.m.
Tues 10: APPRENTICE SHOWCASE @ 7:00 p.m.
Wed 11:  STUDIO SHOWCASE @ 5:30 p.m.
Thurs 12:  APPRENTICE SHOWCASE @ 7:00 p.m.
Fri 13:  STUDIO SHOWCASE @ 5:30 p.m.
Sat 14:  IMPROV SHOWCASE (Saturday session @ 10 a.m. and Monday session @ 11 a.m.)
Mon 16:  YPF AUDITIONS 4:30-7:30 p.m.

JANUARY

Mon 6:  Spring Enrollment Event / Pizza Party
Tues. 7:  PLAYMAKING 1st Class
        PERFORMANCE 1st Class
Wed. 8:  STUDIO 1st Class
        APPRENTICE 1st Class
Sat 11:  IMAGINATION 1st Class (Saturday sessions)
        IMPROV 1st Class (Saturday sessions)
Mon 13:  IMAGINATION 1st Class (Monday sessions)
        IMPROV 1st Class (Monday sessions)
Fri 17:  Pride and Prejudice OPENING NIGHT @ 7:30 p.m.
Sun 26:  Auditions for YOUNG AMERICAN SHAKESPEARE FESTIVAL (12:00-4:00 p.m.)
Tue 28:  Auditions for YOUNG AMERICAN SHAKESPEARE FESTIVAL (6:30-8:30 p.m.)
Wed 29:  Auditions for YOUNG AMERICAN SHAKESPEARE FESTIVAL (6:30-8:30 p.m.)

FEBRUARY

Sun 2:  Seniors leave for Unified Auditions in Chicago
Wed 12:  Secret Garden OPENING NIGHT
Wed 19:  Young Playwrights Festival OPENING NIGHT

MARCH

Fri 13:  Streetcar Named Desire OPENING NIGHT
Sat TBD:  Storytime Theatre: On the Trail of Daniel Boone SPECIAL PERFORMANCE @ CTC 10:30 a.m.
Thu 26:  LAST CLASS for Performance 1 & 2 and Playmaking 1 & 2
Sat 28:  First Saturday of JCPS spring break – IMAGINATION/IMPROV WILL NOT HAVE CLASS!!
**APRIL**

Sat 4: Second Saturday of JCPS spring break—**IMAGINATION/IMPROV WILL HAVE CLASS!!**

Mon 6: IMAGINATION PLAY SHARING in Alt Space @ 5:30 p.m.

Tue 7: Student Assessment Meetings (PLAYMAKING 1 and above schedule with Charlie & Hallie 3-6 p.m.)
APPRENTICE TECH (Jen’s cast) 4:00-8:30 p.m.

Wed 8: STUDIO TECH REHEARSAL 4:00-8:30 p.m.

Thurs 9: Student Assessment Meetings (PLAYMAKING 1 and above schedule with Charlie & Hallie 3-6 p.m.)
APPRENTICE TECH (Charlie’s Cast) 4:00-6:30 p.m.

Fri 10: STUDIO TECH REHEARSAL 4:00-8:30 p.m.

Sat 11: IMAGINATION PLAY SHARING @ 10:30 a.m. in Alt Space

Mon 13: IMAGINATION STORYCRAFT SHOWCASE (Monday session) @ 5:30 p.m.

Tue 14: APPRENTICE SHOWCASE @ 7:00 p.m.

Wed 15: STUDIO SHOWCASE @ 5:30 p.m.

Thurs 16: APPRENTICE SHOWCASE @ 7:00 p.m.

Fri 17: STUDIO SHOWCASE @ 5:30 p.m.

Sat 18: IMPROV SHOWCASE (Monday AND Saturday Sessions) 10 a.m.-12p.m.
IMAGINATION STORYCRAFT SHOWCASE (Saturday Session) @ 5:30 p.m.

**MAY**

Thurs 7: Young American Shakespeare Festival OPENING NIGHT

Sun 17: Young American Shakespeare Festival MARATHON DAY / Closing Performances

Tue 19: Senior Send-Off

*Please refer to text notifications, emails & NEWS section of our website: www.CommonwealthTheatre.org for updates/details on specific times, schedule changes, and other information. Note that class cancellations due to weather or other unforeseen circumstances are also posted on our Facebook page.*
POLICIES

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

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

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

DROP OFF/PICK UP: For safety, students must be dropped off & picked up on the north side of Payne St. (facing Baxter Ave.) to avoid crossing the busy street. Parking is available on Payne & adjoining streets; there is also a parking lot behind the building available to guests after 5:30pm and on weekends. Imagination, Improv, Studio, Apprentice students (Sat., Mon., Wed./Fri.) may NOT leave the campus unsupervised during breaks unless they have a permission note from on file. Playmaking, Performance, and Stagecraft (Tues./Thurs.) students ARE allowed to leave the campus unsupervised during breaks unless we have a note from parents indicating that they may NOT do so. Students who are being picked up must stay in the building from the time they arrive until they are notified that someone is here to pick them up. CTC does not make arrangements or bear responsibility for how students arrive or get picked up from our facility unless notice is received regarding an official class trip. It is your/your child’s responsibility to arrange & supervise transportation, including students riding with other students. PLEASE MAKE EVERY EFFORT TO BE ON TIME. If pick-up is more than 15min. late a $25 fee will be charged & invoiced; if more than 30min. late a $50 fee will be charged & invoiced. Students are permitted three (3) late pick-ups per semester; after 4th incident, student will not be able to come back to class or rehearsals until the following semester. Also note that when the last admin staff leaves for the day, the front doors will be locked for the safety of those in the building. Doors will be unlocked once class lets out by a Teaching Artist in the lobby monitoring student releases. Parents waiting in lobby may open doors to let in other parents, but please DO NOT prop the doors open under any circumstance.

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

COMMUNICATION: Email is the primary means of keeping in touch with families – please include at least one current, regularly-monitored email address on all enrollment documents (preferably one for each guardian & each student, as available). Info relayed via email will also appear on our website Blog (www.CommonwealthTheatre.org); click News tab at the top; entries are categorized, tagged & searchable. If you’re not receiving emails, please contact the Business Office.

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

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

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

ACCOMMODATION/PHYSICAL NEEDS: The first floor of our facility is fully accessible but other floors are not. We do not want that to hinder participation of any kind – please contact us with any special needs & accommodations will be made if possible. If a student has a medical issue that may affect participation, please contact Artistic Director Charlie Sexton in advance. Medication may only be dispensed by staff upon receipt of a signed note and explicit instruction from a guardian. Performing is inherently a physical activity. Directors will do their best to gauge student readiness to perform, students and their guardians are responsible for making sure proper rest, nutrition, & hydration have occurred before arriving.
TUITION & FEES: Rates are set based on intensity & contact hours as students progress through Conservatory. Please refer to registration forms (or the website) for current rates.

Class Tuition Payment Options & Withdrawal Refunds –

(A) One-Payment Option: Tuition paid in full by the first month of classes, due date is 1st day of class each semester. There is a discount for the one-payment option. Please refer to registration form for details. Withdrawal refunds are detailed below. The date of withdrawal will be determined by the date a guardian signs an official “Withdrawal Form” in the Business Office. Delinquent accounts are not eligible for a withdrawal refund. If a student withdraws from fall or spring semester before the first class, a refund will be issued minus a $25 administrative fee.

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<th>Tuition Refunds by Class Level</th>
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<tr>
<td>Withdrawal Date:</td>
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<td>On or before 10/01</td>
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<td>On or before 11/01</td>
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(B) Four-Payment (Monthly) Option: Tuition payments are due the 1st of each month. Withdrawal refunds are not applicable. Late Charges – installments not paid within seven (7) days of the due date will be assessed a late charge of $10. Late charges per semester not to exceed $40.

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

Rehearsal Fees – Students participating in MainStage productions – whether cast in a performing role or involved as stage manager or other technical position that requires participation throughout the entire rehearsal process – will be charged a $75 fee to help offset a small portion of the additional expense of offering that experience. Participating in productions is a vital part of theatre education, providing opportunities to apply skills taught in the classroom. It also more than doubles instructional time and involves not just directors but also professional technical staff & designers who further enhance students’ knowledge & understanding of theatre, as well as include the costumes, sets, props, scripts, etc. that are part of fully-produced plays. Most of these expenses are covered through fundraising, but we ask families to contribute the small fee to help – and perhaps more importantly to solidify the commitment of time & effort participation requires.

Payment Methods – CTC currently accepts:
- Cash (receipt will be provided)
- Check (including money orders, etc.)
- ACH (auto-withdrawal, must provide a voided check to set up payments)
- Credit cards (Visa, MasterCard, Discover, American Express; no over-the-phone transactions)
- Intuit Payment Network (online service allowing invoice payment via credit card or directly from a bank account)

Need-Based Scholarships – Financial assistance is available. Applications are available in the Business Office by request.

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

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

FREE TICKETS: Each Conservatory student receives one free ticket to MainStage productions. We strongly encourage students & families to see as many shows as possible – our season complements classroom work & showcases rising talent.

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

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

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

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

NOTES:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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