Yale School of Drama
Technical Design and Production Program Descriptions

James Bundy
Dean of Yale School of Drama,
Artistic Director of Yale Repertory Theatre

Victoria Nolan
Deputy Dean of Yale School of Drama,
Managing Director of Yale Repertory Theatre

Ben Sammler
Chair of the Technical Design & Production Department of Yale School of Drama,
Head of Production of Yale Repertory Theatre
MISSION STATEMENT

Yale School of Drama and Yale Repertory Theatre train and advance leaders to raise the standards of global professional practice in every theatrical discipline, creating bold art that astonishes the mind, challenges the heart, and delights the senses.
Bona Lee ('11) working on Electrics.

DEPARTMENT FACULTY AND STAFF

Chuck Adomanis, M.F.A., Lecturer
Lia Akkerhuis, B.F.A., Assistant Scenic Artist
Monica Avila, B.F.A., Staff Sound Engineer
Mike Backhaus, M.F.A., Sound Supervisor, Lecturer
Alex Bagnall, M.F.A., Lecturer
Bill Batschelet, Properties Stock Manager
Kate Begley Baker, B.A., Head Properties Runner
Todd Berling, M.F.A., Lecturer
Deborah Bloch, M.B.A., Senior First Hand
Erich Bolton, M.F.A., Projection Supervisor, Assistant Professor (Adjunct)
Elizabeth Bolster, M.F.A., Wardrobe Coordinator
John Boyd, M.F.A., Lecturer
Jon Cardone, M.F.A., Lecturer
Brian Cookson, B.F.A., Properties Master
Janet Cunningham, Stage Carpenter
Damian Doria, B.S., Lecturer
Tony Forman, M.F.A., Lecturer
Matthew Gaffney, B.A., Master Shop Carpenter
Ryan Gardner, B.A., Master Shop Carpenter
Alan Hendrickson, M.F.A., Electro-Mechanical Lab Supervisor, Professor (Adjunct)
Robin Hirsch, B.F.A., Associate Costume Shop Manager, Lecturer
Nathan Jasunas, B.F.A., Assistant Scenic Artist
David Johnson, Lecturer
Harry Johnson, Senior First Hand
Linda Kelley-Dodd, M.F.A., Costume Project Coordinator
Ed Lapine, M.F.A., Associate Head of Production, Student Labor Supervisor
Eugene Leitermann, M.F.A., Lecturer
Tom McAlister, Costume Shop Manager, Professor (Adjunct)
Jennifer McClure, B.F.A., Properties Assistant, Lecturer
Neil Mulligan, M.F.A., Technical Director, Professor (Adjunct)
Grace E. O'Brien, M.F.A., Senior Administrative Assistant
Michael Paddock, B.S., Head Projection Technician
Brian Quircione, B.A., Senior Head Electrician
Jonathan Reed, M.F.A., Production Manager, Assistant Professor (Adjunct)
Sharon Reinhart, B.A., Master Shop Carpenter
William J. Reynolds, M.F.A., Director of Theatre Safety and Occupational Health, Lecturer
Jacob Riley, B.F.A., FOH Mix Engineer
Ben Sammler, M.F.A., Head of Production, Henry McCormick Professor (Adjunct)
David P. Schrader, B.A., Properties Craftsperson, Lecturer
Andrew Smith, M.S., Lecturer
Eric Sparks, B.S., Shop Foreman
Rosalie Steemer, M.S., Lecturer
Don Titus, M.F.A., Lighting Supervisor, Inventory Manager
Ru-Jun Wang, M.F.A., Painting Supervisor, Professor (Adjunct)
Matt Welander, M.F.A., Technical Director, Assistant Professor (Adjunct)
Linda-Cristal Young, B.A., Senior Head Electrician
Clarissa Youngberg, B.A., Senior Draper
Mary Zihal, M.F.A., Senior Draper
Yale School of Drama is certainly not the country’s only theatre graduate school. But its Department of Technical Design and Production (TDP) is the largest graduate program in the world devoted exclusively to technical production.

Though TDP students sometimes volunteer to design scenery, sound, lighting, or projections for the School’s Cabaret productions, TDP training programs focus entirely on cultivating sophisticated skills in Technical Management.

The Department’s strength stems from the careful balance we preserve between academic and production requirements. In order to graduate, TDP students must complete 32 courses and 8 production assignments during a three-year residency and must research and write a master’s thesis.

Academic coursework provides our students with a solid background in theory. The core of our academic program consists of 18 required courses. Those courses are complemented by 14 electives each student chooses in defining an individual concentration within the larger field of Technical Management.

Some TDP courses are supported by teaching assistants, but all of our courses are taught by resident or visiting faculty members, most of whom have terminal degrees in technical production. Our classes rarely involve more than 12 students at a time, and there is always opportunity for individual help and guidance.

Faculty advisors help students choose the courses best suited to individual goals and counsel their advisees in other academic, professional, and even personal matters. Advisors attend their advisees’ semi-annual evaluations, in which the student and advisor, the Department Chair, and other faculty/staff members review the student’s recent work and develop plans for continued progress.

Outside the classroom, our carefully tailored production assignments put theory to the test, affording each student opportunities to serve as Technical Director, Assistant Technical Director, Sound Engineer, Master Electrician, Projection Engineer, Properties Master, Cabaret Production Manager, and Associate Production Manager for School, Repertory Theatre and Cabaret productions. After their first year, students request (and usually receive) those production assignments that seem best suited to their prospective careers.

Classes meet from 9:00 am to 2:00 pm Monday through Friday for 14 weeks each semester. Attendance is mandatory. Work on production assignments begins after 2:00 pm and, depending on the nature of the work, ends either at 6:00 pm or after an evening rehearsal’s technical notes.

In short, the work here is just as intense as it is in any other graduate program. Here, though, given the nature of the training and opportunities, it’s likely to be more rewarding—especially considering how large and diverse the student body is.

Though uniformly committed to professional development, the Department’s 33+ students have a wide variety of individual strengths. As undergrads, some developed solid academic backgrounds in the liberal arts and sciences but did not gain a great deal of production experience. Others focused their studies more narrowly, devoting more of their time and energy to production. Still others never finished an undergraduate degree, but instead have extensive production experience.

Together, these students are one of our program’s greatest strengths. Their questions enrich each other’s training. Their efforts support each other’s work.

The School’s facilities include a number of classrooms and labs rarely associated with technical theatre programs. The Electro-Mechanical Laboratory is a classroom equipped for research and for class and production use of electronic test equipment, programmable logic controllers, motion controllers, and hydraulic and pneumatic workstations. The Scene Shop’s CNC router, CNC Vertical Mill, metal lathe, and sheet metal forming equipment allow in-house fabrication of machine components for lab or produc-
result... The Robertson Computer Lab, which opened in the Fall of 1995 to memorialize Scott Robertson ('91), is a networked, 22-workstation classroom and workspace which affords our students 24-hour access to a sophisticated level of computer technology.

Those who complete the degree program and thesis within the normal three-year residency have no difficulty finding work. In fact, within two months of graduation virtually all of our graduates have been placed in middle to upper-management positions that meet their very specific needs in terms of career development, geographic location, or level of income. The alumni list at the end of this brochure reveals the kinds of positions our graduates hold—many immediately upon graduation. Further, having gone through the same intensive, three-year program, our graduates rely on each other as colleagues and resources. And they are always ready to discuss their careers and/or their experience here with anyone interested in applying to the program.

Here’s what we look for in our applicants...

- a clearly defined career objective
- an aptitude for learning, particularly in the areas of math, physics, and writing
- solid technical production experience in both academic and non-academic organizations
- strong letters of recommendation from three individuals who know your work

There’s no such thing as the “perfect” applicant. We review statements of purpose, transcripts, resumes, portfolios, GRE scores, and letters of recommendation to develop a comprehensive picture of each applicant’s strengths and commitment. We offer admission to 10 to 12 students each year who, all things considered, are suited to thrive in the program.

At first glance, the cost of a Yale School of Drama degree may seem prohibitively expensive. But don’t be fooled by appearances. Here are the facts:

- Students are admitted need-blind, i.e., without regard to their ability to pay
- 91% of students currently receive financial aid
- An average student with financial need receives 82% of the total cost of attendance over three years in aid provided by the School of Drama, amounting to the equivalent of 124% of tuition over three years, including living stipends and paid work-study.
- The typical financial aid package is designed to make it possible to graduate with as little as $8,000 in educational loans

Because of the quality of the training they’ve received here, our graduates find the kinds of jobs that make retiring those loans possible and even fairly painless. Most applicants understand the value of the training, and the vast majority of those to whom we offer admission accept that offer.
THE M.F.A. AND CERTIFICATE PROGRAM

Upon completion of our three-year program, students who already have a bachelor’s degree receive the M.F.A. Those who have no bachelor’s degree receive a CERTIFICATE IN DRAMA, which converts to an M.F.A. upon completion of a bachelor’s degree. As their career goals emerge, three-year students traditionally focus their studies in one of four concentrations:

- Technical Direction
- Production Management
- Theater Planning & Consulting
- Stage Machinery Design & Automation

These concentrations share a core of 18 required courses. The choice of elective courses distinguishes each area of concentration from the others.

THE TECHNICAL INTERNSHIP PROGRAM

The Department offers one-year internships for those seeking to become professional carpenters, sound engineers, projection engineers, properties masters, costumers, scenic artists, or master electricians. Interns receive individual attention, training, and supervision from department supervisors, earning academic credit for the 30 hours they spend on average each week working side-by-side with the professional staff. In addition, interns take 3 courses each term from among the courses listed in this brochure. Interns pay half tuition and, as full-time students in residence, qualify for the same forms of financial aid as three-year students. Interns who successfully complete the program receive a TECHNICAL INTERNSHIP CERTIFICATE. Those who are subsequently admitted to the M.F.A. program receive credit for courses already completed. Those who choose instead to enter the job market receive individual assistance from the School of Drama Registrar’s Dossier Service and from the Department Chair. Our alumni provide many job opportunities for professionally trained theater technicians.

THE SPECIAL-STUDENT PROGRAM

Occasionally, we admit as one-year Special Students individuals who want to take a number of specific courses rather than pursue an M.F.A. or CERTIFICATE IN DRAMA. Each Special Student devises a unique course of study in consultation with the Department Chair. Special Students who apply to enter the degree program after their year of study must meet all regular application requirements. Special Students pay the same tuition as degree candidates, but since their aim is neither a degree nor certificate, they are ineligible for most forms of financial aid. They are, however, eligible for assistance under various supplemental loan programs.

THE PLAN OF STUDY

<table>
<thead>
<tr>
<th>Year</th>
<th>Course</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Drama 109a/b</td>
<td>Structural Design for the Stage</td>
</tr>
<tr>
<td></td>
<td>Drama 119b</td>
<td>Electricity</td>
</tr>
<tr>
<td></td>
<td>Drama 149a</td>
<td>Production Planning</td>
</tr>
<tr>
<td></td>
<td>Drama 159a</td>
<td>Theater Safety</td>
</tr>
<tr>
<td></td>
<td>Drama 169a</td>
<td>Shop Technology</td>
</tr>
<tr>
<td></td>
<td>Drama 169b</td>
<td>Stage Rigging Techniques</td>
</tr>
<tr>
<td></td>
<td>Drama 179a/b</td>
<td>Technical Design and Drafting</td>
</tr>
<tr>
<td></td>
<td>Drama 199b</td>
<td>Digital Technology</td>
</tr>
<tr>
<td></td>
<td>plus two electives and three production assignments</td>
<td></td>
</tr>
</tbody>
</table>

| II   | Drama 6a/b | Survey of Theater and Drama |
|      | Drama 209b | Physics of Stage Machinery |
|      | Drama 249a | Technical Management |
|      | Drama 249b | Production Management |
|      | Drama 279b | Technical Design |
|      | plus six electives and three production assignments |

| III  | Drama 399a | Technical Writing and Research |
|      | Drama 399b | Technical Design and Production Thesis |
|      | plus six electives and two production assignments |

The elective sequence allows each student reasonable flexibility in selecting courses in their chosen area of concentration. Essentially, any credit-bearing, advisor-approved course, graduate or undergraduate, that can contribute to your development as a technical theater professional, can serve as an elective.

PRODUCTION ASSIGNMENTS

Production assignments place our students in key technical management roles in mounting Yale School of Drama and Yale Repertory Theatre productions. Those roles normally include the following management positions:

- TD, ATD, Sound Engineer, Assistant Properties Master, Master Electrician, or Projection Engineer on a Repertory Theatre production
- TD, ATD, Sound Engineer, Properties Master, Master Electrician, Projection Engineer or Stage Carpenter on a School of Drama production
- Associate Production Manager on Repertory Theatre and School of Drama productions for a portion of the year
- Production Manager for the Cabaret

All first- and second-year students complete three production assignments; third-year students, only two. At the end of each year, students continuing in the
program submit their assignment requests, and the Department Chair uses those requests as the basis for making assignments for the following year.

Each student’s assignments are tailored to promote professional growth. When appropriate, we devise special production assignments to suit a student’s career goals. We also permit second and third-year students to substitute an approved research project for one production assignment. In all this, the guiding principle is to allow students to pursue practical experiences that would most benefit them and allow them to work as independently as possible.

COURSES OF INSTRUCTION

DRAM 6a/b, Survey of Theater and Drama An introduction to the varied histories of world drama and theater as an art form, as a profession, as a social event, and as an agent of cultural definition through the ages. DRAM 6a examines select theatrical cultures and performance practices to 1700. DRAM 6b examines select theatrical cultures and performance practices since 1700. Three hours a week. Paul Walsh

DRAM 59a/b, Theater Safety and Health Practicum A semester-long course that provides mentoring, training and hands-on experience with the staff of Yale’s Environmental Health and Safety department, the staff of Yale’s Fire Code Compliance (FCC) office, and other Yale campus safety professionals. At the start of each semester, the instructor of record and the student confer with Yale safety professionals to identify a specific safety or health topic area to be explored during class meetings. The student meets weekly for a minimum of two-hours with a safety professional who has expertise in the topic area. The student assists with specific duties such as safety inspections, researching exposure concerns, and data analysis. Class assignments are tailored to the topic area and specific interests of the student and could include: writing reports based on research into related topics; developing forms, checklists and/or inspection documents. An evaluation of the student’s engagement with the topic area and grading of assignments is provided to the instructor of record by the safety professional at the end of the practicum. Minimum of 2-hours each week. William Reynolds

DRAM 69a, Welding Technology A course in the fundamentals and application of electric arc welding techniques (TIG, MIG, Stick) as well as brazing and soldering. Emphasis is on welding of metals including: steel, aluminum, brass, copper, etc.; joining dissimilar metals; fixturing; and evaluating the appropriate process for an application. The majority of class time is spent welding, brazing, or soldering. Enrollment limited to six. Four hours a week. David Johnson

DRAM 69b, Mechanical Instrumentation A course for both the arts and sciences that goes beyond an introductory shop course, offering an in-depth study utilizing hands-on instructional techniques. Surface finishes and tolerances versus cost and time, blueprint reading, machinability of materials, feeds and speeds, and grinding of tools are discussed and demonstrated. Four hours a week. David Johnson

DRAM 89b, Costume Construction A course in costume construction with hands-on practice in both machine and hand sewing as well as various forms of patterning including draping, flat drafting, etc. Advanced students may elect to undertake patterning and construction projects using the Yale School of Drama’s antique costume collection. Two hours a week. Open to nondepartmental students with permission of the instructor. Robin Hirsch

DRAM 99a/b, Internship Practicum Interns are required to successfully complete two terms of practicum in their chosen area of concentration. Thirty hours a week. Area supervisor
DRAM 109a/b, Structural Design for the Stage This course concurrently develops the precalculus mathematics and physical sciences requisite for advanced study in modern theater technology, and concentrates on the application of statics to the design of safe scenic structures. Assignments relate structural design principles to production applications. Two hours a week. Open to nondepartmental students with permission of the instructor. Bronislaw Sammler

DRAM 119b, Electricity This course presents the basics of theoretical and practical optics, electricity, and electronics of lighting instruments, dimmers, and special effects needed to function as a master electrician. Emphasis is placed on relevant portions of the National Electrical Code. Two hours a week. Open to nondepartmental students with permission of the instructor. Alan Hendrickson

DRAM 129b, History of Theater Architecture A survey of European and American theater architecture as it relates to cultural and technological changes through time. This course uses the writings of current and past authorities on such subjects as acoustics, space layout, and decoration to illustrate and evaluate these buildings’ many variations. Two hours a week. Open to nondepartmental students with permission of the instructor. Alan Hendrickson

DRAM 139a, Introduction to Sound Engineering and Design This course provides students with the basic skills and vocabulary necessary to perform as sound engineers and designers. Students are introduced to standard sound design practices, associated paperwork, production design tools, acoustic assessment methods, and sound delivery systems addressing both conceptual and sound reinforcement design. This is accomplished through practical assignments, production reviews, and conceptual design projects. Open to nondepartmental students with permission of the instructor. Three hours a week. Mike Backhaus

DRAM 149a, Production Planning An introduction to production planning. Topics include cost and time estimating, and scheduling, for all phases of production. One and one-half hours a week. Open to nondepartmental students with permission of the instructor. Bronislaw Sammler

DRAM 159a, Theatre Safety An introduction to theater safety and occupational health. Topics include chemical and fire hazards, accident and fire prevention, code requirements, emergency procedures, and training and certification in first aid and CPR. Safety and health policies at YSD/YRT are discussed, along with the safety-related requirements for the OSHA-10 Outreach Course in General Industry. Students who successfully complete the class receive an Outreach Card from OSHA. One and one-half hours a week. Open to nondepartmental students with permission of the instructor. William J. Reynolds

DRAM 169a, Shop Technology This course serves as an introduction to the scene shops and technology available at the Yale School of Drama. Materials, construction tools and techniques, and shop organization and management are examined in the context of scenic production. Class projects are tailored to each student’s needs. Three hours a week plus a three-hour lab. Open to nondepartmental students with permission of the instructors. Neil Mulligan, Matt Welander

DRAM 169b, Stage Rigging Techniques This course examines traditional and nontraditional rigging techniques. Equipment discussed includes counterweight and mechanical rigging systems and their components. Class format is both lecture and lab with written and practical projects assigned to further the student’s understanding. Three hours a week. Open to nondepartmental students with permission of the instructor. Neil Mulligan

DRAM 179a/b, Technical Design and Drafting This course develops the skills necessary for effective and efficient graphic communication between the technical designer and shop staff. Emphasis is placed on graphic standards, notation, plan and section drawings, and the translation of designer plates to shop drawings. Students develop these techniques through sketching, applying the fundamental aspects of AutoCAD, and technical design projects. Three hours a week. Open to nondepartmental students with permission of the instructor. Matt Welander

DRAM 189a, Costume Production This course examines the processes involved in the realization of a set of costume designs, from the drawing board to the stage. Focus is on shop organization and the functions of the designer, assistant designer, and costume shop staff, with emphasis on budgeting, scheduling, fabrics, and equipment. One and one-half hours a week. Open to nondepartmental students with permission of the instructor. Tom McAlister

DRAM 189b, Fabric and Fabric Manipulation This course explores the aesthetics and performance characteristics of fabrics commonly used for the stage, and how to choose apparel fabrics. It examines the basic properties of natural and synthetic fibers: weaves and texture, pattern and scale, drape, memory, hand, finish, and cost. One and one-half hours a week. Open to nondepartmental students with permission of the instructor. Tom McAlister, Ilona Somogyi

DRAM 199b, Digital Technology This course provides a foundation for the digital skills necessary in today’s technologically rich workplaces. Topics covered include: computer networking and data distribution for theatrical systems; online resources to foster new methods of collaboration; industry standard productivity software critical to the clear presentation of information; three-dimensional scanning, manipulation, and printing. Three hours a week. Open to nondepartmental students with permission of the instructors. Erich Bolton, Jonathan Reed

DRAM 209a, Physics of Stage Machinery This course introduces Newtonian mechanics as an aid in predicting the behavior of moving scenery. Theoretical performance calculations are developed to approximate the actual performance of stage machinery. Topics include electric motors, gearing, friction, and ergo...
nomic. Two hours a week. Open to nondepartmental students with permission of the instructor. Alan Hendrickson

DRAM 209a, Patternmaking This course explores costume history through the three-dimensional form. Each week students drape and/or draft a garment from a specific period from primitive “T” shapes to mid-twentieth-century patterns. Two hours a week. Open to nondepartmental students with permission of the instructor. Robin Hirsch

DRAM 309a, Mechanical Design for Theater Applications This course focuses on the process of mechanical design for temporary and permanent stage machinery. Design considerations and component selections are examined through lectures, discussions, assignments, and project reviews. Other topics include motion control, fluid power circuit design, and industrial standards. Three hours a week. Alan Hendrickson

DRAM 319a, Automation Control Designing and constructing control systems for mechanized scenery involves theoretical and practical work in electrical power distribution, switching logic, electronics, and software programming. The material covered in lectures and labs progresses from simple on-off electrical control, to relay logic, motor speed control, and full positioning control. Topics include motor starters, open collector outputs, power supplies, PLC ladder programming, and AC motor drives. Three and one-half hours a week. Alan Hendrickson

DRAM 329b, Theater Engineering: Lighting, Sound, Video and Communication Systems This course introduces the basic concepts of the design of lighting, sound, video, and communication systems and infrastructure within the context of the overall design of performing arts facilities. Topics include programming and budgeting equipment systems, code requirements, and integration with other building systems. The student develops and details basic equipment systems within a building envelope provided by the instructor. Two hours a week. Open to nondepartmental students with the permission of the instructors. Alex Bagnall, Troy Jensen

DRAM 339a, Advanced Topics in Projection Engineering This course builds on the concepts introduced in DRAM 239a. Students apply their knowledge in a series of practical projects designed to maximize their exposure to current technologies and techniques. Class format includes lectures and lab sessions that focus on equipment and software including: media servers, video codec's, computer hardware, signal distribution, and projection surfaces. Two hours a week. Open to nondepartmental students with the permission of the instructor. Erich Bolton

DRAM 359b, Advanced Topics in Theater Safety The implementation of an effective theater safety program requires knowledge of applicable codes and standards, and their application in a theater production environment. This course reviews these codes and standards, including OSHA 29CFR1910 and 29CFR1926, NFPA 101 Life Safety Code and other related NFPA codes and standards, International Building Code, ETCP certifications, and Equity requirements. The identification, control, and/or mitigation of hazards are addressed through risk assessment and the application of the Hazard Communication
standard in the workplace. Students who successfully complete the course and fulfill the requirements for the OSHA-30 Outreach Course in General Industry receive an Outreach Card from OSHA. Three hours a week. Open to nondepartmental students with the permission of the instructor. William J. Reynolds

**DRAM 369a, Advanced Rigging Techniques** This course builds on the concepts introduced in DRAM 169b. Topics include rigging solutions for Broadway and national tours, flying performers, and fall protection and rescue techniques. Projects include both written and hands-on work. Prerequisites: a grade of High Pass or better in DRAM 169b and the ability to work at heights. Two hours a week. Neil Mulligan

**DRAM 379b, Autodesk Inventor** An in-depth study of 3D drafting and parametric modeling techniques using Autodesk Inventor. Topics include creating parts, assemblies, and animations; detailing and annotating shop drawings; and performing basic stress analysis on models. Prerequisite: DRAM 179a/b or permission of the instructor. Two hours a week. Matt Welander

**DRAM 389a/b, Properties Design and Construction** Through lectures and demonstrations, students study design and fabrication of stage properties. Assignments encourage students to develop craft skills and to explore the application of traditional and new techniques to production practice. Three hours a week. Open to nondepartmental students with permission of the instructors. Jennifer McClure, David Schrader

**DRAM 399a, Technical Writing and Research** The content of this course is divided into three sections. The first will focus on interpreting and writing the many forms of technical documentation produced in the field of live events management. Examples of technical documentation include Operations and Maintenance Manuals, Technical Riders, and Bid Package Documents. The second will focus on Thesis Development requiring students to produce a detailed outline and introductory chapter of their theses. In the third students produce a cover letter, resume, and digital portfolio in preparation for a Jobs Workshop during Seminar Week. Three hours a week. Tony Forman

**DRAM 399b, Technical Design and Production Thesis** Each student develops a thesis on a production or planning-oriented subject. By the end of the second year, a thesis proposal is submitted for departmental review. Following topic approval, the thesis is developed under the guidance of an approved adviser, and a complete draft is submitted five weeks prior to graduation. After an adviser’s approval, the work is evaluated and critiqued by three independent readers. Following revisions and departmental approval, two bound copies and one digital copy are submitted. One and one-half hours a week. Tony Forman

**DRAM 409b, Advanced Structural Design for the Stage** This course builds on the concepts introduced in DRAM 109a/b. Topics include Aluminum Beam and Column design, Plywood design, and Trusses and Cables. Prerequisite: DRAM 109a/b or permission of the instructor. Two hours a week. Bronislaw Sammler

**DRAM 419b, Control Systems for Live Entertainment** Show control is the convergence of entertainment, computing, networking, and data communications technologies. Topics include data communication and networking principles; details of entertainment-specific protocols such as DMX512, MIDI, MIDI Show Control, MIDI Machine Control, and SMPTE Time Code; and practical applications and principles of system design. Three hours a week. Open to nondepartmental students with permission of the instructor. Erich Bolton

**DRAM 429b, Theater Engineering: Overhead Rigging and Stage Machinery** This course introduces the basic concepts of the design of overhead rigging and stage machinery systems and infrastructure within the context of the overall design of performing arts facilities. Topics include programming and budgeting equipment systems, code requirements, and integration with other building systems. The student develops and details basic equipment systems within a building envelope. Two hours a week. Open to nondepartmental students with permission of the instructor. Todd Berling

**DRAM 439b, Architectural Acoustics** This course is both an introduction to the basic principles and terminology of acoustics and a survey of the acoustics of performance venues, with an emphasis on theaters. Topics include physical acoustics, room acoustics, psychoacoustics, electroacoustics, sound isolation, and noise and vibration control. The goals are to furnish the student with a background in acoustical theory and its practical application to performance spaces, and to instill the basics of recognizing and modifying aspects of the built environment that determine acoustic conditions. Two hours a week. Open to nondepartmental students with permission of the instructor. Damian Doria

**DRAM 449a/b, Independent Study** Students who want to pursue special research or the study of topics not covered by formal courses may propose an independent study. Following department approval of the topic, the student meets regularly with an adviser to seek tutorial advice. Credit for independent study is awarded by the department, based on the adviser’s recommendation. Tutorial meetings to be arranged. Faculty

**DRAM 469a, Scenery Construction for the Commercial Theater** This course examines construction techniques and working conditions in commercial scene shops servicing the Broadway theater industry. Field trips to shops in the New York City area and backstage tours of the shows being discussed in class are included. An important aspect of all assignments is an in-depth discussion of the transition from designer’s drawings to shop drawings, construction in the scene shop, and eventual set-up in the theater. Two hours a week. Chuck Adomanis, John Boyd

**DRAM 489a/b, Advanced Costume Production** This course provides the opportunity for an in-depth analysis and conversation about the processes involved in realizing stageworthy costumes. Using both current production assignments and class projects, focus is on understanding the build and tech processes, including: budgeting; sourcing and shopping; interpreting the ren-
dering and research; selecting materials; fitting, and developing strong working relationships with costume and production staffs, stage managers, and director. Two hours a week. Open to nondepartmental students. Prerequisite: DRAM 189a or permission of the instructor. Tom McAlister

**THE FACULTY**

**Chuck Adomanis**, Lecturer. A.B. Harvard University ('95), M.F.A. Yale School of Drama ('00). As Senior Engineer of automation at Hudson Scenic Studio, Mr. Adomanis is responsible for the mechanical and control system design for automated effects in venues including Broadway shows, theme parks, and commercial installations. He is responsible for the development, design and maintenance of the HMC Motion Control System used in the Broadway productions of The Lion King and Motown, as well as multiple touring productions including The Wizard of Oz, and the new ESPN Sports Center Studio.

**Mike Backhaus**, Lecturer. B.A. Stony Brook University ('09); M.F.A. Yale School of Drama ('13). Mr. Backhaus is currently the Sound Supervisor for Yale School of Drama and Yale Repertory Theater. He has worked as a Production Manager, FOH Mix Engineer, and Monitor Engineer for artists including Ani DiFranco, Manhattan Transfer, Big Bad Voodoo Daddy, McCoy Tyner Quartet, Stanley Clarke, David Sanborn, Keb’ Mo’, Dr. John, Eric Johnson, Tower of Power, War, and many others. Michael.Backhaus@Yale.edu

**Alex Bagnall**, Lecturer. B.A. Oberlin College ('93); M.F.A. Yale School of Drama ('00). Mr. Bagnall is a principal consultant with Cavanaugh Tocci Associates providing lighting, rigging and audiovisual system design services. He has worked as a Production Manager for the Kimmel Center in Philadelphia and as a designer with Auerbach Pollock Friedlander in New York.

**Todd Berling**, Lecturer. B.A. Eastern Kentucky University, M.F.A. Yale School of Drama ('89). Mr. Berling is a Partner and Principal Consultant for the Theater and Acoustical Consulting firm, Harvey Marshall Berling Associates (HMB-A). HMB is a national consulting firm with offices in New York City and Ft. Wright, Kentucky. After graduating from Yale Todd lived and worked in New York City for 14 years before returning home to his native Northern Kentucky in 2003. During his tenure in New York, Todd worked for Peter George Associates and Pook Diemont & Ohl. Todd has served as an adjunct lecturer in Theater Rigging and Stage Machinery Design at the School of Drama since 2001. Todd is an active member of his church and community serving as President of the Board for the Kentuck Symphony Orchestra, St. Agnes School Board Chairman and St. Agnes Parish Building Committee Chair among others.

**Erich Bolton**, Assistant Professor (Adjunct), B.S. University of California, Davis ('08); M.F.A. Yale School of Drama ('11). Mr. Bolton is currently the Projection Supervisor for the Yale School of Drama and Yale Repertory Theatre. He has engineered video and LED systems for Priscilla Queen of the Desert (Broadway and Tour), Aladdin (Broadway) and the Walt Disney Theatre on board the Disney Fantasy and Disney Dream (Disney Cruise Lines). He continues to work with Hudson Scenic Studio on projects involving LED, video, show control and automation systems. He is an active software developer: recently creating an officially supported Microsoft Kinect for Windows plugin for Medialon Manager and a web-based inventory system used by the school’s production department. erich.bolton@yale.edu

---

Ben Sammler, Chair, speaking at the Theatre Technology and Education Forum in Beijing, China
John C. Boyd, Lecturer. B.A. Northwestern University ('89); M.F.A. Yale School of Drama ('92). As Senior Vice-President, Mr. Boyd manages Hudson Scenic Studio’s project management and automation departments. Current Broadway credits include scenery and mechanization for \textit{Aladdin}, \textit{Motown}, \textit{Matilda}, \textit{Cinderella}, Newies, \textit{The Lion King}, \textit{Violet}, and Chicago. Touring credits include \textit{The Lion King} (North America, UK Tour, Australia Tour), \textit{Motown}, Newies, and \textit{Priscilla Queen of the Desert} (Korea). eboyd@hudsonscenic.com

Jon Cardone, Lecturer. B.A. Wesleyan University ('92); M.F.A. Yale School of Drama ('95). Mr. Cardone is the Director for Design for ShowMotion Inc. and has been responsible for project management and design engineering for numerous Broadway productions, including Disney’s \textit{Aida}, \textit{Thoroughly Modern Millie}, \textit{Jane Eyre}, \textit{Catch Me If You Can}, \textit{Kinky Boots}, \textit{Jersey Boys}, and \textit{Dance of the Vampires}. He has managed the development of AC2, ShowMotion’s proprietary automation system. Themed entertainment and installation credits include machinery for Cirque du Soleil in Orlando, Switch Restaurant in the Encore Las Vegas, and the Marquee Nightclub in the Cosmopolitan Las Vegas. He also managed the Cauldron for the 2006 Asian Games in Doha, Qatar, and volunteers at the Rhode Island Youth Theater.

Damian Doria, FASA, Lecturer, B.S. Mechanical Engineering University of Hartford ('91). Mr. Doria is a Partner with Stages Consultants, a theatre planning and acoustics design practice specializing in buildings for the performing arts. Before founding Stages in 2011 Mr. Doria was an acoustics consultant with Artec Consultants Inc for 17 years, providing designs for multiple performing arts facilities around the world including T. Segerstrom Center for the Arts, Iceland’s Harpa National Concert and Convention Center, and the Dr. Phillips Center in Orlando. He is a fellow of the Acoustical Society of America, where has served on a number of technical and administrative committees and will chair the ASA’s joint session with the European Acoustics Association in Boston in June 2017. Damian@stageconsultants.com

Tony Forman, Lecturer. B.A. Northwestern University ('89); M.F.A. Yale School of Drama ('83). Mr. Forman has worked in major opera houses—including New York City Opera during Beverly Sills’s tenure—toored with the Royal Ballet, and collaborated with gifted directors, designers, and actors during his time as production manager for Great Lakes Theater. He taught technical production and oversaw operations for the School of Theater at CalArts, managed Madison Repertory Theatre for five years, and established the Cultural Alliance of Greater Milwaukee. Mr. Forman was a senior consultant with Theatre Projects Consulting for 7 years and recently co-founded Nextstage Design, a theatre planning and design consulting firm with Gene Leitermann.

Tony Forman, Lecturer. B.A. Northwestern University ('89); M.F.A. Yale School of Drama ('83). As Electro-Mechanical Lab Supervisor since ’79, Mr. Hendrickson has designed, built, and advised students in the creation of numerous mechanical effects. An independent consultant in scenery mechanization and control since 1984, his consulting work includes hydraulic system design, control system design, and mechanical design for several Broadway shows including \textit{Lion King}, \textit{Beauty and the Beast} (national tour), \textit{Chitty Chitty Bang Bang}, and \textit{Aladdin}. An avid collector of books and prints related to theatre architecture, he augments his History of Theatre Architecture course with numerous examples of rare original source material. Mr. Hendrickson has also been a USITT member and frequent Convention panelist since 1985. alan.hendrickson@yale.edu

Robin Hirsch, Lecturer. Ms. Hirsch has served Yale School of Drama and Yale Repertory Theatre as Associate Costume Shop Manager and Lecturer in Costume Production since 1984. Before coming to Yale, Ms. Hirsch worked as the Costume Shop Manager at McCarter and Williamstown, and as Draper for the Guthrie, Sheffield Rep (UK), Minnesota Dance Theatre, and the Kennedy Center as well as for Houston Grand Opera, Boston Opera and Minnesota Opera Company, several movies, Broadway productions, and nationally renowned dance companies. robin.hirsch48@gmail.com

David Johnson, Lecturer. Mr. Johnson has worked in the machine tool and welding industry for twenty-eight years. Prior to becoming Director of the Student shop he was a Technical Specialist at the Gibbs Research Lab, designing and fabricating components for scientific experiment. He was Faculty Advisor to Team Lux, Yale’s Solar Racing Team, and was instrumental in the team’s successes in 1997 and 1999. Mr. Johnson is also Director of the Bethany Observatory and is responsible for the design and manufacture of precision optical and motion control devices. He has advised undergraduate and graduate students on independent projects in disciplines ranging from the physical sciences to the arts. David.w.johnson@yale.edu

Gene Leitermann, ASTC, Lecturer. B.S. University of Wisconsin ('78); M.F.A. Yale School of Drama ('82). Mr. Leitermann is co-founder of Nextstage Design, a theater design consulting firm with a national practice. He has been the lead theater designer on more than 100 buildings, working with many of the top-ranked architects in the United States, and on nearly every type of performing arts facility. Mr. Leitermann’s experience includes two years as a designer and drafter at Theatre Techniques, Inc. and seasons with Yale Repertory Theatre and Opera Company of Boston. For 12 years he worked for Systems Design Associates, including six years as vice president. He joined Theatre Projects Consultants as a senior consultant in 1996, and led the US office from 2003 until 2014, when he left to form Nextstage Design. Mr. Leitermann has lectured at YSD since 1998, and has also lectured internationally. He has provided public testimony, code change proposals, and written commentary to the National Fire Protection Association, International Code Council, and United States Access Board. Mr. Leitermann is a member of the American Society of Theatre Consultants (ASTC). Eugene.leitermann@yale.edu

Tom McAlister, Professor (Adjunct). Mr. McAlister has served as the Costume Shop Manager for the Yale School of Drama and Yale Repertory Theatre
William J. Reynolds, Lecturer. B.A. Northern Michigan University (’73); M.F.A. Yale School of Drama (’77). Mr. Reynolds has been on the faculty at the Yale School of Drama since 1982 and is currently the Director of Theater Safety and Occupational Health. He teaches theater safety and health classes and leads workshops in safety, health, and risk management. Mr. Reynolds directs and coordinates the safety and health programs for the Yale School of Drama and Yale Repertory Theatre, and assists in the coordination of security and accessibility. Prior to assuming his current position, he worked as Associate Technical Director and then served as the Director of Facility Operations. Mr. Reynolds has presented theater safety and health sessions at the New England Theater Conference, the U.S. Institute for Theater Technology, the InfoComm conferences, the University Risk Managers and Insurers Association, The Center for Campus Fire Safety, the American Occupational Health Conference, and the Campus Safety, Health and Environmental Managers’ Association.

Ben Sammler, Henry McCormick Professor (Adjunct). B.S. SUNY Brockport (’67); M.F.A. Yale School of Drama, (’74). Chair of the TDP Department and Production Supervisor since 1980, Mr. Sammler is Co-Editor of Technical Brief and Technical Design Solutions for Theatre, Volumes 1, 2 & 3, and Co-Author of Structural Design for the Stage, Second Edition, winner of the USITT’s Golden Pen Award in 2000. Mr. Sammler has served as Vice-Commissioner and Commissioner of USITT’s Technical Production Commission, and was Co-Chair of the first five USITT National Theatre Technology Exhibits. He is a past Director-at-Large and a current Fellow of USITT. Mr. Sammler was honored as Educator of the Year in 2006 by the New England Theatre Conference and chosen to receive the USITT Distinguished Achievement Award in Technical Production in 2009. bronislaw.sammler@yale.edu

David Schrader, Lecturer. B.A. Iowa State University (’75). Mr. Schrader has been Properties Craftsperson for the Yale Repertory Theatre since 1988. Prior to working at Yale, he was Technical Director and Scenic Designer at Brown University with the Department of Theatre Speech and Dance and with the Afro-American Studies Program. From 1991 through 2012 he served as scenic designer, production supervisor, and properties master with the Papermill Theatre, North Country Center for the Arts’ summer production company, in Lincoln, NH. Mr. Schrader is also a freelance designer and craftsperson for theatre and commercial projects specializing in furniture renovation. david.schrader@yale.edu

Rosalie Stemer, Lecturer. B.S. Northwestern University (’68); M.S. Northwestern University (’69). As a journalist, Ms. Stemer was awarded a professional fellowship to Stanford University. She coaches reporters and editors around the United States in better writing and editing. She has been a lecturer teaching clear writing and editing in the graduate divisions of Stanford University Department of Communication and University of California, Berkeley, School of Journalism. Ms. Stemer has done editing and reporting for the New York Times, San Francisco Chronicle, and other metropolitan daily newspapers. For the last four years, she has taught Business Writing in the Yale School of Drama Theater Management department.
**Matt Welander**, Assistant Professor (adjunct). B.A. Dartmouth College ('97), M.F.A. Yale School of Drama ('09). Mr. Welander became the faculty Technical Director for Yale School of Drama in 2013. Before joining the YSD faculty, Matt was a theater designer and project manager for Theatre Projects Consultants. His production experience includes work for the Juilliard School, Metropolitan Opera, Glimmerglass Opera, Dartmouth College, Opera North, New York Fringe Festival, Big Red Media, and numerous theaters and opera houses in Vermont and New Hampshire. matthew.welander@yale.edu

**RECENT PUBLICATIONS BY TDP FACULTY AND GRADUATES**


**TDP RECIPIENTS OF USITT AWARDS**

At its annual conference each spring, the United States Institute of Theatre Technology recognizes significant achievement in key industry areas. We are proud to list the following TDP recipients of USITT awards.

**The Frederick A. Buerki Golden Hammer Scenic Technology Award** (established 1999)

- '00, Chuck Adomanis
- '04, Nick Bria
- '07, Joseph Hamlin
- '09, John McCullough
- '11, Erich Bolton
- '13, Daniel Perez
- '03, Alan Grudzinski
- '06, Daniel Lisowski
- '08, Christopher Brown
- '10, Chris Swetcky
- '12, Andrew Wallace
- '14, Nicholas Christiani

**The K.M. Fabrics, Inc. Technical Production Award** (established 1995)

- '95, Eric Walstad
- '97, Alys Holden
- '00, Scott Conn
- '03, Michael Banta
- '10, Amanda Haley
- '14, C. Nikki Mills
- '96, Elisa Padula Cardone
- '99, Frederick Ramage
- '02, Joshua Peklo
- '07, Jonathan Reed
- '11, Bona Lee
POSITIONS HELD BY TD&P GRADUATES

MANAGEMENT

'74 Dan Koetting Chair; Theatre, Film, and Video Production, University of Colorado, Denver - College of Arts & Media
'74 Ben Sammler Head of Production/Professor (Adjunct), Yale School of Drama/Yale Repertory Theatre
'75 Matthew Krashan Director of UW World Series, University of Washington
'75 Jonathan Miller Vice President & General Manager, Arts Consulting Group, Inc.
'75 David Ward Senior Director of Facilities and Capital Planning, N.Y. City Center, Inc.
'77 Thomas Cascella Assistant to the Chairperson, Dept. of Theatre Arts, Towson State University
'77 Bill Reynolds Director of Theater Safety and Occupational Health, Yale School of Drama
'79 Cosmo Catalano Production Manager, Williams College Department of Theatre
'80 Brackley Frayer Chair and Executive Director, University of Nevada, Dept. of Theatre and Nevada Conservatory Theatre
'80 Alexander Scribner Senior Show Producer - Director, Walt Disney Imagineering
'80 Neal Ann Stephens Production Manager, University of Delaware
'80 David York Director of Production, McCarter Theatre
'81 Clayton Austin Chair, Theatre Department, George Mason University
'81 Michael Baumgarten Director of Production/Resident Lighting Designer, Opera Carolina
'81 Pat Thomas Freelance Production Manager,
'82 Sharon Braunstein Scenic Project Manager, CNN Production Design
'82 Randy Fullerton Facilities Advisor, Emory University
'83 Keith Bangs Production Manager, University of California, Irvine
'83 Ed Lapine Associate Head of Production, Yale School of Drama
'84 Don Youngberg Director of Installations, The Tessitura Network
'84 Bruce Bacon Instructor, Phillips Academy
'84 Jerry Limoncelli Director of Events, New York Institute of Technology
'85 Ray Forton Theatre Projects Administrator, Cirque du Soleil, Inc.
'85 Chris Jaehnig Director of Production and Design Studio, NYU Tisch School of the Arts
'86 Max Leventhal General Manager, Alliance Theatre Company
'86 Ken Lewis Production Manager, Wolf Trap National Park for the Performing Arts
'86 Darryl Wisakow Managing Director, Theatre and Dance Program, Princeton University
'87 John Jankowski Director, Center for the Arts, College of Staten Island
'87 Kerro Knox 3 Associate Professor/Theatre Program Director, Oakland University
'88 David Bell Managing Director, The Hartt School
'88 Jon Carlson Theatre Facilities and Operations Coordinator, Washington State University
'88 Ross Richards Vice-President of Operations and Real Estate, New Jersey Performing Arts Center
'89 Vicki Peterson Senior Production Coordinator, Harvard University Department of Public Health - Office for Student Affairs
'89 Ken Sanders Dean of Academic Services, Newark College of Arts & Sciences and University College at Rutgers University
'89 Scott Servheen Freelance Production Manager,
'90 DWPhineas Perkins Senior Project Manager, Birket Engineering, Inc.
'94 Chih-Lung Liu Operation Manager, Novel Hall for Performing Arts
'95 Ray Inkel Production Manager, Alley Theatre
'96 Corin Gutteridge Freelance Production Manager,
'97 Alys Holden Director of Production, Oregon Shakespeare Festival
'97 Jim Murphy Production Manager/Associate Professor, Louisiana State University
'98 April Busch Production Manager, Lyric Opera
'98 Robert Coleman Director, MFA Technical Production, Florida State University School of Theatre
'99 Erik Bolling Estimator, Secoa, Inc.
'99 Fred Ramage Operations Manager, Western Washington University at Bellingham
'00 Kraig Blythe Executive Producer, Walt Disney Imagineering Creative Entertainment
'00 Michael Broh Production Manager, American Players Theatre
'00 Scott Conn Production Manager, Goodman Theatre
'00 Jason Davis Senior Vice-President, Research & Development, RIB
'00 Chris Van Alstyne Director of Production, Sarasota Opera
'02 Ashley Bishop Production Manager, Show Motion, Inc.
'02 Gene Rogers Director of Branded Attractions, Lionsgate
'03 Mike Banta Production Manager, Barnard College Department of Theatre
'03 Mike Madravazakis Project Manager, Hudson Scenic Studio, Inc.
'03 Laura Patterson Producer, RIVA Creative USA, Inc.
'04 Leslie Madsen Production Manager, Hudson Scenic Studio, Inc
'05 Pete Malbouisson Production Manager, CNN Production Manager, University of Miami
'05 Pablo Soaki
'05 Tan Wells Director of Show Site Operations, Las Vegas, Freeman Audio Visual
'06 Sean Culligan Production Manager/Technical Director, SUNY College at Oswego
'06 Dan Lisowski Head of Theatre Technology, University of Wisconsin - Madison
'06 John Starmer Director of Production at Fredrick Rose Hall, Jazz at Lincoln Center
'07 Joe Hamlin Production Manager/Technical Director, Center Theatre Group - Ahmanson Theatre
'07 Kate Krier Head of Undergraduate Production, Yale University
'07 Jon Reed Production Manager/Assistant Professor (adjunct), Yale School of Drama/Yale Repertory Theatre
'07 Kat Tharp Production Manager, Theatre for a New Audience
'08 Chris Brown General and Production Manager, Orlando Repertory Theatre
'08 Steve Neuenschwander Production Manager and Clinical Professor of Technical Direction, West Virginia University
'08 Brian Swanson Production Manager/Technical Director, Southern Utah University
'09 Andrew Southard Production Manager/Technical Director, Lehigh University Theatre Department
'09 Mike Vandercook Director of Production, Rauz Center for the Arts
'10 Ryan Retartha Production Manager, Notre Dame DeBartolo Performing Arts Center
'11 Erich Bolton Projection Supervisor/Assistant Professor (adjunct), Yale School of Drama/Yale Repertory Theatre
'01 Scott Braudt  Assistant Technical Director, Long Center for the Performing Arts
'01 Drew Lanzarotta  Assistant Deck Carpenter, Book of Mormon
'01 Neil Mulligan  Technical Director/Professor (adjunct), Yale Repertory Theatre
'01 Randy Steffen  Technical Director/Adjunct Faculty, Syracuse Stage/Syracuse University
'01 Eugene Yang  Technical Director/Assistant Professor, Taipei National University of the Arts
'02 Ojin Kwon  Technical Director, University of Iowa Theater
'02 Josh Peklo  Technical Director, Guthrie Theater
'02 Andrew Plumer  Project Manager, Pook, Diemont & Ohl, Inc.
'03 Alan Grudzinski  Assistant Carpenter/Flyman, Shrek the Musical
'03 Brad Powers  Assistant Professor of Production Technology, University of British Columbia
'03 Mark Prey  Technical Director, The Shakespeare Theatre
'03 Josh Peklo  Technical Director, Guthrie Theater
'02 Andrew Plumer  Project Manager, Pook, Diemont & Ohl, Inc.
'02 Rob Taylor  Technical Director, National Public Radio
'02 Nick Peklo  Technical Director, Guthrie Theater

'03 Ojin Kwon  Technical Director, University of Iowa Theater
'02 Josh Peklo  Technical Director, Guthrie Theater
'02 Andrew Plumer  Project Manager, Pook, Diemont & Ohl, Inc.
'03 Alan Grudzinski  Assistant Carpenter/Flyman, Shrek the Musical
'03 Brad Powers  Assistant Professor of Production Technology, University of British Columbia
'03 Mark Prey  Technical Director, The Shakespeare Theatre

'11 Brian Dambacher Assistant Professor of Technical Direction, Michigan State University
'11 Justin Elie Assistant Technical Director, The Juilliard School
'11 Ryan Hales Technical Director of Fabrication, Solomon Group
'11 Steve Henson Lead Draftsman/Technical Director, All Access Staging & Productions
'11 Bona Lee Assistant Technical Director/Designer, Lankey and Limey, Ltd.
'11 Steven Schmidt Technical Director, B Street Theatre
'11 James Zwicky Technical Director/Assistant Professor, University of Wisconsin – Eau Claire
'12 Eric Lin Assistant Technical Director, Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute
'12 Mikey Rohrer Technical Director, Long Wharf Theatre
'12 Chris Russo Scene Shop Supervisor, Virginia Tech School of Performing Arts
'12 Rob Shearin Assistant Technical Director/Master Carpenter, The Studio Theatre
'12 Kate Wallace Project Manager, Atomic Design, Inc.
'13 Alex Bergeron Technical Director, McCarter Theatre
'13 Nicole Bromley Events Technical Director, Kranert Center for the Performing Arts
'13 Ted Griffith Assistant Project Manager, TAIT Towers
'13 Nora Hyland Assistant Technical Director, McCarter Theatre
'13 Dan Perez Chief of Technical Design, Chicago Scenic Studios
'13 Hannah Shafir Freelance Technical Design
'13 Brian Smallwood Technical Director, University of Nevada Las Vegas
'13 Justin Bennett Assistant Professor/Technical Director of Theatre, University of the Incarnate Word
'14 Matthew Groeneveld Technical Director, Hudson Scenic Studio, Inc.
'14 Mike Harvey Technical Associate, Thinkwell Design and Production
'14 Sanghan Joung Technical Designer, PRG
'14 Christina Kerczynsky Technical Designer, Hudson Scenic Studio, Inc.
'14 Jackie Young Assistant Technical Director, Montclair State University
'15 Joey Brennan Technical Director, All Access Staging
'15 Emily Erdman Technical Director, Utah Shakespeare Festival
'15 Tom Harper Interim Assistant Technical Director, Oregon Shakespeare Festival
'15 Andy Krauff Staff Technical Director, InVNT
'15 Tommy Rose Project Manager, All Access Staging
'15 Ross Rundell Technical Director, Glimmerglass Opera Festival

DESIGN
'78 Robert Heller Designer, Warner Brothers
'78 Pam Martinend- Rank Senior Lighting Designer, Walt Disney Imagineering
'80 Andi Lyons Chair of Theatre/Resident Designer/Professor, SUNY at Albany
'84 Bill Buck Freelance Lighting and Set Designer
'86 Don Holder Freelance Lighting Designer, Donald Holder Lighting Design
'90 Jim Swonger Audio Visual Supervisor, Cleveland Play House
'94 Bobby Connoir Freelance Sound Engineer,
'94 Sean Cullen Freelance Film Editor,
'96 Laura Brown Freelance Sound Designer,
'96 Chris Cronin Freelance Sound Designer,
'96 Bob Murphy Freelance Composer,
'96 Magi Omran Professor of Animation, Arts & Design, Sheridan College, Trafalgar Road Campus
'97 Catherine Mardis Freelance Sound Engineer,
'98 Jane Shaw Freelance Sound Designer,
'99 Shane Rettig Freelance Sound Designer,
'05 Michael Kraczek Assistant Professor, Theatre and Media Arts Dept., Brigham Young University

CONSULTING
'76 Robert Long II Consultant, Theatre Consultants Collaborative, LLC
'76 Steve Pollock Vice President, Auerbach Pollock Friedlander
'79 Randy Gibson Consultant, Indian River Community College
'82 Eugene Leitemann Co-Founder, Nextstage Design
'83 Tony Forman Co-founder, Nextstage Design
'86 Ed Kaye Principal, JK Design Group
'86 Tom Neville Principal, Auerbach Pollock Friedlander
'89 Todd Berling Partner and Principal Consultant, Harvey Marshall Berling Associates, LLC
'90 Bob Campbell Associate Principal, Fisher Dachs Associates
'95 Chris Darland Senior Consultant, WJHW, Inc. (Wrightson, Johnson, Haddon, & Williams)
'95 Kevin Hodgson Associate, Arup
'98 Patrick Barrett Senior Consultant, K2 - Consultants in Audio, Video, and Acoustics
'99 Ray Kent Managing Principal, Sustainable Technologies Group, LLC
'99 Lars Klein Freelance Theatre Consultant
'99 Geoff Zink Consultant, Cavanaugh Tocci Associates
'00 Mike Parrella Senior Consultant; Performing Arts, Arup
'00 Barbara Wohlsen Technical Designer, Auerbach Pollock Friedlander
'01 Jody Kovalick, Inc. Theatre Consultant, Schuler Shook
'02 Joanne Chang Senior Consultant, Kirkegaard Associates
'05 Kim Corbett Theatre Consultant, Schuler Shook
'11 Bona Lee Assistant Technical Director/Designer, Lankey and Limey, Ltd.
'11 Steve Schmidt Assistant Professor of Technical Direction, Michigan State University
'11 Justin Elie Assistant Technical Director, The Juilliard School
'11 Ryan Hales Technical Director of Fabrication, Solomon Group
'11 Steve Henson Lead Draftsman/Technical Director, All Access Staging & Productions
'11 Bona Lee Assistant Technical Director/Designer, Lankey and Limey, Ltd.
'11 Steven Schmidt Technical Director, B Street Theatre
'11 James Zwicky Technical Director/Assistant Professor, University of Wisconsin – Eau Claire
'12 Eric Lin Assistant Technical Director, Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute
'12 Mikey Rohrer Technical Director, Long Wharf Theatre
'12 Chris Russo Scene Shop Supervisor, Virginia Tech School of Performing Arts
'12 Rob Shearin Assistant Technical Director/Master Carpenter, The Studio Theatre
'12 Kate Wallace Project Manager, Atomic Design, Inc.
'13 Alex Bergeron Technical Director, McCarter Theatre
'13 Nicole Bromley Events Technical Director, Krannert Center for the Performing Arts
'13 Ted Griffith Assistant Project Manager, TAIT Towers
'13 Nora Hyland Assistant Technical Director, McCarter Theatre
'13 Dan Perez Chief of Technical Design, Chicago Scenic Studios
'13 Hannah Shafir Freelance Technical Design
'13 Brian Smallwood Technical Director, University of Nevada Las Vegas
'13 Justin Bennett Assistant Professor/Technical Director of Theatre, University of the Incarnate Word
'14 Matthew Groeneveld Technical Director, Hudson Scenic Studio, Inc.
'14 Mike Harvey Technical Associate, Thinkwell Design and Production
'14 Sanghan Joung Technical Designer, PRG
'14 Christina Kerczynsky Technical Designer, Hudson Scenic Studio, Inc.
'14 Jackie Young Assistant Technical Director, Montclair State University
'15 Joey Brennan Technical Director, All Access Staging
'15 Emily Erdman Technical Director, Utah Shakespeare Festival
'15 Tom Harper Interim Assistant Technical Director, Oregon Shakespeare Festival
'15 Andy Krauff Staff Technical Director, InVNT
'15 Tommy Rose Project Manager, All Access Staging
'15 Ross Rundell Technical Director, Glimmerglass Opera Festival

DESIGN
'78 Robert Heller Designer, Warner Brothers
'78 Pam Martinend-Rank Senior Lighting Designer, Walt Disney Imagineering
'80 Andi Lyons Chair of Theatre/Resident Designer/Professor, SUNY at Albany
'84 Bill Buck Freelance Lighting and Set Designer
'86 Don Holder Freelance Lighting Designer, Donald Holder Lighting Design
'90 Jim Swonger Audio Visual Supervisor, Cleveland Play House
'94 Bobby Connoir Freelance Sound Engineer,
'94 Sean Cullen Freelance Film Editor,
'96 Laura Brown Freelance Sound Designer,
BUSINESS

'73 Alan Kibbe Specification Sales Manager, Philips Entertainment

'74 Dirk Epperson Executive Vice President, Product Development, Software Corporation

'74 William Otterson Executive Producer, Otterson Television, Inc.

'74 Jonathan Scherer President, Overland Entertainment

'75 Mitchell Kurtz Owner, Mitchell Kurtz Architect, P.C.

'76 Kerry Comerford Proprietor, Stony Creek Carpentry

'76 Chip Letts III COO, Letts Industries

'77 Drew Kufa Owner, ServiceMuster Restoration Services

'77 Ted Ohl Principal, Pook, Diemont and Ohl, Inc.

'78 Neil Mazzella Owner, Hudson Scenic Studio, Inc

'79 A.D. Carson Owner, Recycled Recumbent, com

'79 Walter Klappert Principal, Corn Media

'80 Rik Kaye President, RIK Productions, LLC

'80 Barbara Pook Vice-Principal, Pook, Diemont and Ohl, Inc., Director of Project Management and COO, acouStaCorp, LLC

'81 Debbie Simon Owner, The Waygoose Redux

'82 Robert McClintock Senior Vice President of Product Development, Tickets.com

'83 Jon Farley Principal, Sixteenth Avenue Systems, LLC

'84 Michael Bianco President, MZB Productions, Inc.

'85 Serge Ossorguine Owner, Serge Audio

'85 Jim Bender Sr. Associate, Partnership & Development, Academy for Educational Development

'86 Annie LaCourt Data Services Manager, Boston Private Industries Council

'86 Patrick Markle Chief Administrative Officer, Auerbach Pollock Friedlander

'87 Bill Ellis Software Development Manager, Compuware/NuMega

'87 Craig McKenzie Principal, McKenzie Production Management

'87 Michael Van Dyke Principal, Serengeti Enterprises

'88 Tom Sullivan Sales and Production, Rosebrand

'88 Geoff Webb President, Figaro Systems, Inc.

'89 Tim Fricker Owner, Bikes at Vienna

'89 Rod Hickey Principal, Big Show Construction Management

'90 Jamie Anderson Owner, CEO, Rational Acoustics LLC

'92 Corky Boyd Vice-President, Hudson Scenic Studio, Inc

'92 Neil Gluckman Business Agent, IATSE Local 927, Atlanta, Georgia

'92 Tien-Tsung Ma Vice-President, Pandasia Entertainment Corporation

'93 Evan Gelick Principal, Evan Gelick Behind the Scene, LLC

'93 Colin Young Senior Partner and Vice-President, LDNY

'94 Tom Bussey Principal, Production Glue

'95 Doug Harvey West Coast General Manager, Rosebrand West

'95 Chris Weida Vice President of Client Management, TJ Hale

'95 Rob Zoland Vice-President/Chief Information Officer, Leon Zoland & Son

'96 Elisa Cardone Principal, Spinnaker Production Services

'97 Mark Weaver Senior Partner, LDNY

'97 Kurt White Producer, OSK Marketing and Communications, Inc.

'98 Pater Liao Assistant Purchasing Manager, Zenith Musical

'01 Rob Kovarik Design Engineer, Kova Design, LLC

'02 Jared Siegel Co-Founder and Production Director, Good Sense & Company

'06 Lily Twining Owner, Blackbird Production Services, Ltd.

'08 Aaron Verdery Director of Production, Grounded Aerial, LLC

'10 Kellen McNally Owner, Productions On Point, LLC

'92 Tien-Tsung Ma Vice-President, Pandasia Entertainment Corporation

'93 Evan Gelick Principal, Evan Gelick Behind the Scene, LLC

'93 Colin Young Senior Partner and Vice-President, LDNY

'94 Tom Bussey Principal, Production Glue

'95 Doug Harvey Vice President of Client Management, TJ Hale

'95 Rob Zoland Vice-President/Chief Information Officer, Leon Zoland & Son

'96 Elisa Cardone Principal, Spinnaker Production Services

'97 Mark Weaver Senior Partner, LDNY

'97 Kurt White Producer, OSK Marketing and Communications, Inc.

'98 Pater Liao Assistant Purchasing Manager, Zenith Musical

'01 Rob Kovarik Design Engineer, Kova Design, LLC

'02 Jared Siegel Co-Founder and Production Director, Good Sense & Company

'06 Lily Twining Owner, Blackbird Production Services, Ltd.

'08 Aaron Verdery Director of Production, Grounded Aerial, LLC

'10 Kellen McNally Owner, Productions On Point, LLC
FOR FURTHER INFORMATION....

about Yale School of Drama, including application forms and financial aid policies, please visit drama.yale.edu.

If you have further questions about the Technical Design and Production Department, would like to be put in touch with one of our students or graduates to gain a more personal perspective about the program and its benefits, or want detailed information about application procedures and deadlines, please do not hesitate to call the Department Chair, Ben Sammler, at (203) 432-1509; write to him at Yale School of Drama/Yale Repertory Theatre, P.O. Box 208244, New Haven, CT 06520-8244; or email him at bronislaw.sammler@yale.edu.