

ASHELYN CARDEN



Stage Management

ASHELYN CARDEN



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ASHELYN CARDEN



I am a high school senior at Savannah Arts Academy, the number seven high school in Georgia. My passion for theatre was born in fifth grade with my role as a fairy in Peter Pan, that small part put her on a path that no one could have predicted for a shy 10-year-old. Since that time I have performed in 18 more productions including at the National Junior Theatre Festival and a leading role in an award-winning student film at the All-American High School Film Festival.

Early in my junior year, I was recruited by the theatre department chair to stage manage his show. That first show changed what I thought I wanted to do...to what I *knew* I was going to do. Suddenly other department directors and even those outside the theatre department began asking me to stage manage their shows.

Quoting one of my teachers "...she is uniquely gifted at stage managing...she is able to focus on what needs to be done without being told, that is something that can't be taught" adding "she understands the entire process and the way directors brains work."

I am organized, have the ability to multitask, possess good communication skills, have patience, compassion, problem solving skills, the ability to think on my feet, and a solid understanding of theatre. Throughout the process of stage managing a show, I find I use all of these different skills at different times.

My current goal is to attend a college that will allow the opportunity for a variety of stage management experiences, nurture my desire to master my craft, and give me a chance, when ready, to lead. My long-term goal is to be the stage manager for a theatre company on Broadway. Before I reach that goal, I have a lot of little goals that lead me to that end goal. I love to travel so stage managing on cruise ships, working with traveling companies, and with theaters across the world are also on the list.

ASHELYN CARDEN



Resume



ASHELYN CARDEN

Stage Manager

SUMMARY

Hardworking, driven, natural leader, and organized with experience from 4 years at an art high school. Mainly focused on technical theatre with a background in acting and musical theatre. Worked in costumes, management, and house design.

SPECIAL SKILLS

Acting
Blocking/ staging
Running power tools
Hanging lights

➤ EDUCATION

SAVANNAH ARTS ACADEMY

Theatre Major

2019-2023

REPARTORY THEATRE

Savannah Arts Academy

2021-2023

➤ STAGE MANAGEMENT - THEATRE

Aida - Savannah Arts Academy

Steel Magnolias - Savannah Arts Academy

Musical Theatre Cabaret - Savannah Arts Academy

➤ STAGE MANAGEMENT - DANCE

Four Seasons Ballet - Savannah Arts Academy Dance Department

Senior Showcase - Savannah Arts Academy Dance Department

➤ ADDITIONAL

Little Shop of Horrors - House Managed - Savannah Arts Academy

Asylum - Student Directed - Savannah Arts Academy

The Caddington Academy - All American Film Festival

ASHELYN CARDEN



A stage manager's prompt book for A Funny Thing Happened on the Way to the Forum

PSEUDOLUS

(After a moment)

CAN YOU SEE ME?

- (H) meets (P) CS

CAN YOU SEE ME AS A POET WRITING POETRY?

- Steps forward

ALL MY VERSE WILL BE -

HERO

FREE!

- follows (P)

PSEUDOLUS

A MUSEUM WILL HAVE ME PICKLED FOR POSTERITY!

- (P) Steps forward

CAN YOU SEE ME?

HERO

I CAN SEE YOU!

- follows (P)

PSEUDOLUS

CAN YOU SEE ME AS A LOVER,

ONE OF GREAT RENOWN,

WOMEN FALLING DOWN?

- go CS1

HERO

FREE?

- follows (P)

PSEUDOLUS

(Spoken)

No,

(Sings.)

BUT I'LL BUY THE HOUSE OF LYCUS FOR MY HOUSE IN TOWN.

- (H) goes CSR

CAN YOU SEE ME?

- (H) follows (P)

CAN'T YOU SEE ME?

BE YOU ANYTHING FROM KING TO BAKER OF CAKES,

YOU'RE A VEG'TABLE UNLESS YOU'RE FREE!

IT'S A LITTLE WORD BUT,

- goes CSR

OH, THE DIFF'RENCE IT MAKES:

- both march straight

IT'S THE NECESSARY ESSENCE OF DEMOCRACY,

IT'S THE THING THAT EVERY SLAVE

SHOULD HAVE THE RIGHT TO BE,

AND I SOON WILL HAVE THE RIGHT

- both dsc

TO BUY A SLAVE FOR ME!

CAN YOU SEE HIM?

WELL, I'LL FREE HIM!

sound

I KNOW I AM,
I'M SURE... I MEAN...
I HOPE, I TRUST...
I PRAY, I MUST
BE IN!

Sound

FORGIVE ME IF I SHOUT *end on disc*
FORGIVE ME IF I CROW
I'VE ONLY JUST FOUND OUT
AND, WELL ... I THOUGHT YOU OUGHT TO KNOW

(PROTEANS enter D.L., dressed as CITIZENS. Two of them are holding PSEUDOLUS by the arms. CITIZENS utter obviously fake chatter. HERO turns, sees them.)

- cross section

*enter for
+ cross csl*

HERO

Pseudolus!

↑

(crosses to C.S.)

FIRST CITIZEN

(Salutes)

Citizen! This is your slave? He was parading as a citizen.

PSEUDOLUS

Believe me, master, I was not parading. This is parading.

*- crosses sl to sl
back to sl*

(Demonstrates.)

I was walking.

(HE starts to walk O.D.R. CITIZEN grabs him.)

SECOND CITIZEN

Come back Here!

THIRD CITIZEN

(To HERO)

He invited us to game with him, and, in a matter of moments, he had taken all our money.

FIRST CITIZEN

He was using weighted dice!

HERO

(To PSEUDOLUS)

Return the money.

#1 - Overture

MUSIC for Overture
Sound & lights

ACT 1

PROLOGUS enters through traveler, salutes audience, addresses them.

2 - Opening Act 1

MUSIC for Opening Act 1
lights (Sun) Sound

PROLOGUS

Playgoers, I bid you welcome. The theatre is a temple, and we are here to worship the gods of comedy and tragedy. Tonight I am pleased to announce a comedy. We shall employ every device we know in our desire to divert you.

(During this scene, there are musical interludes during which PROLOGUS and the PROTEANS do various bits of pantomime and general clowning, using an extra arm and leg. HE gestures to orchestra, sings:)

lights wash
Sound

#3 - Comedy Tonight

PROLOGUS

SOMETHING FAMILIAR,
SOMETHING PECULIAR,
SOMETHING FOR EVERYONE—A COMEDY TONIGHT!
SOMETHING APPEALING,
SOMETHING APPALLING,
SOMETHING FOR EVERYONE—A COMEDY TONIGHT!
NOTHING WITH KINGS,
NOTHING WITH CROWNS,
BRING ON THE LOVERS, LIARS AND CLOWNS.
OLD SITUATIONS,
NEW COMPLICATIONS,
NOTHING PORTENTOUS OR POLITE
TRAGEDY TOMORROW, COMEDY TONIGHT!
SOMETHING FAMILIAR,
SOMETHING PECULIAR,
SOMETHING FOR EVERYONE—A COMEDY TONIGHT!
SOMETHING APPEALING,
SOMETHING APPALLING,
SOMETHING FOR EVERYONE—A COMEDY TONIGHT!

A pause music
lights

ASHELYN CARDEN



A stage manager's prompt book for *Machinal*

EPISODE 2

Sound

lights

Scene 1 part
music
add
sound

M.I.S.H
Starts dialing k.

SPOT C
lights

MUSIC
stop
green
stop

M.I.S.H Go back to
station and take
DOD on SP4.

fade
shadow

FILING CLERK. Hot dog.
 TELEPHONE GIRL. Why did you flinch, kid?
 YOUNG WOMAN. Flinch?
 TELEPHONE GIRL. Did he pinch?
 YOUNG WOMAN. No!
 TELEPHONE GIRL. Then what?
 YOUNG WOMAN. Nothing!—just his hand.
 TELEPHONE GIRL. Oh—just his hand—(Shakes her head thoughtfully.) Uhuh. (Negative.) Uhuh. (Decisively.) No! Tell him no.
 STENOGRAPHER. If she does she'll lose her job.
 ADDING CLERK. Fired.
 FILING CLERK. The sack!
 TELEPHONE GIRL (on the defensive). And if she doesn't?
 ADDING CLERK. She'll come to work in a taxi!
 TELEPHONE GIRL. Work?
 FILING CLERK. No work.
 STENOGRAPHER. No worry.
 ADDING CLERK. Breakfast in bed.
 STENOGRAPHER (sarcastic). Did Madame ring?
 FILING CLERK. Lunch in bed!
 TELEPHONE GIRL. A double bed! (In phone.) Yes, Mr. J. (To Young Woman.) J. wants you.
 YOUNG WOMAN (starts to get to her feet—but doesn't). I can't—I'm not ready—in a minute. (Sits staring ahead of her.)
 ADDING CLERK. 5,000—10,000—15,000—
 FILING CLERK. Profits—plans—purchase—
 STENOGRAPHER. Call your attention, our prices are fixed.
 TELEPHONE GIRL. Hello—hello—George H. Jones Company—hello—hello—
 YOUNG WOMAN (thinking her thoughts aloud—to the subdued accompaniment of the office sounds and voices). Marry me—wants to marry me—George H. Jones—George H. Jones and Company—Mrs. George H. Jones—Mrs. George H. Jones. Dear Madame—marry—do you take this man to be your wedded husband—I do—to love honor and to love—kisses—no—I can't—George H. Jones—How would you like to marry me—What do you say—Why Mr. Jones I—let me look at your little hands—you have such pretty little hands—let me hold your pretty little hands—George H. Jones—Fat hands—flabby hands—don't touch me—please—fat hands are never weary—please don't—married—all girls—most girls—married—babies—a baby—curls—little curls all over its head—George H. Jones—straight—thin—bald—don't touch me—please—no—can't—must—somebody—something—no rest—must rest—no rest—must rest—no rest—late today—yesterday—before—late—subway—air—pressing—bodies—pressing—bodies—trembling—air—stop—air—late—job—no job—fired—late—alarm clock—alarm clock—alarm clock—hurry—job—ma—nag—nag—nag—ma—hurry—job—no job—no money—installments due—no money—money—George H. Jones—money—Mrs. George H. Jones—money—no work—no worry—free!—rest—sleep till nine—sleep till

ten—sleep till noon—now you take a good rest this morning—don't get up till you want to—thank you—oh thank you—oh don't!—please don't touch me—I want to rest—no rest—earn—got to earn—married—earn—no—yes—earn—all girls—most girls—ma—pa—ma—all women—most women—I can't—must—maybe—must—somebody—something—ma—pa—ma—can I, ma? Tell me, ma—something—somebody.

The scene blacks out. The sounds of the office machines continue until the scene lights into Episode Two—and the office sounds become the sound of a radio, offstage.

EPISODE TWO

AT HOME

SCENE: A kitchen: table, chairs, plates and food; garbage can, a pair of rubber gloves. The door at the back now opens on a hall—the window, on an apartment house court.

SOUNDS: Buzzer, radio (voice of announcer; music and singer).

CHARACTERS: Young Woman; Mother

OUTSIDE VOICES: characters heard, but not seen: A Janitor; A Baby; A Mother and a Small Boy; A Young Boy and Young Girl; A Husband and a Wife; Another Husband and a Wife

AT RISE: Young Woman and Mother eating—radio off—stage—radio stops.

YOUNG WOMAN. Ma—I want to talk to you.

MOTHER. Aren't you eating a potato?

YOUNG WOMAN. No.

MOTHER. Why not?

YOUNG WOMAN. I don't want one.

MOTHER. That's no reason. Here! Take one.

YOUNG WOMAN. I don't want it.

MOTHER. Potatoes go with stew—here!

YOUNG WOMAN. Ma, I don't want it!

MOTHER. Want it! Take it!

YOUNG WOMAN. But I—oh, all right. (Takes it—then.) Ma, I want to ask you something.

MOTHER. Eat your potato.

YOUNG WOMAN (takes a bite—then): Ma, there's something I want to ask you—something important.

MOTHER. Is it mealy?

YOUNG WOMAN. S'all right. Ma—tell me.

MOTHER. Three pounds for a quarter.

YOUNG WOMAN. Ma—tell me—(Buzzer.)

MOTHER (her dull voice brightening). There's the garbage. (Goes to door—or distributor—opens it. Stop radio.)

JANITOR'S VOICE (offstage). Garbage.

MOTHER (pleased—bust), All right. (Gets garbage can—puts it out. Young Woman walks up and down.) What's the matter now?

YOUNG WOMAN. Nothing.

- I takes HR chair to SRC
- S takes HL chairs to SRC
- I takes HR table to C to meet S
- S takes HL table to C to meet I
- A takes K typewriter off USB, returns with radiotable, tablecloth, & trashcan to set USC
- M move C. table to USC in front of banner exits USC to enter with radio for USC table
- C... comes down on 2nd with plate of food
- M. + A' back dropping with tablecloth touches her then backs

sound & lights



- lights on
- table
- blue cover
- 751
- shadow

D crosses & to 1 405 742

D from 142 to 143

YOUNG WOMAN. No place.
 HUSBAND. You must be going some place.
 YOUNG WOMAN. Just—to bed.
 HUSBAND. It isn't eleven yet. Wait.
 YOUNG WOMAN. Wait?
 HUSBAND. It's only ten-forty-six—wait! (*Holds out his arms to her.*) Come here!
 YOUNG WOMAN (*takes a step toward him—recoils*). Oh—I want to go away!

~~Scene 7 part 3~~
~~music~~

HUSBAND. Away? Where?
 YOUNG WOMAN. Anywhere—away.
 HUSBAND. Why, what's the matter?
 YOUNG WOMAN. I'm scared.
 HUSBAND. What of?
 YOUNG WOMAN. I can't sleep—I haven't slept.
 HUSBAND. That's nothing.
 YOUNG WOMAN. And the moon—when it's full moon.
 HUSBAND. That's nothing.
 YOUNG WOMAN. I can't sleep.
 HUSBAND. Of course not. It's the light.
 YOUNG WOMAN. I don't see it! I feel it! I'm afraid.
 HUSBAND (*faintly*). Nonsense—come here.

~~Scene 7 part 4~~
~~music~~

YOUNG WOMAN. I want to go away.
 HUSBAND. But I can't get away now.
 YOUNG WOMAN. Alone!
 HUSBAND. You've never been away alone.
 YOUNG WOMAN. I know.
 HUSBAND. What would you do?
 YOUNG WOMAN. Maybe I'd sleep.
 HUSBAND. Now you wait.
 YOUNG WOMAN (*desperately*). Wait?
 HUSBAND. We'll take a trip—we'll go to Europe—I'll get my watch—I'll get my Swiss watch—I've always wanted a Swiss watch that I bought right there— isn't that funny? Wait—wait (*Young Woman comes down to davenport—sits. Husband resumes his paper.*) Another revolution below the Rio Grande.

lights

YOUNG WOMAN. Below the Rio Grande?
 HUSBAND. Yes—another—
 YOUNG WOMAN. Anyone—hurt?
 HUSBAND. No.
 YOUNG WOMAN. Any prisoners?
 HUSBAND. No.
 YOUNG WOMAN. All free?
 HUSBAND. All free.

~~Scene 7~~
 fade into
 USC spot

He resumes his paper. Young Woman sits, staring ahead of her. The music of the hand organ sounds off very dimly, playing Cielito Lindo. Voices begin to sing it—'Ay-ay-ay-ay'—and then the words—the music and voices get louder.

THE VOICE OF HER LOVER. They were a bunch of bandidos—bandits you know—holding me there—what was I to do—I had to get free—didn't I? I had to get free—
 VOICES. Free—free—free—

EPISODE 8

LOVER. I filled an empty bottle with small stones—
 VOICES. Stones—stones—precious stones—millstones—
 stones—stones—millstones
 LOVER. Just a bottle with small stones.
 VOICES. Stones—stones—small stones—
 LOVER. You only need a bottle with small stones.
 VOICES. Stones—stones—small stones—
 VOICE OF A HUCKSTER. Stones for sale—stones—stones—
 small stones—precious stones—
 VOICES. Stones—stones—precious stones—
 LOVER. Had to get free, didn't I? Free?
 VOICES. Free? Free?
 LOVER. Quicken sabe? Who knows? Who knows?—
 VOICES. Who'd know? Who'd know? Who'd know?
 HUCKSTER. Stones—stones—small stones—big stones—
 millstones—cold stones—head stones—
 VOICES. Head stones—head stones—head stones.

The music—the voices—mingle—increase—the Young Woman flies from her chair and cries out in terror.

YOUNG WOMAN. Oh! Oh!

The scene blacks out—the music and the dim voices, 'Stones—stones—stones,' continue until the scene lights for Episode Eight.

EPISODE EIGHT

THE LAW

SCENE: Courtroom
 SOUNDS: Clicking of telegraph instruments offstage.
 CHARACTERS: Judge; Jury; Lawyers; Spectators; Reporters; Messenger Boys; Law Clerks; Bailiff; Court Reporter; Young Woman

The words and movements of all these people except the Young Woman are routine—mechanical. Each is going through the motions of his own game.

AT RISE: All assembled, except Judge.

Enter Judge

BAILIFF (mumbling). Hear ye—hear ye—! (All rise. Judge sits. All sit. Lawyer for Defense gets to his feet—He is the verbose, 'eloquent' typical criminal defense lawyer. Judge signs to him to wait—turns to Law Clerks, grouped at foot of the bench.

FIRST CLERK (handing up a paper—routine voice). State vs. Kling—stay of execution.

JUDGE. Denied.

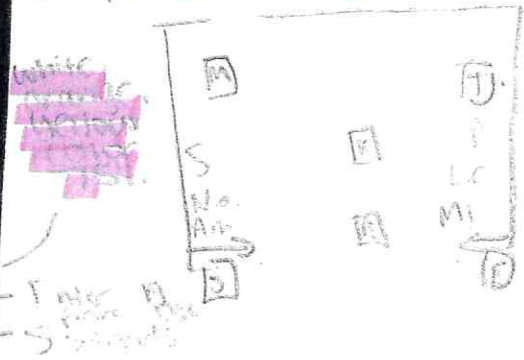
First Clerk goes.

SECOND CLERK. Bing vs. Ding—demutrer.

Judge signs. Second Clerk goes.

lights & sounds

lights & sounds



NO END (sp?)

C. Clerk R. Clerk

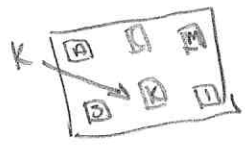
EPISODE I

C. be at end of
the line
laugh together
C. cuts off

goes to
Station (stands M, I, S)

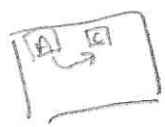
A. goes to
Station

C. goes to
Station



Enters R
walks to
Station

Sound starts
everyone
sits



goes to
C.

JONES. I'm never in a hurry—That's how I get ahead! (*Laughs.*
They all laugh.) First know you're right—then go ahead.

ADDING CLERK. Ahead.

JONES (*to Telephone Girl*). When Miss A. comes in tell her I
want her to take a letter. (*Turns to go in—then.*) It's im-
portant.

TELEPHONE GIRL (*making a note*). Miss A.—important.

JONES (*starts up—then*). And I don't want to be disturbed.

TELEPHONE GIRL. You're in conference?

JONES. I'm in conference. (*Turns—then.*) Unless it's A.B.—of
course.

TELEPHONE GIRL. Of course—A.B.

JONES (*starts—turns again; attempts to be facetious*). Tell Miss
A. the early bird catches the worm.

Exit Jones.

TELEPHONE GIRL. The early worm gets caught.

ADDING CLERK. He's caught.

TELEPHONE GIRL. Hooked.

ADDING CLERK. In the pan.

FILING CLERK. Hot dog.

STENOGRAPHER. We beg leave to announce—

*Enter Young Woman. Goes behind telephone booth to
desk right.*

STENOGRAPHER. You're late!

FILING CLERK. You're late.

ADDING CLERK. You're late.

STENOGRAPHER. And yesterday!

FILING CLERK. The day before.

ADDING CLERK. And the day before.

STENOGRAPHER. You'll lose your job.

YOUNG WOMAN. No!

STENOGRAPHER. No!

Workers exchange glances.

YOUNG WOMAN. I can't!

STENOGRAPHER. Can't?

Same business.

FILING CLERK. Rent—bills—installments—miscellaneous.

ADDING CLERK. A dollar ten—ninety-five—3.40—35—
12.60. (*beat*)

STENOGRAPHER. Then why are you late?

YOUNG WOMAN. Why?

STENOGRAPHER. Excuse!

ADDING CLERK. Excuse!

FILING CLERK. Excuse.

TELEPHONE GIRL. Excuse it, please.

STENOGRAPHER. Why?

YOUNG WOMAN. The subway?

TELEPHONE GIRL. Long distance?

ASHELYN CARDEN



A stage manager's prompt book for Aida the musical

ACT 1
PROLOGUE - THE MUSEUM

(The Egyptian wing of a major museum. A contemporary crowd, chic and beautifully dressed is gathered around various artifacts, all under glass including a mannequin in ancient Royal Egyptian dress. The crowd moves appreciatively around the exhibits. In the center of the room, also behind glass, is a mysterious object - an ancient burial chamber, a tomb. A MAN and a WOMAN also dressed in the fashions of today approach the tomb from different sides. They are both drawn to it. They circle it, intrigued as if they have seen it before. The man is RADAMES; the woman is AIDA. In a musical moment, they look up. Their eyes meet as the mannequin in ancient Royal Egyptian dress comes to life, emerging from her glass encasement. She is AMNERIS, an ancient Pharaoh.)

EVERY STORY IS A LOVE STORY

AMNERIS

(As she sings, the cast of modern museum goers leaves the stage.)

EVERY STORY, TALE OR MEMOIR
EVERY SAGA OR ROMANCE
WHETHER TRUE OR FABRICATED
WHETHER PLANNED OR HAPPENSTANCE

WHETHER SWEEPING THROUGH THE AGES
CASTING CENTURIES ASIDE
OR A HURRIED BRIEF RECITAL
JUST A THIRTY MINUTE RIDE

WHETHER BRIGHT OR MELANCHOLY
ROUGH AND READY, FINELY SPUN
WHETHER WITH A THOUSAND PLAYERS
OR A LONELY CAST OF ONE

EVERY STORY, NEW OR ANCIENT
BAGATELLE OR WORK OF ART
ALL ARE TALES OF HUMAN FAILING
ALL ARE TALES OF LOVE AT HEART

(The lights change violently with a rock and roll chord. The MAN and WOMAN freeze.)

- THIS IS THE STORY
OF A LOVE THAT FLOURISHED
IN A TIME OF HATE

Dim. Steps
of bar

lights

MINISTERS

BUILD IT, BUILD IT
BUILD IT, BUILD IT
BUILD IT, BUILD IT
BUILD IT -

(Dance Break.)

BUILD IT, BUILD IT
BUILD IT -

(MINISTERS whisper among themselves. Then to ZOSER.)

ZOSER

Someone has been telling the Pharaoh about our private meetings. Traitor! He has become a liability.

(The MINISTERS instantly surround an ACCUSED MINISTER. An ASSASSIN MINISTER crosses to ACCUSED MINISTER, pulls out a knife, and kills him. The ACCUSED MINISTER is dragged offstage.)

HE MUST HAVE A VAULT THAT'S GRAND BY ANY STANDARDS, FLOOR TO LID
PUT FIVE THOUSAND SLAVES ON STAND BY BUILD ANOTHER PYRAMID!

(A MINISTER sidles up to ZOSER.) (leave)

You extracted more arsenic?

(THE MINISTER holds up a vial.)

Who would have thought that the copper mines would yield such an abundant supply? Put some in Pharaoh's wine tonight at the banquet. Again, only a few drops. We don't want him dying... just yet.

(Zoser and the remaining MINISTERS exit as the scene dissolves to a Hallway in the Pharaoh's Palace.)

SCENE 4: HALLWAY IN THE PHARAOH'S PALACE

(AIDA and MEREB enter. AIDA is dressed as a Palace Servant.)

MEREB

Well now you look like a handmaiden. But at least the Captain saw that you're special.

AIDA

What that man sees and understands could be etched on a grain of sand.

MEREB

That may be but Radames did save you and the other women from the copper mines.

Palace wall

scene change

music change

-SK

black out

center wash

SK

ALL
TAKE ME IN MY DREAMS RECURRING
ONE MORE LONGING BACKWARD GLANCE
(Black out.)

End of Act 1

black out

lights + sound

ACT 2

lights up

Entrance

Spots CS, r of audience, 100 audience

SCENE 1: STARScape

(AIDA, RADAMES and AMNERIS are alone in their thoughts, each in a separate place.)

MUSIC (US 17) A STEP TOO FAR

A STEP TOO FAR

AMNERIS

IT'S SO STRANGE HE DOESN'T SHOW ME
MORE AFFECTION THAN HE NEEDS
ALMOST FORMAL, TOO RESPECTFUL
NEVER TAKES ROMANTIC LEADS
THERE ARE TIMES WHEN I IMAGINE
I'M NOT ALWAYS ON HIS MIND
HE'S NOT THINKING WHAT I'M THINKING
ALWAYS HALF A STEP BEHIND
ALWAYS HALF A STEP BEHIND
OH, OH, OH, OH
OH, OH, OH, OH
OH, OH, OH, OH

3 spots Locations

TBD

All 3 spots hold all

song

Aida CS

Am dslr

R dsl

RADAMES

I'M IN EVERY KIND OF TROUBLE
CAN'T YOU TELL? JUST LOOK AT ME
HALF ECSTATIC, HALF DEJECTED
ALL IN ALL I'M ALL AT SEA

EASY TERMS I THOUGHT I WANTED
FILL ME NOW WITH CHILLING DREAD
YOU COULD NEVER KNOW THE CHAOS
OF A LIFE TURNED ON ITS HEAD
OF A LIFE TURNED ON ITS HEAD
OH, OH, OH, OH

RADAMES & AMNERIS

OH, OH, OH, OH

PHARAOH

Radames, call your men to arms.

RADAMES

Fan out across the city!

ZOSER

The fastest route to Nubia is by water. Send a regiment to search the docks.

RADAMES

(Remembers AIDA.)

No! Seal off the docks!

ZOSER

But...

RADAMES

No one must reach the pier before I arrive there.

(Chaos ensues. PHARAOH, AMNERIS and LADIES OF THE PALACE exit. RADAMES and ZOSER exit together with the GUARD. The dissipation of the wedding ceremony dissolves into the next sequence at the Docks.)

SCENE 8: THE DOCKS

(A small boat floats at the water's edge. It is tied to the dock by a heavy rope. AIDA enters, wearing RADAMES' amulet around her neck. MEREB enters with AMONASRO.)

MEREB

Princess, we must hurry. They've sounded the alarm.

(AMONASRO climbs into the boat assisted by MEREB as RADAMES appears.)

AIDA

Radames!

AMONASRO

Aida! Undo the rope.

AIDA

Forgive me Father, but I need one last moment with him.

Quickly reprise wedding with door

Scene Use Change

MUSIC (UE 24) FIGHT

SOFT WASH

SR

← fog???

SR into dock

LSR

RADAMES

If I have to search for a hundred life times, I will find you again, Aida. *lights*

ENCHANTMENT PASSING THROUGH (REPRISE)

RADAMES

THERE'D BE NO TIES OF TIME AND SPACE TO BIND US

AIDA

AND NO HORIZON WE COULD NOT PURSUE

RADAMES AND AIDA

WE'D LEAVE THE WORLD'S MISFORTUNES FAR BEHIND US
AND I WILL PUT MY FAITH AND TRUST IN YOU

(As the lights fade out on AIDA and RADAMES, a single shaft of light appears followed by a starburst which fills the stage with lights.)

EPILOGUE: THE MUSEUM

(AMNERIS enters, dressed as in the Prologue... PHARAOH OF EGYPT. AMNERIS sings.)

EVERY STORY IS A LOVE STORY (REPRISE)

AMNERIS

FROM DEEP WITHIN THE TOMB
A GENTLE LIGHT STILL SHONE
SHOWING ME MY PATH
AS I ASCENDED TO THE THRONE
CERTAIN IN MY HEART
THAT ANCIENT WARS MUST CEASE
THE LOVERS' DEATH GAVE BIRTH TO A REIGN OF PEACE

AND THEIR STORY AND MY JOURNEY
AND THE LESSON THEY PROVIDE
DRAW THEIR STRENGTH AND INSPIRATION
FROM A LOVE THAT NEVER DIES

(We are returning to our own time and the Museum as in the Prologue. Once again, the contemporary crowd gathers around various exhibits. AMNERIS returns to her glass encasement. The MAN (RADAMES) and the WOMAN (AIDA) dressed in fashions of today circle the model of a tomb as before. Yes, they know this place. They look up. Their eyes meet. The MAN and WOMAN move toward each other. Fade to black.)

End of Act 2

black out

Combined track

Scene Change

Spot on Am follows

Fade to black

Change to Museum

lights

Washup spot out

ASHELYN CARDEN



A stage manager's prompt book for Steel Magnolias

(Di) go to stock of magazine to c

Di. (There are gunshots and frenzied barking.) Sometimes I wonder if Drum Eatenton's brain gets enough oxygen. That is so annoying.

CLAIREE. Try living next door to him. (Enter Shelby. Her hair is in rollers. She carries a picture torn out of a magazine. She is a blushing bride in the first stages of completion.)

SHELBY. Hi, everybody!

TRUVY. There she is! There's my girl! Come break my neck. (Shelby's fingernails are wet, so she is careful when she hugs.)

SHELBY. Truvy. It's so good to see you! Morning, Miss Clairee! It's not that I'm unfriendly, I'm just worried about my nails.

TRUVY. What a pretty color.

SHELBY. I hope this doesn't dry too dark. If it's too dark, it will never do. You know the colors are never the same on the bottle.

TRUVY. You will always find that to be true.

SHELBY. (Her nails.) This is drying way too dark. "Practically Pink" my foot! Truvy? Do you have any of those nail polish remover things?

TRUVY. (Handing her some.) Here.

SHELBY. Right behind me, I thought. (Annelle enters with fresh coffee.) Hi! I'm Shelby Eatenton . . . soon to be Latcherie.

ANNELLE. Hi. I'm Annelle. I'm new.

TRUVY. Today's Annelle's first day.

SHELBY. Well, Annelle. You're working with the best. Anyone who's anybody gets their hair done at Truvy's.

TRUVY. Absolutely. (A loud series of gunshots.) Shelby . . . uh you know I would walk on my lips to avoid criticizing anyone but your father is about to make us all pull our hair out. And that is bad for my business.

SHELBY. Well, he should be finished with his yard work soon.

TRUVY. I hope so.

SHELBY. You're not the only one concerned. Mama's about to have a fit. She and Daddy are fighting like cats and dogs.

CLAIREE. They're just anxious with so much going on.

SHELBY. No they're not. They just try to create as much

554

T pack no SL chair

hugs S/ Shelby has nails

Today nail section

leave SL

Aema

tension as possible in any given situation. It's a creed they live by.

TRUVY. You know. I was just reading an article in *Glamour* about tension during family occasions. It seems there can be a lot of stress and trauma. The thing I found most interesting is that stressful times can unleash deep dark hostilities that make your hair fall out.

SHELBY. They're fighting about patio furniture. Jackson and I will never fight about silly things. Are you married, Annelle?

ANNELLE. (Changing subject.) Oh. I hope that coffee's better.

CLAIREE. It smells right.

ANNELLE. (Looking at the picture Shelby brought.) How pretty . . .

SHELBY. Princess Grace . . .

TRUVY. Did you bring me the picture of that hairdo like I asked?

SHELBY. Here you go. Study it carefully. (Pulls out a plastic bag.) Here's the baby's breath.

TRUVY. This is so exciting. I feel like I am present at the creation. There is something so wondrous about the way a bride looks. I feel it is beauty in its purest form. (Studying the picture and the bag of baby's breath.) Where are you going to put this stuff? There's no baby's breath in this picture.

SHELBY. You just stick it in. It's meant to frame my face. Baby's breath is part of my whole decoration concept. For a total romantic look. (Notices Clairee's shoes.) Miss Clairee! What cute shoes!

CLAIREE. You think so? I'm not so sure. I think they're a little too racy for me. I'll probably give them away.

TRUVY. Ooo. Those are too cha-cha for words. If you decide to get rid of them, I'll buy 'em from you.

CLAIREE. What size do you wear?

TRUVY. Well. In a good shoe, I wear a size six, but sevens feel so good, I buy a size eight.

CLAIREE. They're eight and a halves.

TRUVY. Perfect. (M'Lynn enters carrying a large tote bag.)

SHELBY. Hi, Mama. Look at Miss Clairee's shoes.

TRUVY. Ah, ah, ah! They're mine!

M'LYNN. Is this a riddle?

give coffee to c

Mentor use to SL

SHELBY. Forget the damn juice.
M'LYNN. Shelby'll be fine now. Anyway I always carry some mints in my bag just in case.
TRUVY. Then take some of the butterscotch in that dish. Throw some in her bag, Clairee. They are the best. They start out real hard, but once you suck all the coating off, they get real chewy. My two favorite things . . . crunchy and chewy and buttery . . . all in one. Delicious. *(Clairee dumps some in M'Lynn's bag and notices something odd.)*
CLAIREE. M'Lynn. You always carry candy in your bag?
M'LYNN. Without fail.
CLAIREE. Then tell me. Do you suck on this often? *(Clairee pulls a huge gun from the bag. Gasps all around.)*
M'LYNN. Clairee. Put that back.
TRUVY. I hate it when people bring weapons into my shop.
SHELBY. How did you get Daddy's gun away from him?
M'LYNN. I had been waiting all morning for my chance. He finally put it down to go to the bathroom. *C. sir*
ANNELLE. I'd like to ask a question. I'm new here and all. Is my life in danger?
TRUVY. No. M'Lynn's husband's just been shooting at some birds. The trees around here are full of 'em this time of year. *A. back up*
M'LYNN. You see, our backyard is full of fruit trees . . .
SHELBY. Which are full of birds. Daddy has been trying to frighten the birds out of the trees by making loud noises. I didn't want the guests at my reception to spend all night dodging bird *do*.
M'LYNN. The neighborhood is fit to be tied. Ouiser Boudreaux blames my husband's gunshots for the problems of that mangy dog of hers. She insists all the noise has made that stupid animal lose its hair.
TRUVY. Taking the gun was a stroke of genius, M'Lynn.
M'LYNN. I know.
ANNELLE. What if he comes over here and tries to get his gun back?
M'LYNN. Drum would never set foot in a beauty shop. This is women's territory. He probably thinks we all run around naked or something.

ANNELLE. *(Catching a glimpse out of the window.)* There's somebody coming! A strange lady with a strange dog! *walk to window*
CLAIREE. That would be Ouiser.
ANNELLE. That is one ugly dog. What kind of dog is that?
CLAIREE. If Rhett had hair, he would be a collie.
TRUVY. Lord. Give us strength. *(The door bursts open. It's Ouiser, very upset.)*
OUISER. This is it. I've found it. I am in hell! *walk straight four*
TRUVY. 'Morning, Ouiser.
OUISER. Don't try to get on my good side. I no longer have one.
TRUVY. You're a little early. You're not expected 'til elevenish.
OUISER. That's precisely why I'm here. I have to cancel. *(The phone rings. Ouiser picks it up and hangs up on the caller.)* I have to take my poor dog to the vet before he has a nervous breakdown. My dog I mean. The vet is perfectly healthy. *(To Annelles.)* You must be the new girl. *picks up phone & hangs down*
ANNELLE. Hi. *goes to A. dr*
OUISER. May I have a glass of water? I have been screaming this morning. *(Exit Annelles.)* *sl.*
M'LYNN. I'm sorry this whole thing has gotten out of hand, Ouiser . . .
OUISER. It's not your fault, M'Lynn. I used to think that you were crazy for marrying that man. Then I thought for a few years that you were just a glutton for punishment. Now I realize that you must be on some mission from God. I have not slept in days. I look like a dog's dinner. However, when I got up this morning, I decided I would try to rise above it. I would start anew. Whatever that man has done, I would overlook it in honor of your wedding day, Shelby. I thought I would make myself a little presentable and floss up the house in case somebody wanted to drop in . . . it being a big day in the neighborhood and all. So I go out to cut some fresh flowers for the living room. I go down to my magnolia tree and there is not a bloom on it! *be back in dr next to M.*
M'LYNN. Ouiser. The judge has not decided whose tree that is exactly. *spins M. around*
OUISER. It's mine! *(Enter Annelles with glass of water.)* Be that

ACT TWO

In the blackout before curtain, we hear the radio. It is a male D.J. for KPPD. Totally fatuous and self-possessed, it is his voice we hear over the radio throughout Act II.

11-18-21

D.J. You're listening to KPPD, the station of choice in Chin-quapin Parish. Now stop by the shopping center this afternoon. I'll be broadcasting al fresco . . . that means out of doors for those of you that aren't Latin scholars. There'll be prizes, and a battle of the bands, all sponsored by KPPD. Swing on by and meet me in person. See how good-looking I really am. Coming up now . . . a half hour of nonstop music so I can make it over to the shopping center. Let's hope none of these records has a scratch on 'em, 'cause I'm outta here. I'm gonna kick things off with one of my personal all-time favorites. *(Song starts to play.)* See ya at the shopping center!

(two chairs)
T behind; S (stage right) Pacing upstage

SCENE I

It is June, eighteen months later. The radio is playing. Nothing much in the shop has changed. Maybe new curtains and a Mr. Coffee. Truvy is cutting Shelby's hair. The hair is very short, very boyish. There is an underlying uneasiness in Shelby's behavior. Clairee is being "done" by Annelle. Shelby's radio plays, but fades in and out. Truvy and Annelle have to whack it from time to time to make it play. Clairee has been regaling them with a story and they are laughing.

SHELBY. But didn't he scare you to death coming by so late?
CLAIREE. It wasn't that late. About 9:30, I guess.
SHELBY. Still, somebody knocking on my bedroom window after dark would scare the daylight out of me.
CLAIREE. Not me. Hope springs eternal, I suppose. I was so disappointed when I realized it was only my nephew.

SHELBY. Well I just think it's awful of Drew to throw his son out of the house. Parents should never throw their children out of the house.

CLAIREE. My brother can be very hotheaded when he wants to be. But he really didn't throw Marshall out. Marshall just came over to my house while his daddy cooled off. I adore Marshall. We stayed up half the night talking last night.

TRUVY. *(Finishing Shelby's hair with a flourish.)* Well. That's it. Are you ready to see the new Shelby Lacherie?

SHELBY. I . . . don't know.

TRUVY. You're gonna have to sooner or later. Our world is full of reflective surfaces.

SHELBY. I can't believe I'm getting so worked up over something as silly as a haircut.

CLAIREE. You look precious.

SHELBY. O.K. I'm ready. *(Truvy turns Shelby into the mirror.)*

Oh, gosh . . . it's so weird . . .

TRUVY. *(Referring to a magazine picture.)* I did what you wanted, didn't I, honey?

SHELBY. Yes. I didn't mean . . . of course. You did a beautiful job. I've never had short hair, that's all.

TRUVY. Well this is what we Cosmo girls call a "rite du passage." *(Shelby is visibly upset.)*

SHELBY. I'm sorry. I'm being so ridiculous.

TRUVY. It's O.K., honey. Please don't . . . please don't cry because you know . . . I will, too. I have a strict policy that no one cries alone in my presence.

CLAIREE. Ladies . . . ladies. Please. *(Clairee and Annelle hand them Kleenex.)* Remind me never to take these two to see Dark Victory. They'd never survive.

SHELBY. *(Rallying.)* Enough! I love my hair!

TRUVY. Whew! My artistic nature is so relieved.

ANNELLE. It's very becoming. I guess with that baby, you don't have time to spend hours fussing with your hair. You need something you can just run your fingers through and go.

CLAIREE. It's totally adorable. Your mother's going to love it.

SHELBY. Mama's going to freak out. She just thinks I'm

SHELBY. Mama's going to freak out. She just thinks I'm

stands up to hand tissues & sits back down

stage right

A behind; C facing forward

ASHELYN CARDEN



Nutcracker cue sheets with the Savannah Arts Academy Dance Department

Pull curtain

Overture - start of song: dsr special

Overture - when Drosselmeyer leaves: dsl special

Black out

Guests - start of song: cs track

Guests - maria's parents enter: cs special

Guests - when people arrive: full wash

Guests - when Drosselmeyer enters: full wash bring out red

Nutcracker March - start of song: red full wash with center special

Parent dance - same lights

Presents Drosselmeyer - action moves sr: red full wash, with special sr

Presents Drosselmeyer - action moves sl: red full wash, special sl

Drosselmeyer gives nutcracker - start of song: full wash

Drosselmeyer gives nutcracker - fritz steals the nutcracker: red hint full wash

Drosselmeyer gives nutcracker - the nutcracker is fixed: take out red hint

Drosselmeyer gives nutcracker - fritz steals the nutcracker again: red hint full wash

Grandfather dance - start of song: full wash

Maria dream - start of song: blue cs special

Maria dream - everyone exists: black out

Maria dream - after Maria falls asleep: blue full wash

Rat battle - start of song: redish and greenish full wash

Rat battle - when they start fighting red full wash

Nutcracker awaken - start of song: blue full wash

Snowflakes - start of song: blue full wash

Black out - curtain

Magic castle - start of song: blackout

Magic castle - 3:00: cs special

Hot Chocolate - start of song: red full wash

Arabian - start of song: blue full wash

Tea - start of song: red full wash

Shepard - start of song: gren full wash

Trepak - start of song: red and blue full wash

Mother Ginger - start of song: ginger full wash

Flowers - start of song: pink full wash

Pas de Duex - start of song: pink full wash

Nutcracker variation - start of song: pink full wash

Maria variation - start of song: pink full wash

Pas de Duex - start of song: pink full wash

Finale - start of song: mix of all colors

Finale - circling: cs special

Finale - nutcracker motions sr: sr special and cs special

Finale - nutcracker motions sl: sl special and cs special

Finale - nutcracker walks dsl: sl special

Finale - nutcracker leaves: blue sr special

ASHELYN CARDEN



Cues for Savannah Arts Academy Senior Dance Show I stage managed

Senior Dance Show

Curtain opens

1. "New Wave" - May - lights, sound
2. "Rescue" - Emma - lights, sound
3. "The Big One" - Courtney - lights, sound
4. "No escape" - Niki - spotlight (follows center stage and fades off when she faces front), sound, lights up, and spotlight at end (ends 2.15 s in) (front light need to be fixed)
5. "Arachnid" - Audrey - lights, sound
6. "Tick Tock" - Deziree - lights, sound (ends 1.30 s in)
7. "Corpse Bride" - Valerie - lights, sound
8. "The Physician" - Mallory - lights, sound (sound up)

Curtain Close

Intermission

Curtain Open

9. "Koi" - Nicole - sound, spotlight (beginning right after sound off when starts moving), lights (sound up)
10. "We Become the Flower" - Charlotte - sound, lights (ends 2.28 s in (sound up))
11. "Roxanne" - Roxanne - lights, sound, spotlight later (after hairclip thrown)
12. "This is it" - Nikaya - lights and spotlight, sound, the spotlight (at the beginning till goes to the floor, then back on till end during the toe touch)
13. "Louise" - Violet - sound, lights (Silhouette)
14. "Isn't it Lovely" - Kailey - sound, lights fade in and off (no light in back)
15. "Grow and Bloom" - Jada - lights, sound, spotlight (when she goes down)
16. "Wildest Dreams" - Bianca - lights, sound
17. "Getting Groovey" - Talia - lights, sound, spotlight (on at beginning, and off during hiproll) (wants blue and yellow lights)

Black Out

Curtain Call

Curtain Close

Lights, Sound, Management, show

Lundin's notes:

Fix front lights for Dancer 4

Downstage right is dark for Dancer 4

Shadow Strip

Move Hazor, too much in the back

ASHELYN CARDEN



Quick meeting minutes with my director during the musical Aida

Meeting with Lundin

9/20

Questions: Prompt book? Choreography? Music?

- Talk about creating list, who needs turn in money, turn in sheets, crew leaders, having Cat monitoring a group in dance
- Do I need to create extra scripts for crews

- Calliope needs to attend all dance & music rehearsals

- ~~create list for checks~~

- put crew leaders on GC

- deal with scripts for cast

- deal with my scripts copies

- sketch out starting & ending positions

- video at the end

Today's plan: - meet with Lundin

- create lists for forms & money

- print/copy scripts

- create prompt book?

- read script

ASHELYN CARDEN



Production meeting minutes from Aida

There will be a professional with the lighting student but they can run the board.
There will be a professional with the sound student, but the professional with run the board.
There will be a professional running the flies and helping the stage manager and asm backstage.
We do have a professional house manager.
They have a slightly smaller stage than us.
There are 51 line sets.
Sike, scrim, and mid traveller.
The front drape goes up and down not open through the middle.
They don't have backdrops, but we ship them to the Lucas if we want.
They don't have a star backdrop.
They do have a brand new laser projector that goes to 10-12 feet.
We may have new moving lights by then.
They have 8 mics and a rack of yullx so overall about 20 mics there.
We will need a sound crew for mics
They have a hazer if we want to use it.
They can mix practically any color.
They use only LEDs and have 12 specials for us to use.
We can use a full load in the lift.
There are 2-star dressing rooms, 1 big one, and a green room upstairs.
Downstairs there are 2 dressing rooms.
Their soundboard is sc48 and their light board is Etc ion.
We will load in on the 14th of November.
We probably need to bring our own gels.
If the professional crew goes longer than 5 hours they need a meal break.
Make sure when we get closer we work with the professional Lucas tech about rehearsal schedules.

ASHELYN CARDEN



Crew schedule for Aida and their deadlines



October 2022

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6 Complete model complete props list	7	8
9	10	11	12	13 meeting @ 3-3:30	14 Final hair plots Final make-up plots	15
16	17 Lighting check-up sound check-up	18	19 Set checkin Training Check for hair & makeup	20	21	22
23	24 props check	25	26	27 Lighting plots sound plans	28 All props meeting @ 3-3:30	29
30	31					



November 2022

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Lighting cues Set completed Sound cues	2	3	4 Hair & makeup completed meeting @ 3-3:30	5
6	7 Set dressing completed	8	9 meeting @ 3-3:30	10 All costumes completed	11	12
13	14	15	16	17	18	19
Aida - tech from 4-9						
20	21	22	23	24	25	26
27	28	29	30			
Machinal						

ASHELYN CARDEN



A cast list for Aida including the script number each cast member borrowed

Aida cast

Amneris: Ella Foose 23

Raoulmes: Joel Ballinas 25

Aida: Ezra Gadsden 17

Mereb: Tyrone Ford-Everett 19

Zoser: Duncan Hodges 21

Pharaoh: Claudio Barberi 2

Nehebka: Keyondra Nixon 4

Amonasro: Josiah Williams 6

Ensemble:

~~Sanjiah Adams~~

Emilee Baisden 8

Edward Bradford 1

~~Camille Carlton~~

Rylee-Ella Clatt 3

~~Abbey D'Aguitto~~

Sadie Forman 5

Kate Lee 7

Graysen Phillip 18

Braidyn Rigbee 20

Katerlyn Sadley 22

Hannah Sahr * 24

Marshall Shane 10

~~Katarina Slater~~

Noelle Treece 12

~~Jessica Turberville~~

Jasmine Wallace 14

~~Kaia Hall 16~~

Carina 9

ASHELYN CARDEN



Cast list attendance for Aida the musical

	9/20	9/26	9/27	9/28	10/3	10/4	10/5	10/6
Ella Foose P	P	P	P	P	P	P	P	
Joel Balinao P	P	P	P	P	P	P	P	
Ezra Gadsden P	P	P	P	P	P	P	P	
Tyron Ford-Eve P	P	P	P	P	P	P	P	
Duncan Hodge P	P	E	E	E	P	P	P	
Claudio Barberi P	P	E	E	E	E	P	E	
Keyondra Nixor P	E	P	P	Late	E	P	E	
Josiah Williams P	P	P	P	P	E	P	E	
Emilee Baisder P	P	P	P	P	E	P	E	
Edward Bradfoi P	P	P	P	P	E	P	E	
Rylee-Ella Clat P	P	P	P	E	E	P	E	
Sadie Forman P	E	P	P	E	E	Late/Leaving	E	
Kate Lee P	P	P	P	P	E	P	E	
Graysen Phillip P	P	P	P	P	E	P	E	
Braidyn Rigsbe P	P	P	P	P	E	P	E	
Katelyn Sadley P	P	P	E	P	E	P	E	
Hannah Sahr E	E	P	P	P	E	P	E	
Marshall Shane P	P	P	P	P	E	Leaving	E	
Noelle Treece P	P	P	P	P	E	P	E	
Jasmine Walla P	P	P	P	P	E	U	E	
Kaiya Hall P	P	P	P	P	P	P	P	

Notes:

P - present E - excused U - unexcused/ or absent L - leaving/late

	10/11	10/12	10/13	10/14	10/24	10/25	10/26	10/27	10/28
P	P	p	p	p	p	P	P	P	
P	P	p	p	p	p	P	P	E Late	
P	P	p	p	p	p	P	P	P	
Late	Late	Late	E	p	E Leaving	P	P	P	
P	P	Late	p	L	p	P	P	P	
P	P	p	p	p	E Late	P	U	P	
P	P	p	p	p	p	E Late	E	E	
P	U	p	p	p	p	P	Leaving	P	
P	P	p	p	p	p	P	P	P	
P	P	p	p	p	p	P	Leaving	P	
P	E	p	U	E	U	U	E	U	
P	P	p	p	p	P	P	P	P	
E	E	p	p	p	U	P	P	E	
E	E	E	E	p	p	P	P	P	
P	P	p	p	p	p	P	P	P	
E	P	p	p	P	E Late	E Late	P	E	
P	E	p	p	p	p	P	P	U	
P	P	U	p	U	P	E	E	P	
P	P	Late	E	p	P	P	Excused Late	P	
P	P	p	p	p	p	P	P	P	
P	P	p	p	p	P	P	P	P	

ASHELYN CARDEN



A crew list for Aida including their crews, crew leaders and their crew leaders contact information (blacked out to protect personal information)

Aida Crew List

Management:

Ashelyn Carden SM

Cat Evans ASM 478- [REDACTED]

Bri Bishop PA 912- [REDACTED]

House Management:

Kennedy L

Katie Grace Lanie * 912- [REDACTED]

Set/Run crew:

Xena Jackson * 912- [REDACTED] Eluse Jackson

Colin Hilleary

SKye Jones

Lala Luna

Mackenzie Smith

Dorian Bondi

Carlin J

Costumes:

Leah Horan * 912- [REDACTED] Kristen Horan

Kelsi Nicholson * 912- [REDACTED]

Emeg Ward

Jamir Hartley

Sophia Breton

Dave Roberts

Lala Luna

Alex Hayward

Aislynn McElhugh

Candyn Inman

Shaylee Smith

ASHELYN CARDEN



A crew list for Little Shop of Horrors (blacked out to protect personal information)

Ella Foose
Joel Balinao
Ezra Gadsden
Tyron Ford-Everett
Duncan Hodges
Claudio Barberi
Keyondra Nixon
Josiah Williams
Emilee Williams
Edward Bradford
Rylee-Ella Cliatt
Sadie Forman
Kate Lee
Graysen Phillips
Braidyn Rigsbee
Katelyn Sadley
Hannah Sahr
Marshall Shane
Noelle Treece
Jasmine Wallace
Kaiya Hall

Management	Kelsey	Brewton
Management	Calliope	Cooper
Management	Skye	Jones
House	Ashelyn	Carden
House	Mya	Smith
House	Jasmine	Ramos
House	Jada	Banks
House	Zakirah	Green
Make up/Hair	Maia	Vaselaros
Make up/Hair	Emmaline	Hodge
Make up/Hair	Kaiya	Hall
Make up/Hair	Braidyn	Rigsbee
Make up/Hair	Lala	Luna
Make up/Hair	Corleen	Ellison
Make up/Hair	Courtney	Ward
Costumes	Gascen	Bellin
Costumes	Mali	Jones
Costumes	Sarah	Boatright
Costumes	Serra	Olin
Costumes	Yiming	Low
Costumes	Saide	Keckeisen
Sound	Laini	Emfinger
Sound	Amelie	Steffen
Sound	Chloe	Moyer
Sound	Cole	Carington
Sound	Finn	Likens
Sound	Sarah Kate	Shuman
Lighting	Madison	Kennedy
Lighting	Elizabeth	Craven
Lighting	Bo	Christensen
Props	Eva	Jones
Props	Kayla	Bowen
Props	Carlin	Jedrzejewski
Props	Aislynn	McHugh

Props	Grayson	Ferrara	
Props	Serra	Olin	
Props	Mashall	Shane	
Set/run	Samantha	Turley	
Set/run	Jessica	Turberville	
Set/run	Krishna	Desai	
Set/run	Emilee	Baisden	
Set/run	Colin	Hilleary	
Set/run	Jamison	Jarvis	
Set/run	Rowan	Fillingim	
Set/run	Hannah	Sahr	
Set/run	Marshall	Shane	
Set/run	Liv	Dugas	
Set/run	Alayna	Wilson	
Set/run	Kendall	Cripe	

ASHELYN CARDEN



Props plot for Machinal

Prop	Have	Buy/ find	Make	Scene
broken bottle			x	
night gown		x		3
bible		x		
ash tray	x			5
blankets (2)	x	x		3
pen	x			1 & 4
cart	x			4
prescription paper	x			4
baked potatoes/food		x	x	2
clothes (men & women)		x		3
gloves	x			2
plates	x			2 & 5
silverware	x			2
clip boards	x			4
money	x			3
glasses	x			2 & 5
lamp	x			3
iv	x			4
stethoscope	x			4
roses in vase	x			4
headset	x			1
typewriters (3)	x			1
cigarettes	x			5
business cards	x			
lily bowl	x			
phone	x			
gamble	x			
hand cuff	x			
filing cabinet	x			1
pillows (2 sets)	x			3
adding machine	x			1

paper/ note pad		x		1 & 4
mail	x			1
garbage can	x			2
bowls		x		2
radio	x			2
luggage (2)	x			3
hat		x		3
hat/ coat rack		x		3
coat		x		3
watch		x		3
prscription botte	x			4
bandages	x			4
cotton balls	x			4
brown paper bag		x		5
bottles	x			5

ASHELYN CARDEN



My director's script, for a one-act I directed, Asylum by Dennis Bush

ASYLUM

BY DENNIS BUSH

Speaking at the same time, except Tim
AT RISE: AUGUST, KEVIN, JANINE, GEOFFREY, LAURIE, DINAH and TRACY all begin to speak simultaneously and with equal volume, as TIM sits quietly, crying. While each character speaks with simple clarity and purpose, the overall effect should be a cacophonous babble.

AUGUST: My roommate is dead. On Monday night, I heard a thud in her room. It was loud. *(Quick pause.)* A loud thud. I'm not sure what happened. Her door was shut. I didn't open it. I respect her privacy. I was sitting on the sofa when I heard the thud. I asked if anything was wrong. She didn't answer. Not a word. She's quiet, though. *(Quick pause.)* Very shy. So I didn't ask her, again. I didn't want to be a pest. I waited to see if there was another thud. She could have been moving things around in her room and made a thud when a piece of furniture slipped out of her hands. It happens. People drop furniture. It makes a thud. After about five minutes, I heard a voice say, "Help!" – kind of whispered or like it was a strain to say it. It could have been a voice on the TV. I couldn't be sure. *(Insistent.)* Her door was shut. *(More insistent.)* And I wasn't going to open it. *(Even more insistent.)* And I wasn't going to call 9-1-1. I don't make outgoing calls. And I screen incoming calls. I order my groceries on the Internet. They deliver. I slide a note under the door so they know to knock three times, then, bring them inside and get the money. I leave it on the table. I run to the bathroom, when they knock. I can't be in the living room or kitchen if the front door is open. So, I couldn't call 9-1-1. They'd bust down the door. It would be open. *(Quick, horrified pause.)* Wide open. The 9-1-1 people can't be trusted to wait until I get in the bathroom and shut the door before they bust the front door open. They can't be trusted. They like to ride around with their lights flashing and the siren going. People like that can't be trusted for a minute. And, anyway, I didn't hear anyone say, "Help," again. So, I didn't have to worry about calling anybody.

KEVIN: I hate the nurse with the red hair -- the young one who works the day shift. I hate her. She slapped me, yesterday -- backhanded me right across the face. Across the face! All said was, "I don't want to take the damn pill." That was all I said. Really. And she hit me. I almost bit her hand. If I'd have been quicker, I'd have gotten a couple of her fingers in my mouth when she slapped me. Next time, I'll be ready. I'll leave teeth marks on her hand. I've been practicing. It's kind of practicing and kind of an alternative form of revenge. *(HE pulls out a red-haired Barbie doll.)* It's a voodoo doll. *(Shows it, then, pauses.)* She used her hand to hurt me, so I'll use the voodoo to hurt her. *(HE bites the Barbie's hand.)* In my book about voodoo, it said to use a needle but I can't find any. I had one. I stole it from arts and crafts when we were stringing beads for friendship necklaces. But the nurse found it and took it away. *(Quick pause, to clarify.)* Not the nurse with the red hair. The other one. The one who wears too much eye shadow. I don't like her either. I don't like any of the nurses. I don't. I hate 'em. I hate 'em all. *(Quick pause.)* Except the one who gave me the extra cake, last week. I like her. I like her a lot. I like cake. I like cake a lot. I want cake, now. I want cake! *(Shouted.)* CAKE. BAKE. TAKE. *(Quick pause.)* TAKE. CAKE. I want cake! I want cake! I want cake!

Magnolia
 Sadeya Marshall
 Truman
 Tracy
 Diana

TRACY: My fans love me. They send me flowers and presents and pictures of themselves and their pets. On my last tour, we sold out stadiums – giant, outdoor stadiums – in ten different cities in less than four hours. It was some kind of Ticketmaster record. And everywhere I go people are always calling my name and photographers are stalking me. I love my fans but I hate the paparazzi. They invade my personal space. A photograph of me in torn sweatpants and a tank top with a mustard stain got sold to one of the tabloids for two million dollars. Think how much good that money could have done for the world. Starving people could have been fed. Sick people could have gotten medication. Children with crooked teeth could have gotten braces. One smile at a time. That's how to change the world. Hundreds of my fans have named their children after me and not just girls. There are dozens of little boys named Tracy running around out there in the world. Another hundred or so have named their pets after me. My fans send me pictures of their pets and on the back they write, "This is my cat Tracy, and she loves you. Tracy loves Tracy." Sometimes they're dogs, not cats. There have even been some birds, hamsters, ferrets, turtles and snakes named Tracy. All those Tracys love Tracy, too. My fans love me. They love me. My fan club has an official website for me and my music and it gets thousands of hits every day. People from all over the world visit my website. I'm not just a star in the United States. I'm an international star. I have fans all over the world. I'm an international star with fans all over the world. And they love me. My fans all over the world love me. They send me flowers and presents and pictures of themselves and their pets. On my last tour, we sold out stadiums – giant, outdoor stadiums – in ten different cities in less than four hours. And everywhere I go, people are always calling my name.

As AUGUST, KEVIN, JANINE, GEOFFREY, LAURIE, DINAH and TRACY finish speaking simultaneously, the focus shifts to TIM.

Everyone stop talking whenever Truman finishes

Speaks alone

TIM: *(Wipes tears away; begins to speak; simply, trying to be clear.)* I've got to get back. . . back home. . . I've got to get back home *(Quick pause.)* If I can just get back home, then, I'll be fine. . . Everything will be fine. . . if I can get back home. . . If I can just get back home. . . *(His tears resume. Hopeful, through tears.)* Do you know where my house is? *(Quick pause.)* If I tell you my address, can you tell me where my house is? It's green. My house. It's a pink shade of green. And there's a tree in front of it. It's a big tree with blue branches and purple flowers that are kind of orange-colored. I've got to get back. . . I've got to get back home. *(HE is sobbing.)* I have to get back home. Can you help me find my house? Can you please help me find my house? I've got to get back home.

During the next segment, there is the illusion of conversation and communication, but at no point should any of the characters actually speak to each other. Their thoughts have a connectedness, but the characters are not connecting with each other.

KEVIN: I hate the nurse with the red hair -- the young one who works the day shift. I hate her. She slapped me, yesterday -- backhanded me right across the face. Across the face! All I said was, "I don't want to take the damn pill." That was all I said. Really. And she hit me. I almost bit her hand. If I'd have been quicker, I'd have gotten a couple of her fingers in my mouth when she slapped me. Next time, I'll be ready. I'll leave teeth marks on her hand.

DINAH: I said, "No." No, I didn't want him to take me home. I had a headache. That's all. I wasn't dizzy or anything. Just a headache. It wasn't even a migraine. It was just a headache. But he insisted. He was insistent. He wouldn't take no for an answer. Jason was like that. He always got his way with Melanie. She's my best friend and Jason's her boyfriend. It's usually the girl who can get her way with a guy but Jason always got his way. He was insistent. He wouldn't take no for an answer.

Talking to only themselves & the audience

JANINE: *(Has a contraction.)* Why am I here all alone? Where are the M&Ms? *(Another contraction.)* I've had my suspicions. *(Lamaze breathing.)* I've suspected. *(More Lamaze breathing.)* I've presumed. *(More Lamaze breathing.)* My office is directly across from the men's room door. I can hear what goes on in there. *(Contraction.)* I can tell when there's water running. I can hear when someone uses the hand dryer. And he never runs water and he never uses the hand dryer. And I've never seen him use hand sanitizer. He comes out of the restroom and reaches right into the candy jar on my desk. *(Another contraction.)* He digs his hands was down into the M&Ms. He digs into the bowl with his unclean hands. *(Contraction leading into next phrase.)* He is unclean. That's how this happened. *(Clarifying.)* Not from unclean candy. *(Contraction, into the next word.)* NO! It was an immaculate conception. He didn't touch me. But he had unclean thoughts about me and that's how this happened. Eleven months ago. *(Contraction.)* And now it's time. . . *(Contraction.)* It's time. . . *(Contraction.)* It's time. *(SHE continues with the childbirth. Gradually, it subsides. SHE is clearly drained. There is a pause as SHE makes the transition. SHE becomes aware that SHE has not given birth. That awareness resonates deeper and deeper and reaches tragic desperation.)* Oh. . . oh no. . . oh my goodness no. . . Where's the baby? Where's my baby? There's no baby. . . *(Becoming frantic; reeling in the tragedy.)* Oh no. Where is my baby? *(More frantic; sobbing.)* Where is my baby?! Who took my baby?! Did someone take my baby? *(Desperate.)* If someone took my baby, please give it back to me. It's my baby. . . *(Full - out sobs.)* My baby. . . What happened to my baby? *(SHE continues to sob.)*

TRACY: There are dozens of little boys named Tracy running around out there in the world.

JANINE: *(Still crying.)* Where is my baby? What happened to my baby? Can somebody help me? *(Pause; SHE is inconsolable.)* Can anybody help me?

AUGUST: I heard a voice say, "Help!" – kind of whispered or like it was a strain to say it. It could have been a voice on TV.

TRACY: I was on TV when I was seven years old. It was local TV but it was still TV. They had a reporter covering the Little Miss Princess Pageant and I was the winner. She interviewed me. I had poise. For my talent, I sang a Jim Morrison song. He was the lead singer of The Doors. I sang, "Come On Baby, Light My Fire" while twirling a baton... A fire baton. People cried. . . They cheered. . . Their lives were changed. After that pageant, my parents got me an agent and I started singing anywhere they could get me booked. Malls, Rotary Club meetings, doing the National Anthem at Little League games. You name it and I did it. A producer heard me sing "America The Beautiful" at a demolition derby and he offered my parents a contract. My first album – my very first album – went gold. I was on *Entertainment Tonight* five times in two months. I was everywhere. I couldn't walk down the street without people screaming my name or running after me to ask for my autograph. My second CD went platinum. I had my own line of clothes and make up. I was a corporation. I did a tour of Japan. I'm very big there. I was mobbed. They just wanted to touch me. "Tracy" they called to me, in their Japanese accents. *(Explaining.)* They have Japanese accents because they're Japanese. Ten people were killed in a stampede at Tokyo Disneyland. All they wanted to do was touch me. I did a duet with Paul McCartney. He used to be somebody! I went to a sleepover at the White House as a guest of the President's daughter. I performed at Madison Square Garden. The concert was sold out. The whole tour was sold out. We sold out stadiums – giant, outdoor stadiums – in ten different cities in less than four hours. And everywhere I went, people were always calling my name. Everybody knew my name. Everybody.

The following series comes in rapid succession.

Fast!!!
GEOFFREY: Tracy.

DINAH: Tracy.

LAURIE: Tracy.

KEVIN: Tracy.

AUGUST: Tracy.

JANINE: Tracy.

TIM: Tracy.

ASHELYN CARDEN

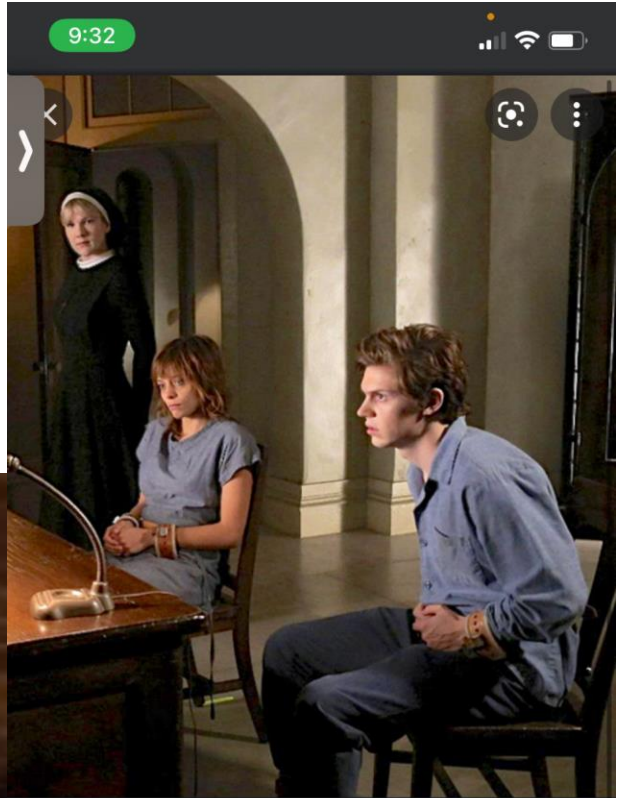


Costume Plot for Asylum

The one-act is set in an insane asylum in the 80s. I want scrubs almost for the boys and something similar for the girls but preferably dresses. I'm not too hung up on the idea of dresses if it is not feasible. I want lighter colors, preferably light blue, but white also works. I want uniformity, so whatever y'all find I want the same thing or something similar for the rest of the cast. They need to be slightly tampered with and well-worn. I wouldn't mind some of the cast having turtlenecks or sweaters to represent comfort. For masks, I want masks that match their personality. I will give y'all a character description down below.

Scrubs:





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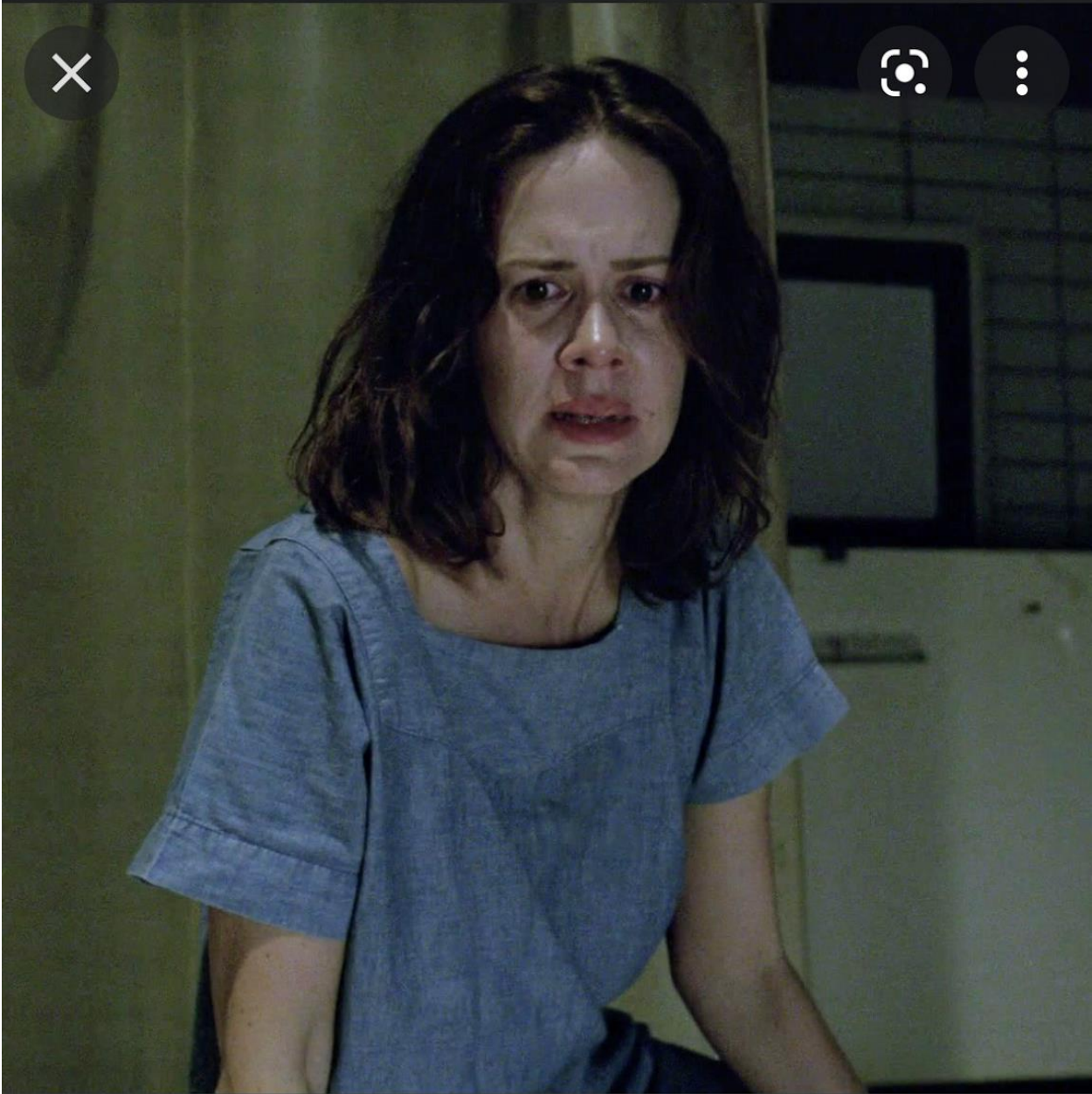
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Masks:

Tracy - glitter, rhinestones, satin

Kevin - I want dessert-like items cake or cookies

Dinah - regular cloth mask

Geoffrey - teddy bears

Janine - medical mask

August - that really protective mask with like the breath guard

Tim - plain mask, that we can use fabric markers and write on

Laurie - either a plain red mask or one of those with an angry face

(All of this is adjustable based on availability)

ASHELYN CARDEN



A class assignment, prompt book for Fame the Musical

ACT I, Scene i: The Opening

curtain

(A dark stage. Traffic noises are heard and the rumbling of a subway.)

#1 - Hard Work

(In the next segment, behind a scrim area lights come on one by one, re students on various levels of the stage and stairs holding envelopes.)

NICK

PRAY, PRAY, PRAY,
I PRAY I MAKE P.A.
I PRAY I MAKE
I PRAY I MAKE P.A.

SERENA

PRAY, PRAY, PRAY,
I PRAY I MAKE P.A.
I PRAY I MAKE
I PRAY I MAKE P.A.

JOE

PRAY, PRAY, PRAY,
I PRAY I MAKE P.A.

CARMEN

I PRAY I MAKE...

MABEL

I PRAY I MAKE...

CARMEN, JOE, MABEL

P.A.

(As they join in singing, light specials slowly reveal the rest of the students.)

BASS

PRAY... PRAY...

ALTO

PRAY... PRAY...

TENOR

PRAY... PRAY...

SOPRANO & ALTO

PRAY... PRAY...

SERENA (CONT.)

AND THEN HIDE ALL THE REST, SO NO ONE'S THE WISER
SAVE UP ALL THE BEST, LIKE MIDAS THE MISER,
KEEP EV'RY MOMENT UNDER CONTROL,
ALWAYS IN CHARGE, PLAYING A ROLE.

SMILE AND SHRUG YOUR SHOULDERS,
MAKE BELIEVE IT'S FINE,
COME UP WITH AN ANSWER, OR A WITTY LINE
THOUGH YOUR HEART IS BREAKING, NEVER START TO WEEP,

SOMEDAY YOU CAN USE IT...
SOMEDAY YOU CAN USE IT...
SOMEDAY YOU CAN USE IT...
THINK OF MERYL STREEP!

I could just kill him!

(BLACKOUT. Applause. Segue to next scene.)

#12A - Locker Tag 4

ACT II, Scene iv: Mabel's Prayer

(Dancers' locker room. Several dancers enter, including Iris who is tasting pudding from a plastic container. We hear Mabel scream as she enters.)

MABEL

A hundred and fifty-five pounds! That scale better be broken! I give up!! I just give up. This body's retainin' more water than the Titanic!!! Wait a minute. What's that smell?

(She looks around, then sees Iris with the pudding.)

Ooooh!

(Music out.)

Vanilla pudding!! My favorite.

IRIS

Sorry, Ms. Bell says you need to lose weight.

MABEL

Then how about a sniff? One good sniff could tide me over till lunch.

IRIS

Well, okay. But just one.

(The spot closes to head shot then bumps out. *Blackout.* *Sound of ambulance in the distance.* *Applause and segue.*)

#17A - The Prom

ACT II, Scene x: Prom

(Crossover on upper level from SL to SR with Joe and an ensemble girl. Serena and Nick enter on the level above.)

#2
JOE

Hey Nick! Serena! Don't forget, party at my house.

#17B - After Prom

We're all gonna get naked and play Twister on my Mom's waterbed.

SERENA

The finish line! Tonight I feel the electricity! This wonderful current flowing through every nerve, every cell, every pore in my body. I feel like shooting into space—a supernova!! I'd explode into a million pieces and float back down to earth. Then I'd touch every living thing on this gorgeous planet.

NICK

What have you been smokin'??

SERENA

Just think, it's the end of an era. We are the...

BOTH

Class of '84!

SERENA

The last class to graduate from this dumb, drafty, wonderful old building. I wonder what's gonna happen to it. I wonder what's gonna happen to us...

#18 - Love Scene Reprise

NICK

Serena—I want to try a new scene.

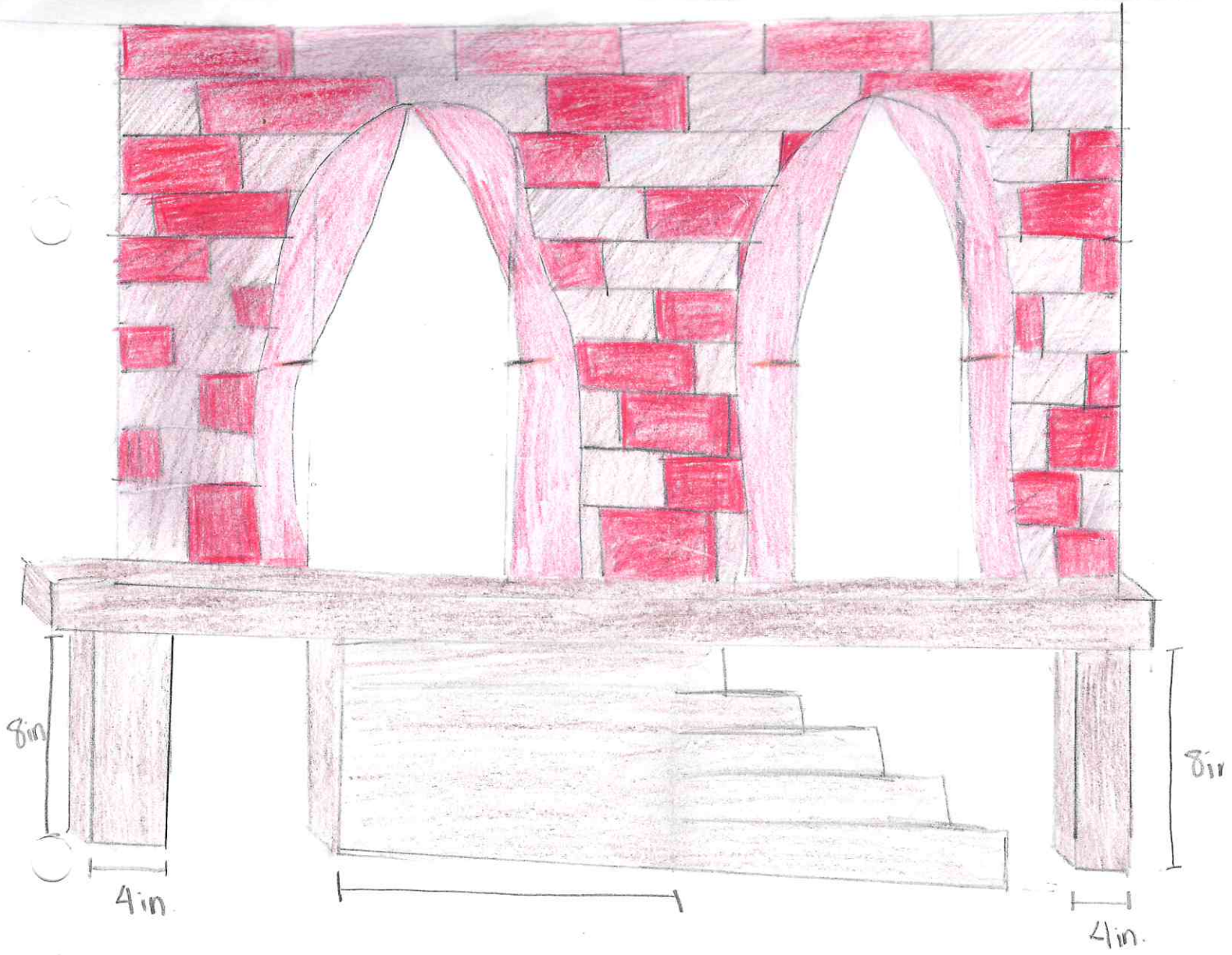
SERENA

New scene? What have you been smoking?

ASHELYN CARDEN



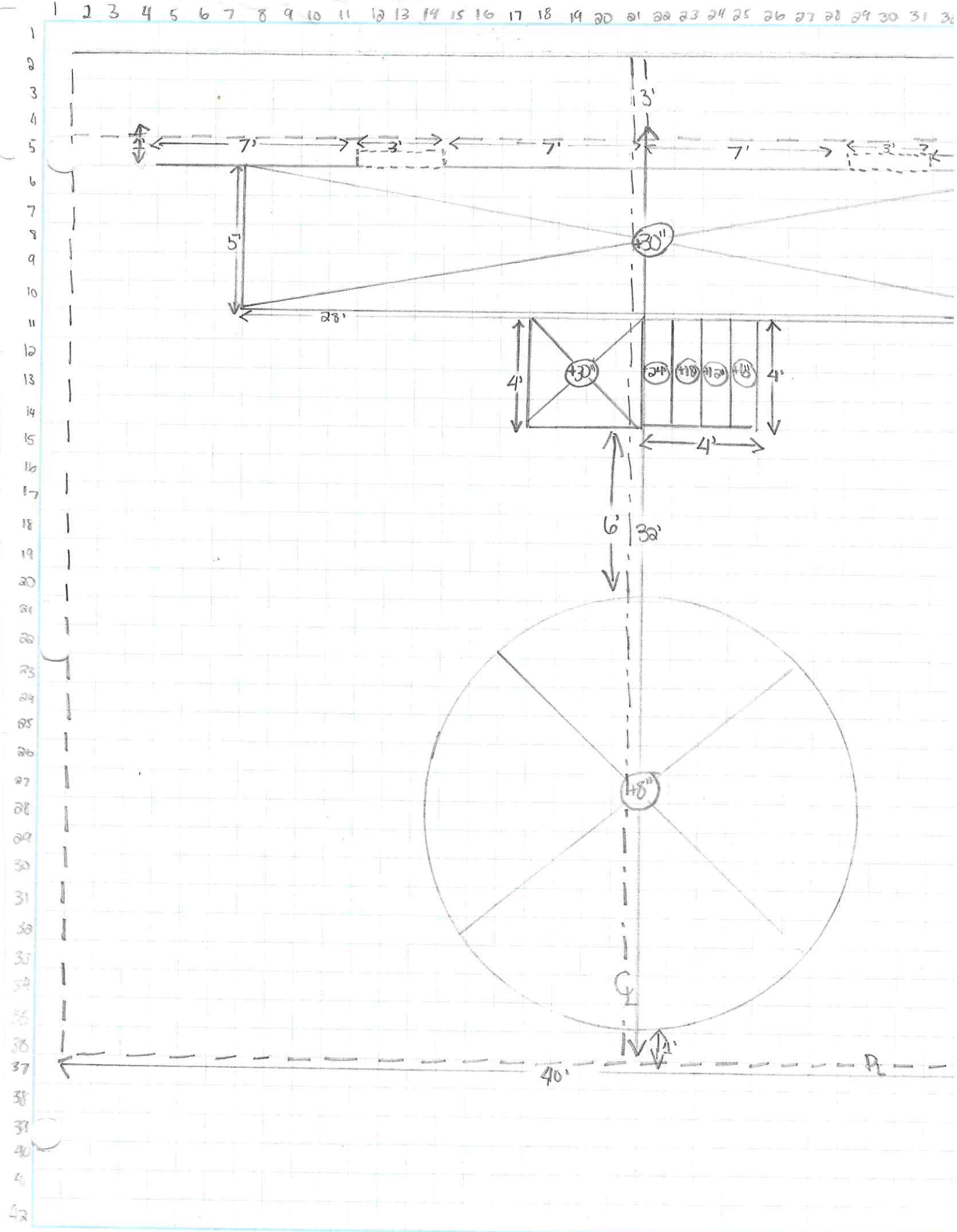
Class assignment, set design concept for Taming of the Shrew



ASHELYN CARDEN



A class assignment, set rendering for Taming of the Shrew





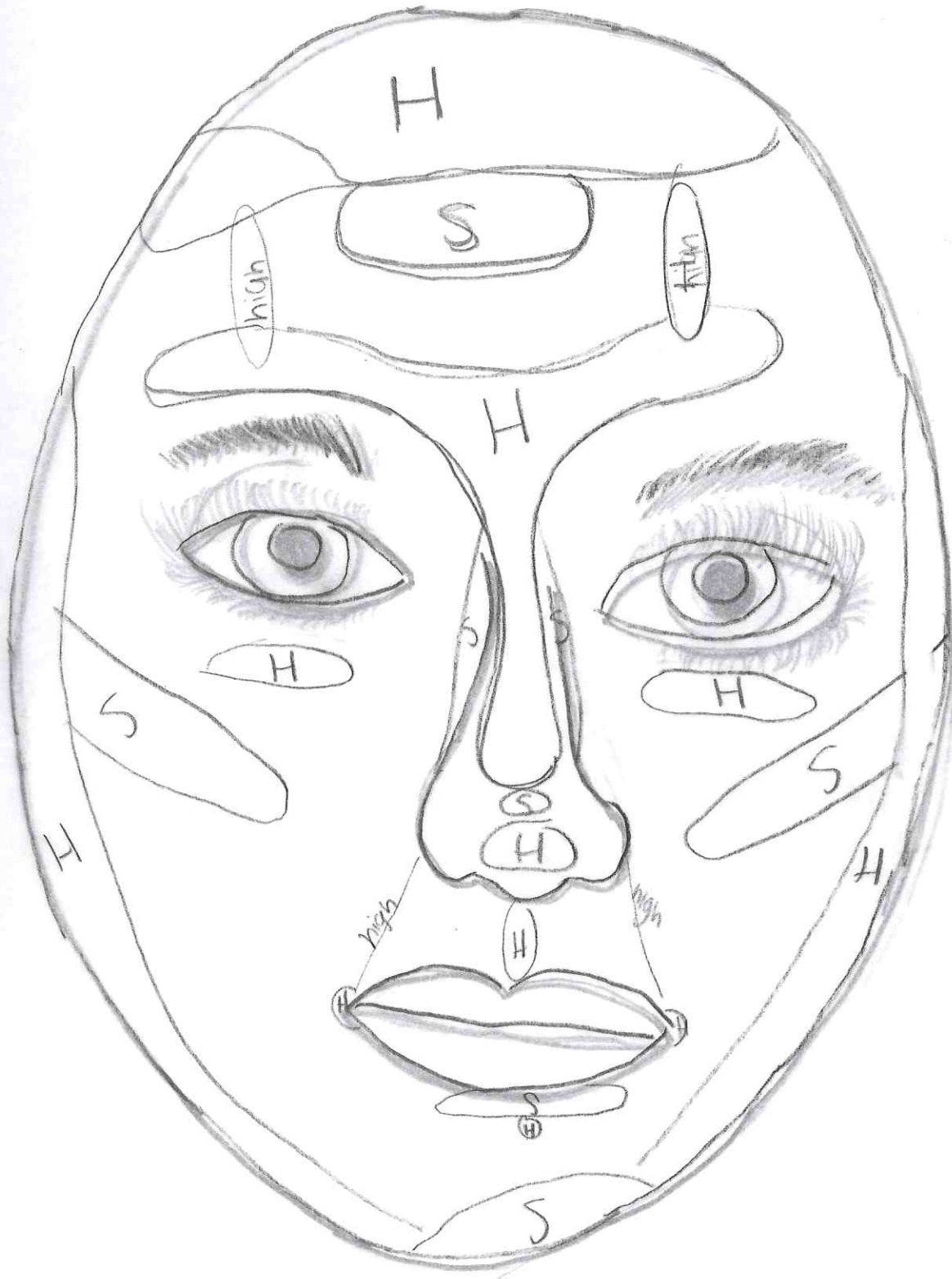
Taming of the Shrew
Floor Plan

Director - N/A	Sheet - 1
Designer - N/A	
Venue - Savannah Arts Academy	
Drawn by Ashelyn Carden	of - 1
Date - 10/3/20	Revisions - 10/30/20
	Scale - 1/4" = 1'

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Class assignment, make up design for old age



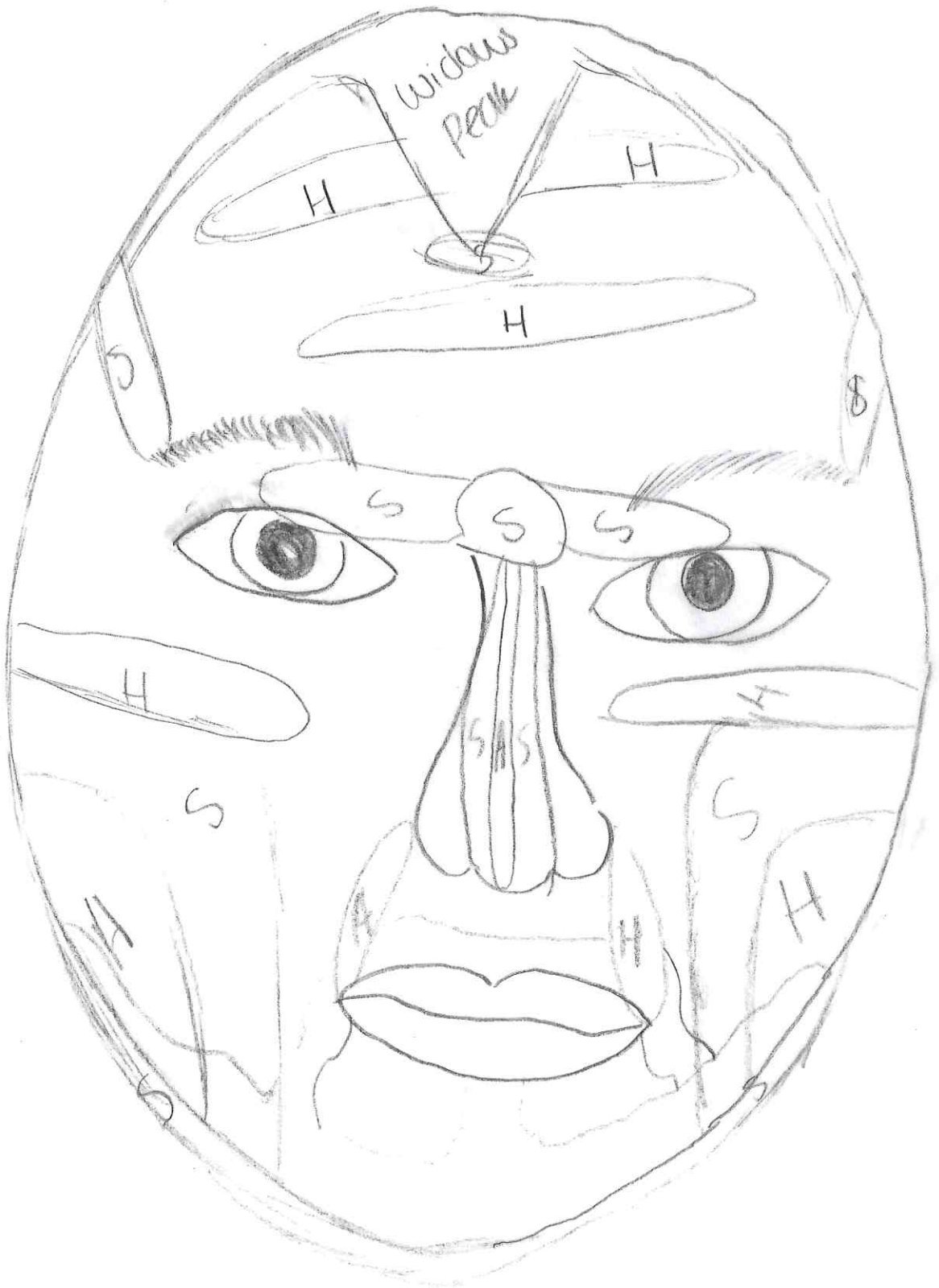
Base Covergirl-translucent Fair Loreal-Fair	Highlights Wet n Wild-Golden Flower crown	Mediums Revolution-warm	Lowlights NYX-Light / Medium	Hair Dirty Blonde with blonde highlights
Rouge Covergirl-Love me	Lips Covergirl-Cupcake elf-mauve glitz	Eyes blue	Body 5'2 101 pounds	

Notes: Freckle a lot on my nose, especially during summer.
 A small scar right on my cheek on my left
 Heterochromia in my right eye making a quarter brown
 Acne scar on my bottom cheek, huge freckle on my left and a freckle below my piercing on my right ear.

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Class assignment, make up design for the cross-gender of Niccolo Machiavelli



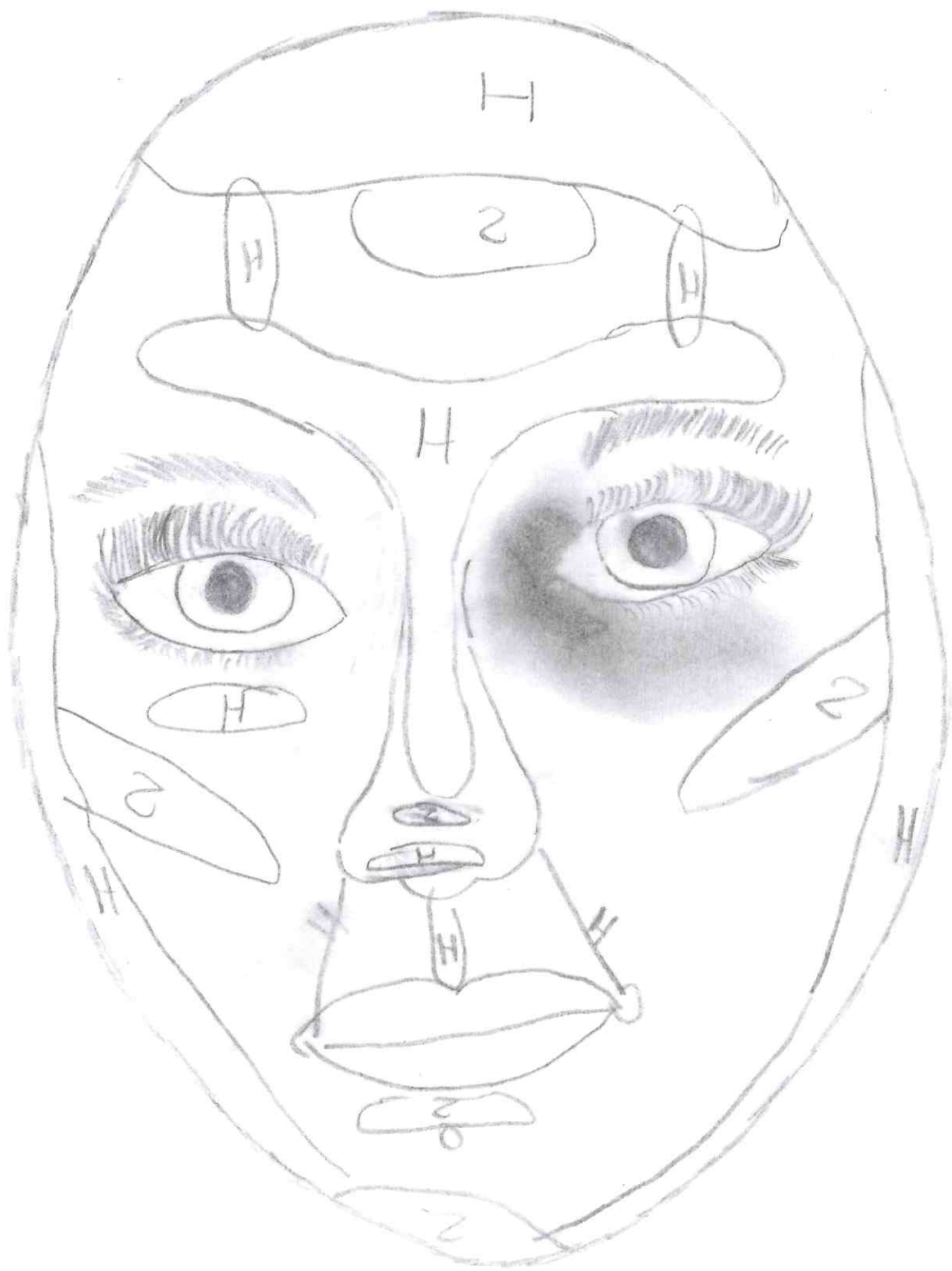
Base Loreal-True Match, fair / light COVERgirl-True blend, L&O	Highlights NYX-wonderstick, Light / Medium	Mediums	Lowlights NYX-wonderstick, light / Medium BE-True complexion, Light / Medium	Hair Slicked back in low bun
Rouge	Lips COVERgirl-True blend, & Be true complexion	Eyes	Body	

Notes: emers give to my flat eyebrows and pencil in without over
 Stubble around mouth and chin
 widows peak on forehead

ASHELYN CARDEN



Class assignment, make up design for bruising



ASHELYN CARDEN



Image from Machinal, a show I stage managed



ASHELYN CARDEN



Image from Midsummer Nights Dream, a show I performed in as Quince



ASHELYN CARDEN



Image from Steel Magnolias, a show I stage managed



ASHELYN CARDEN



Image from Little Shop of Horrors, a show I house managed



ASHELYN CARDEN



Image from Trojan Woman, a show I preformed in



ASHELYN CARDEN



An article that was published in the local newspaper. I organized and led this community event and then was asked to write this piece that was published in the paper.

By [Savannah Tribune](#) | on December 08, 2021
By Ashelyn Carden

Savannah Arts Theatre Students Perform Live at Starland Yard



L-R: Laini Emfinger, Ashelyn Carden, Hannah Dellert, Ella Foose, Marshall Benton, Anna Spencer, Sahdiyah Simpson, Sequia Livingston, Molly Bass, and Amelie Steffen

On December 2nd, Savannah Art's PTSA (parent, teacher, student association) held a fundraising event at Starland Yard. A dollar of each draft beer sold was donated to the SAA senior scholarship fund and teacher appreciation. During the event Savannah Arts theatre students provided live entertainment. Eight theatre students performed Broadway songs they have been working on during their musical theatre class. Two students acted as stage and sound managers. Laini Emfinger, a Savannah Arts Junior who was sound manager for the event said "It was a great success, and we are incredibly grateful for the people who joined us and donated.," adding "Savannah Arts is thrilled to be able to step out into the community and raise money for events while showcasing our talents."

ASHELYN CARDEN



Additional Information about me:

I have been in a myriad of different positions in theatre. I have acted, worked in costumes, house management, directed, set building, and have knowledge about all other elements of theatre.

I have been a member of Thespian Troupe 5952, since my tenth grade year. I was elected as Thespian Representative of my troupe my junior year and president my senior year.

I starred in a film at my school called Caddington Academy. This film progressed all the way to the All-American Film Festival in New York City.

More information about me and video clips of my performances as available on my website <https://ashelyncarden.com/>.