

YALE
SCHOOL OF
DRAMA

TECHNICAL DESIGN
AND PRODUCTION
DEPARTMENT



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**YALE SCHOOL OF DRAMA
TECHNICAL DESIGN AND PRODUCTION
PROGRAM DESCRIPTIONS**

2016 – 2017

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.

TABLE OF CONTENTS

Mission Statement	opposite
Department Faculty and Staff	1
Introduction to the Department	2
Focus on Technical Production	
Balance Between Production and Academics	
The Student Body	
Safety and Health	
Special Facilities	
The Programs' Results	
Admission Requirements	
The Cost	
The M.F.A. and CERTIFICATE Program	6
The Technical Internship Program	6
The Special Student Program	6
Plan of Study	7
Production Assignments	7
Course Descriptions	9
The Faculty	16
Recent Publications by TDP Faculty and Graduates	22
<i>Technical Brief</i>	
<i>Technical Design Solutions for Theatre, Vol. 1</i>	
<i>Technical Design Solutions for Theatre, Vol. 2</i>	
<i>Technical Design Solutions for Theatre, Vol. 3</i>	
<i>Structural Design for the Stage</i>	
<i>Control Systems for Live Entertainment</i>	
<i>Mechanical Design for the Stage</i>	
TDP Recipients of USITT Awards	22
The Frederick A. Buerki Golden Hammer Scenic Technology Award	
The K.M. Fabrics, Inc. Technical Production Award	
Positions Held by TDP Graduates	23
Further Information	inside back cover



Bona Lee ('11) working on Electrics.

DEPARTMENT FACULTY AND STAFF

Chuck Adomanis, M.F.A., Lecturer
Lia Akkerhuis, B.F.A., Assistant Scenic Artist
Shaminda Amarakoon, M.F.A., Lecturer
Mike Backhaus, M.F.A., Sound Supervisor, Lecturer
Alex Bagnall, M.F.A., Lecturer
Mark Bailey, B.A., Staff Sound Engineer
Bill Batschelet, Properties Stock Manager
Kate Begley Baker, B.A., Head Properties Runner
Elizabeth Beale, B.F.A., Costume Stock Manager
Todd Berling, M.F.A., Lecturer
Deborah Bloch, M.B.A., YSD Costume Internship, Senior First Hand
Erich Bolton, M.F.A., Projection Supervisor, Assistant Professor (Adjunct)
Elizabeth Bolster, M.F.A., Wardrobe Coordinator
Elisa Cardone, M.F.A., Lecturer
Jon Cardone, M.F.A., Lecturer
Jennifer Carlson, B.F.A., Senior Head Electrician
Janet Cunningham, Stage Carpenter
Damian Doria, B.S., Lecturer
Ashley Flowers, B.S., YSD Properties Internship, Properties Assistant
Tony Forman, M.F.A., Lecturer
Matthew Gaffney, B.A., Master Shop Carpenter, ETCP Certified Rigger - Theatre
Ryan Gardner, B.A., Master Shop Carpenter, ETCP Certified Rigger - Theatre
Alan Hendrickson, M.F.A., Electro-Mechanical Lab Supervisor, Professor (Adjunct)
Robin Hirsch, B.F.A., Lecturer
Nathan Jasunas, B.F.A., YSD Scenic Paint Internship, Assistant Scenic Artist
David Johnson, Lecturer
Harry Johnson, Senior Draper
Linda Kelley-Dodd, M.F.A., Costume Project Coordinator
Eugene Leitermann, M.F.A., Lecturer, ASTC
Tom McAlister, Costume Shop Manager, Professor (Adjunct)
Alex McNamara, B.A., Shop Carpenter
Jennifer McClure, B.F.A., Properties Master, Lecturer
C. Nikki Mills, M.F.A., Assoc. Head of Prod., Student Labor Supervisor, Lecturer
Neil Mulligan, M.F.A., Technical Director, Professor (Adjunct), ETCP Certified Rigger - Arena and Theatre, ETCP Recognized Trainer
Grace E. O'Brien, M.F.A., Senior Administrative Assistant
Michael Paddock, B.S., Head Projection Technician
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., YSD Sound Internship, FOH Mix Engineer
Ben Sammler, M.F.A., Head of Production, Henry McCormick Professor (Adjunct)
David P. Schrader, B.A., Properties Craftsperson, Lecturer
Stephanie Smith, B.S., YSD Sound Internship, Staff Sound Engineer
Eric Sparks, B.S., Shop Foreman, ETCP Certified Rigger - Theatre
Rosalie Stemer, M.S., Lecturer
Donald W. Titus, M.F.A., Lighting Supervisor, Inventory Manager
Patricia Van Horn, B.F.A., Senior First Hand
Ru-Jun Wang, M.F.A., Painting Supervisor, Professor (Adjunct)
Matt Welander, M.F.A., Technical Director, Assistant Professor (Adjunct), ETCP Certified Rigger - Theatre
Carrie Winkler, M.F.A., Lecturer
Linda-Cristal Young, B.A., Senior Head Electrician
Clarissa Youngberg, B.A., YSD Costume Internship, Senior Draper
Mary Zihal, M.F.A., Senior Draper

INTRODUCTION TO THE DEPARTMENT

focus on technical production....

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.

balance between production and academics....

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 masters' 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 are scheduled to 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 other graduate programs. 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 integration of safety and health into the School's production environment is an essential aspect of each student's training and a core principle for the School. To quote from the YSD/YRT Safety, Health and Security Handbook:

“The Yale School of Drama/Yale Repertory Theatre's commitment to safety, health and personal security is inclusive and pervasive. All YSD/YRT students, faculty and staff are included in its safety, health and security programs and policies, which are integrated to the fullest extent possible into all aspects of YSD/YRT education, training and production activities.”

A safety class is required of all TDP students. This class provides basic knowledge of safety and health practices

*the student
body....*

*safety and
health....*

in the workplace as well as the development of tools for the assessment and mitigation of hazards in productions. Advanced safety classes and workshops are offered to develop additional skills and best practices that strengthen a student's role for safety and health responsibilities in their future employment.

special facilities....

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 production use. 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.

the programs' results....

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.

admission requirements....

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:

the cost...

- Yale School of Drama leads the nation in investing the resources necessary to remove the financial barriers to outstanding graduate theatre training. Tuition fees at Yale School of Drama are the lowest of any leading theatre training program in the country, and our need-based financial aid policy minimizes students' educational debt;
- all students are admitted without regard to their ability to pay;
- 92% 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 \$9,000 in educational loans.

Because of the quality of the training they've received our graduates find the kinds of jobs that make retiring their student 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 areas of concentration:

- Technical Direction
- Production Management
- Theater Planning and Consulting
- Stage Machinery Design and 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 M.F.A. 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 as well as assistance 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 not eligible for most forms of financial aid. They are, however, eligible for assistance under various supplemental loan programs.

THE PLAN OF STUDY

<i>Year</i>	<i>Course</i>	<i>Subject</i>
I	Drama 109a/b	Structural Design for the Stage
	Drama 119b	Electricity
	Drama 149a	Production Planning
	Drama 159a	Theater Safety
	Drama 169a	Shop Technology
	Drama 169b	Stage Rigging Techniques
	Drama 179a/b	Technical Design and Drafting
	Drama 199b	Digital Technology
	<i>plus two electives and three production assignments</i>	
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
	<i>plus six electives and three production assignments</i>	
III	Drama 399a	Technical Writing and Research
	Drama 399b	Technical Design and Production Thesis
	<i>plus six electives and two production assignments</i>	

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.



Neil Mulligan ('01) teaching Advanced Rigging Techniques.

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 term-long course that provides mentoring, training, and hands-on experience with members of Yale's Environmental Health and Safety department and Fire Code Compliance (FCC) office, and other Yale campus safety professionals. At the start of each term, the instructor and student confer with Yale safety professionals to identify a 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 with expertise in the topic area and assists with specific duties such as safety inspections, researching exposure concerns, and data analysis. Class assignments are tailored to the specific interests of the student and could include writing reports based on research and 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. William J. Reynolds

DRAM 69a, Welding Technology A course in the fundamentals and applications 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. 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, machineability of materials, feeds and speeds, and grinding of tools are discussed and demonstrated. 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 and flat drafting. Advanced students may elect to undertake patterning and construction projects using Yale School of Drama's antique costume collection. Open to nondepartmental students with prior 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Ben 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. 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan Hendrickson

DRAM 139b, 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 practice, associated paperwork, production design tools, acoustic assessment tools, and sound delivery systems addressing both conceptual and sound reinforcement design. Course objectives are accomplished through practical assignments, production reviews, and conceptual design projects. Open to nondepartmental students with permission of the instructor. Mike Backhaus

DRAM 149a, Production Planning An introduction to production planning. Topics include cost and time estimating, and scheduling, for all phases of production. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Jon Reed

DRAM 159a, Theater 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 work in the production shops and on the stages. Class topics fulfill the requirements for the OSHA-10 Outreach Course in General Industry, and students who successfully complete the course receive an Outreach Card from OSHA. Open to nondepartmental students with prior 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 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. 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. 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. 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. Open to nondepartmental students with prior 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. Open to nondepartmental students with prior permission of the instructors. Tom McAlister

DRAM 199b, Digital Technology This course provides a foundation for the digital skills necessary in today's technologically rich workplaces. Topics 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, file manipulation, and printing. Open to nondepartmental students with permission of the instructors. Erich Bolton, Jon 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 ergonomics. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan Hendrickson

DRAM 209b, Hydraulics and Pneumatics Discussions of concepts and components begun in DRAM 209a are continued for fluid power systems. Topics include hydraulic power unit design, the selection and operation of electro-hydraulic proportional valves, load lifting circuits using counterbalance valves, and pneumatic system design. Emphasis is placed on the practical aspects of component selection, especially for hydraulic cylinders, hose, and fittings. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan Hendrickson

DRAM 229a, Theater Planning and Construction This course is an introduction to planning, design, documentation, and construction of theaters, concert halls, and similar spaces. Emphasis is placed on the role of the theater consultant in functional planning and architectural design. The goal is to introduce the student to the field and provide a basic understanding of the processes and vocabulary of theater planning. Open to nondepartmental and non-School of Drama students with permission of the instructor. Eugene Leitermann

DRAM 239a, Introduction to Projection Engineering This course provides students with the skills and vocabulary necessary to perform as projection engineers. Students are introduced to the paperwork to design, the equipment to implement, and the software to operate a successful video projection system while interfacing with a projection designer. Class format includes lectures and lab sessions that focus on equipment and software. Open to nondepartmental and non-School of Drama students with permission of the instructor. Erich Bolton

DRAM 249a, Technical Management This course discusses application of management techniques and organizational principles to technical production. Emphasis is placed on leadership and interpersonal skills as well as on organization, planning, and facilities utilization. Assignments provide further exploration of related topics in the form of written and/or presented material. Open to nondepartmental students with prior permission of the instructor. Shaminda Amarakoon, Jon Reed

DRAM 249b, Production Management This course explores the organizational structures found in not-for-profit and limited-partnership commercial ventures. Students explore patterns of responsibility and authority, estimating techniques, budgeting, and scheduling. Guest lecturers lead discussions introducing a variety of theatrical organizations, their artistic policies and processes, and the products that result. Open to nondepartmental students with prior permission of the instructor. Shaminda Amarakoon, Jon Reed

DRAM 279b, Technical Design This course examines the technical design process in the development of solutions to scenery construction projects. Solutions, utilizing traditional and modern materials and fabrication techniques, are studied from the perspectives of budget, labor, safety, and structural integrity. Neil Mulligan

DRAM 289a, 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. Open to nondepartmental students with prior 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. 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 finally full positioning control. Topics include motor starters, open collector outputs, power supplies, PLC ladder programming, and AC motor drives. 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 over-

all 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. Open to nondepartmental students with permission of the instructors. Alexander Bagnall, Faculty

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 codecs, computer hardware, signal distribution, and projection surfaces. Open to nondepartmental students with permission of the instructor. Erich Bolton

DRAM 359b, Advanced Topics in Theater Safety The implementation of an effective theater safety program requires knowledge and understanding of applicable codes and standards, and their application in a theater production environment. This course reviews codes and standards, including OSHA 29CFR1910 and 29CFR1926, NFPA 101 Life Safety Code, 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 fulfill the requirements for the OSHA-30 Outreach Course in General Industry and receive an Outreach Card from OSHA. Open to nondepartmental students with 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. 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. 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. Open to nondepartmental students with prior permission of the instructors. Jennifer McClure, David Schrader

DRAM 399a, Technical Writing and Research The objective of this course is to improve writing skills throughout the semester enabling students to convey information clearly, logically, and effectively through work in three areas. 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 his or her thesis. The third will focus on producing a cover letter, résumé, and digital portfolio in preparation for a jobs skillsworkshop during the January Seminar Week. Tony Forman

DRAM 399b, Technical Design and Production Thesis Each student develops a thesis dealing with 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 revision and 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. Tony Forman, C. Nikki Mills

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. Ben Sammler

DRAM 419b, Control Systems for Live Entertainment Show control is the convergence of entertainment, computing, networking, and data communication 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. Open to nondepartmental and non-School of Drama students with prior 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 provided by the instructor. 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. 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. Chuck Adomanis, Carrie Winkler

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

DRAM529b, Theater Planning Seminar This course is a continuation of DRAM 229a, Theater Planning and Construction, focusing on the renovation and rehabilitation of existing buildings for performing arts use through a term-long design project. Teams of students develop conceptual designs for the reuse of a specific building, after touring the building and conducting programming interviews with potential users. The students' design work is informed by guest lectures by architects, acousticians, historic preservationists, and similar design and construction professionals. The design project provides students the opportunity to apply knowledge acquired in DRAM 329b, 429b, and 439b, although these courses are not prerequisites. Eugene Leitermann



Matt Welander ('09) with student discussing design..

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 *Hamilton*, as well as multiple touring productions including *Aladdin*, and the new ESPN Sports Center Studio.

Shaminda Amarakoon, Lecturer. B.A. Alfred University ('04); M.F.A. Yale School of Drama ('12). Mr. Amarakoon recently joined Second Stage Theatre as their Production Manager, helping to oversee the renovation in their new Broadway house, the Helen Hayes Theatre. Prior to joining Second Stage, he worked in production management for various Broadway, off-Broadway, and national tours through Tech Production Services and then Lincoln Center Theater. He has also worked as a carpenter, technical director, and in production management at: Yale Repertory Theater, Merry-Go-Round Playhouse (Auburn, NY), Shakespeare Theater Company (Washington, DC), and Center Theater Group (Los Angeles, CA). Regional credits include: *Jersey Boys* (Asian Tour), *Rock of Ages* (Las Vegas), *Seminar* (Ahmanson Theater). Broadway credits include: *The Heiress*, *Lucky Guy*, *Rocky*, *The King* and I. samarakoon@2st.com

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, he worked for Peter George Associates and Pook Diemont & Ohl. He 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 Kentucky 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 a faculty member and the Projection Supervisor for the Yale School of Drama and Repertory Theatre and a Lecturer in the Theater Studies Department of Yale College. He has engineered video and LED systems for Priscilla Queen of the Desert (Broadway and Tour), Aladdin (Broadway, Tokyo, West End, Australia Tour) 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, recently completing a project for Disney's flagship store in Shanghai. He is an active software developer: 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. He is the Special Events Coordinator for the United States Institute for Theater Technology (USITT) annual conference where he is responsible for the all-conference events. He is also the Vice-Commissioner for Multi Media and Projection for the USITT Lighting Commission. erich.bolton@yale.edu

Elisa Padula Cardone, Lecturer. B.A. Brown University ('93); M.F.A. Yale School of Drama ('96). Ms. Cardone worked as a professional Production Manager for Production Resource Group before forming her own company, Spinnaker Production Services, in 2000. Her production management credits include Beauty and the Beast (Broadway), Ragtime (Tour), and Jesus Christ Superstar (Broadway). Ms. Cardone currently serves as Director of Client Services for The Hilb Group of New England, where she puts her production management skills to test on a daily basis in the corporate arena.

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 Broadway productions, including Disney's Aida, Thoroughly Modern Millie, Jane Eyre, Kinky Boots, Jersey Boys, Dance of the Vampires, and The Last Ship. Themed entertainment and installation credits include La Nouba for Cirque du Soliel in Orlando, Marquee Nightclub in the Cosmopolitan Las Vegas, the Cauldron for the 2006 Asian Games in Qatar, and Skull Island at Universal Studios Orlando. He is a technical consultant with Trekwerk in the Netherlands, and volunteers at Rhode Island Youth Theater. jcardone@showmotion.com

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 The 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 he 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—toured 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 and established the Cultural Alliance of Greater Milwaukee. Mr. Forman co-founded Nextstage Design, a theatre planning and design consulting firm with Gene Leitermann.

Alan Hendrickson, Professor (Adjunct). B.S. Bates College ('74); 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 *Lion King*, *Beauty and the Beast* (national tour), *Chitty Chitty Bang Bang*, and *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 been a USITT member and frequent conference panelist since 1985, and published *Mechanical Design for the Stage* through Focal Press in 2008. alan.hendrickson@yale.edu

Robin Hirsch, Lecturer. Ms. Hirsch served as the Yale School of Drama and Yale Repertory Theatre 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 28 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. He 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 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 with 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. 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 since 1989 and teaches Costume Production, Costume Seminar, and Fabrics & Fabric Manipulation. In his career, he has worked on the world premieres of Paula Vogel's *Desdemona: A Play About A Handkerchief* (Circle Repertory Theatre/Bay Street Theatre), *The Great Gatsby* (Metropolitan Opera), and *1600 Pennsylvania Avenue* (Broadway); as well as *Muppet Babies On Tour*, *Live from Lincoln Center: Juilliard at 80* (PBS-TV), and *Wayne's World 2*. Mr. McAlister has had the pleasure of dressing many extraordinary actors including Colleen Dewhurst, Christopher Walken, Blythe Danner, Dianne Wiest, and Cherry Jones. Theatre credits include productions at The Public Theater, Playwrights Horizons, Manhattan Theatre Club, Williamstown Theatre Festival, Actors Theatre of Louisville, The Kennedy Center for the Performing Arts, Boston Lyric Opera, and Houston Grand Opera. tom.mcalister@yale.edu

Jennifer McClure, Lecturer. B.F.A. Alfred University ('04). Mrs. McClure is the Properties Master for the Yale Repertory Theatre. She has worked as Props Master and Technical Director for Alfred University, Props Master for Merry-Go-Round Playhouse and New York Stage and Film, toured with Ringling Brothers and Barnum and Bailey Circus, and designed sets and props for the Yale Cabaret and New Haven based A Broken Umbrella Theatre Company. She also works as a freelance props artisan and puppet and mask builder. jennifer.mcclure@yale.edu

C. Nikki Mills, Lecturer. B.F.A. The Conservatory at Webster University ('08); M.F.A. Yale School of Drama ('14). Mrs. Mills became the Associate Head of Production and Student Labor Supervisor for Yale School of Drama and Yale Repertory Theatre in 2015. Prior to returning to Yale, she worked in production management at TheaterWorks in Hartford, Wolf Trap Foundation for the Performing Arts, Chautauqua Theater Company, and Opera Theatre of Saint Louis. She has also freelanced in project, stage, and props management across the country. Nikki is an active member of USITT and the recipient of their 2014 KM Fabric Technical Production Award.

Neil Mulligan, Professor (Adjunct). B.A. University of Minnesota ('98); MFA Yale School of Drama ('01). Technical Director for the Yale Repertory Theatre, Mr. Mulligan's previous experiences include Technical Director for Glimmerglass Opera, Technical Designer for Hudson Scenic Studio and Technical Director for Goodspeed Musicals. Other projects have included work for New York City Opera, the Ford's Theatre, Chicago Shakespeare Theatre, and Syracuse Stage. Mr. Mulligan is an ETCP Certified Rigger - Theatre and Arena and also a ETCP Recognized Trainer. He is also a veteran of the Gulf War and the War in Afghanistan. neil.mulligan@yale.edu

Jonathan A. Reed, Assistant Professor (Adjunct). B.F.A. Pennsylvania State University ('00); M.F.A. Yale School of Drama ('08). Mr. Reed became the Production Manager for Yale School of Drama and Yale Repertory Theatre in 2013, following six years as the Senior Associate Production Supervisor. Prior to coming to Yale, he worked as Technical Director for the Cornell College Department of Theatre and Communication Studies and the Arrow Rock Lyceum Theatre. Mr. Reed has also served as a freelance Lighting and Sound Designer for companies including the Riverside Theatre, Orchestis Dance Company, Open Stage Theatre and Pennsylvania Centre Stage. jonathan.reed@yale.edu

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. william.reynolds@yale.edu

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 Head of Production 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 and 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. He was a designer and project manager for Theatre Projects Consultants before joining the Drama School faculty, and he continues to work as a theater designer for Nextstage Design. 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. Mr. Welander is an ETCP Certified Rigger - Theatre and an Autodesk Certified Professional. matthew.welander@yale.edu

Carrie Winkler, Lecturer. B.A. SUNY Albany ('98), M.F.A. Yale School of Drama ('04). Ms. Winkler is currently the Lead Production Manager at Hudson Scenic Studio and is responsible for overseeing the Production Management Office and the Shop Floor. During her time at Hudson she has managed dozens of Broadway and touring productions through the shop, most recently Aladdin for Australia and London. Additionally she is responsible for shop logistics, hiring of production and union staff as well as long term shop and facilities planning.



Ben Sammler, Chair, with TD&P students discussing a lift during seminar.

RECENT PUBLICATIONS BY TDP FACULTY AND GRADUATES

- Technical Design Solutions for Theatre, Vol. 1.* Bronislaw J. Sammler and Don Harvey. Woburn (MA): Elsevier / Focal Press, 2002.
- Technical Design Solutions for Theatre, Vol. 2.* Bronislaw J. Sammler and Don Harvey. Woburn (MA): Elsevier / Focal Press, 2002.
- Technical Design Solutions for Theatre, Vol. 3.* Bronislaw J. Sammler and Don Harvey. Woburn (MA): Elsevier / Focal Press, 2013.
- Structural Design for the Stage.* Alys Holden and Bronislaw J. Sammler. Boston: Elsevier / Focal Press, 1999.
- Structural Design for the Stage, Second Edition.* Alys Holden, Bronislaw J. Sammler, Bradley L. Powers and Steven A. Schmidt. New York and London: Focal Press, 2015.
- Control Systems for Live Entertainment.* John Huntington. Woburn (MA): Elsevier / Focal Press, 2000.
- Mechanical Design for the Stage.* Alan Hendrickson (with contributing author Colin Buckhurst). Woburn (MA): Elsevier / Focal Press, 2008.
- Theatre Planning: Facilities for Performing Arts and Live Entertainment.* Gene Leitermann. CRC Press/Focal Press, 2017.

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

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

- '95, Eric Walstad
- '96, Elisa Padula Cardone
- '97, Alys Holden
- '99, Frederick Ramage
- '00, Scott Conn
- '02, Joshua Peklo
- '03, Michael Banta
- '07, Jonathan Reed
- '10, Amanda Haley
- '11, Bona Lee
- '14, C. Nikki Mills
- '15, Kate Newman

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
'80	Brackley Frayer	Chair and Executive Director, University of Nevada, Dept. of Theatre and Nevada Conservatory Theatre
'80	David York	Director of Production, McCarter Theatre
'81	Michael Baumgarten	Director of Production/Resident Lighting Designer, Opera Carolina
'81	Pat Thomas	Production Manager, The Music Center
'82	Sharon Braunstein	Scenic Project Manager, CNN Production Design
'82	Randy Fullerton	General Manager, Center for Creativity & Arts, Emory University
'83	Keith Bangs	Production Manager, University of California, Irvine
'83	Ed Lapine	Assistant Professor of Theatre Technology, Chapman University
'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 Waskow	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	Senior Vice President for Operations and Facilities, Kimmel Performing Arts Center
'88	Tom Sullivan	Sales and Production, Rosebrand
'89	Vicki Peterson	Senior Production Coordinator, Harvard University Department of Public Health - Office for Student Affairs
'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
'94	Tracy Stark	Health & Safety Advisor for the Arts Division, Univ. of California
'95	Doug Harvey	West Coast General Manager, Rosebrand West
'95	Ray Inkel	Production Manager, Alley Theatre
'97	Alys Holden	Director of Production, Oregon Shakespeare Festival
'97	Jim Murphy	Production Manager/Associate Professor, Louisiana State University
'97	Kurt White	Producer, OSK Marketing and Communications, Inc.
'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
'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
'03	Laura Patterson	Producer, RIVA Creative USA, Inc.
'04	Carrie Winkler	Production Manager, Hudson Scenic Studio, Inc
'05	Annie Jacobs	Production Manager, Queens Theatre
'05	Pete Malbuisson	Freelance Project Manager,
'05	Pablo Souki	Production Manager, University of Miami
'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
'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, Raue Center for the Arts
'10	Ryan Retartha	Production Manager, University of Notre Dame
'11	Erich Bolton	Projection Supervisor, Assistant Professor (adjunct), Yale School of Drama/Yale Repertory Theatre
'11	Sandra Jervey	Production Coordinator, Viva Creative
'11	Bona Lee	Production Manager, The Wooster Group
'12	Shaminda Amarakoon	Production Manager, Second Stage Theater
'12	Joe Stoltman	Director of Production, State Theatre of New Jersey
'13	Mike Backhaus	Sound Supervisor, Yale School of Drama/Yale Repertory Theatre
'13	Eric Casanova	Production Manager, Hudson Scenic Studio, Inc.
'13	Jonathan Pellow	Production Manager, The Public Theater
'13	Dan Perez	Management Consultant, Universal Studios Japan
'13	Karen Walcott	Freelance Production Manager
'14	Kaitlyn Anderson	Assistant Production Manager, Milwaukee Repertory Theatre

'14	C. Nikki Mills	Associate Head of Production, Yale School of Drama
'15	James Lanius	Production Manager, Solomon Group
'15	Jeong Sik Yoo	Senior Researcher, Korea Theatre Safety Center
'16	Krystin Matsumoto	Associate Production Manager, Center Theater Group
'16	Kat Wepler	Production Manager, Theatre Squared

TECHNICAL DIRECTION

'77	Scott Yuille, Jr.	Technical Director, Performing Arts, Morgan State Univ.
'79	Richard Bynum	Freelance Stage Technician,
'81	Bill Roche	Technical Director, Johns Hopkins University, Homewood Arts Programs
'85	Michael Boyle	Technical Director, Nassau Community College
'85	Jon Lagerquist	Technical Director, South Coast Repertory Theatre
'86	Arthur Oliner	Sound Technician, The Metropolitan Opera
'87	Kieran Kelly	Facilities Manager, The Studio Theatre
'88	Martin Gwinup	Technical Director, University of Minnesota
'89	Shane Smith	Technical Director, Texas State University - San Marcos
'90	Chris Higgins	Technical Director, Lehman College
'90	David Sword	Technical Director, Santa Clara University- Mayer Theatre
'91	Ken Cole	Technical Director, University of Notre Dame, Center for the Performing Arts
'91	Rick Mone	Project Manager, Hudson Scenic Studio, Inc
'91	Andy Mudd	Technical Director, The Steward School
'92	Ben Thoron	Technical Director, The Old Globe
'94	Deanna Stuart	Technical Director, Brooks School
'95	Jon Cardone	Director for Design, Show Motion, Inc.
'95	Kevin Hines	Technical Director, Carnegie Mellon University
'95	Erik Walstad	Technical Director, San Francisco Opera
'96	Joe Bellber	Project Manager, Hudson Scenic Studio, Inc
'96	David Boevers	Technical Director, Carnegie Mellon University, Purnell Center for the Arts
'96	Jim Larkin	Technical Director, Long Center for the Performing Arts
'96	Chris Sibilia	Scene Shop Supervisor, The Guthrie Theatre
'97	Michael Sean Graves	Project Manager, MP Productions
'97	Elisa Griego	Technical Director, Austin Arts Center, Trinity College
'97	Robin MacDuffie	Project Manager, Empire Exhibits & Display
'97	Jens McVoy	Audio Department Head, Wolf Trap National Park
'98	Michael Patterson	Project Manager, Pook, Diemont and Ohl, Inc.
'99	Scott Hansen	Technical Director, University of Northern Iowa
'99	Adriane Heflin	Technical Director, Children's Theatre Company
'99	Cheng Heng Lee	Technical Manager, Voyage de vie
'99	Jim Lile	Technical Director, Florida State University
'00	Mario Toooh	Technical Director, University of North Texas
'00	Chris Van Alstyne	Technical Director, Park Avenue Armory
'01	Scott Braudt	Operations Manager, RiverCenter/Adler Theatre
'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	Brad Powers	Assistant Professor of Production Technology, University

		of British Columbia
'03	Mark Prey	Technical Director, Goodman Theatre
'04	Nick Bria	Automation Rental Coordinator, Hudson Scenic Studio, Inc.
'04	Colin Buckhurst	Project Manager, Adirondack Studios
'04	Nate Tomsheck	Technical Director, LaGrange College
'05	David Berendes	Stage Machinery Specialist, Hudson Scenic Studio, Inc
'05	Lung-kuai Lin	Technical Director, PAT Design Inc.
'05	Erik Sunderman	Assistant Technical Director, Stanford University - Department of Drama
'05	Greg Winkler	Technical Director, Barnard College Theatre Department
'06	Aaron Bollinger	Head of Technical Theatre, Point Park University
'06	Adam Dahl	Technical Director/ Fine Arts Programming, College of St. Benedict/St. John's University
'06	Drew Farrow	Draftsperson, Showman Fabricators, Inc
'06	Ben Merrick	Technical Director, Montclair State University
'06	Moshe Peterson	Technical Director, Minnesota State University Moorhead
'07	Dave Calica	Project Manager, Freeman Audio Visual
'07	Gregg Carlson	Technical Director/ Facilities Manager, Bellarmine College Preparatory
'07	Andrew Gitchel	Technical Supervisor, New College Theater, Harvard University
'07	Ben Stark	Technical Director/Assitant Professor, Kansas State University
'08	Jack Hilley	Technical Director/IT Manager, Production Glue
'08	Justin McDaniel	Technical Director, Bryn Mawr College
'08	Jon Willis	Service Lead, Tait Towers/FTSI
'09	Tom Delgado	Technical Director, Montana State University
'09	Joel Furmanek	Rigging Specialist, KSA Lighting
'09	John McCullough IV	Technical Director/Assistant Professor, New York City Technical College
'09	Sam Michael	Project Manager/Theater Entertainment Specialist, Them Stage Equipment
'09	Matt Welander	Technical Director/Assistant Professor (adjunct), Yale School of Drama
'10	Drew Becker	Draftsperson, Interamerica Stage Inc.
'10	Amanda Haley	Cost Manager, Cumming
'10	Tien-Yin Sun	Draftsperson, Pook, Diemont and Ohl, Inc.
'10	Chris Swetcky	Technical Director/Assistant Professor, Pennsylvania State University
'11	Hsiao-Ya Chen	Assistant Technical Director, Daedalus Design and Production, Inc.
'11	Brian Dambacher	Assistant Professor and Technical Director, Wayne State University
'11	Justin Elie	Assistant Technical Director, The Juilliard School
'11	Ryan Hales	Head Carpenter, "Misery"
'11	Steve Henson	Technical Manager, Universal Studios Hollywood, Entertainment Production
'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, VirginiaTech 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	Nora Hyland	Assistant Technical Director, McCarter Theatre
'13	Hannah Shafran	Technical Designer, Hudson Scenic Studios
'13	Brian Smallwood	Technical Director, University of Nevada Las Vegas
'14	Justin Bennett	Assistant Professor/Technical Director of Theatre, University of the Incarnate Word
'14	Matthew Groeneveld	Technical Director & Master Lecturer, Ira Brin School of Theater Arts
'14	Mike Harvey	Technical Associate, Thinkwell Design and Production
'14	Sanghun Joung	Technical Designer, Production Resource Group
'14	Christina Keryczynskyj	Technical Designer, Hudson Scenic Studio
'14	Jackie Young	Assistant Technical Director, Montclair State University
'15	Rose Bochansky	Technical Director, Yale College Undergraduate Production
'15	Joey Brennan	Technical Designer, All Access Staging and Productions
'15	Emily Erdman	Associate Technical Director, Oregon Shakespeare Festival
'15	Tom Harper	Interim Technical Director, Cornish College of the Arts
'15	Andy Knauff	Staff Technical Director, InVNT
'15	Kate Newman	Project Manager, Show Motion, Inc.
'15	Lee O'Reilly	Assistant Technical Director, Center Theatre Group
'15	Tommy Rose	Project Manager, All Access Staging and Productions
'15	Ross Rundell	Technical Director, Glimmerglass Festival
'15	Keny Thomason	Technical Designer, All Access Staging and Production
'16	Mike Best	Technical Director, Yale College Undergraduate Production
'16	Mitch Massaro	Technical Director, 1220 Exhibits
'16	Elise Masur	Technical Director, Imagination Stage
'16	Jon Seiler	Technical Designer, Production Resource Group Scenic Technologies
'16	Nick Vogelpohl	Technical Designer, All Access Staging and Production
'16	Sean Walters	Assistant Technical Director, Guthrie Theatre

DESIGN

'78	Robert Heller	Designer, Warner Brothers
'80	Andi Lyons	Chair of Theatre/Resident Designer/Professor, SUNY at Albany
'86	Don Holder	Freelance Lighting Designer, Donald Holder Lighting Design
'90	Jim Swonger	Audio Visual Supervisor, Cleveland Play House
'94	Bobby Cotnoir	Freelance Sound Designer,
'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 Oman	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

'73	R. Wilson	Consultant-Theatre Systems, George C. Izenour Associates
'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 Leitermann	Co-Founder, Nextstage Design
'83	Tony Forman	Co-founder, Nextstage Design
'86	Ed Kaye	Principal, JK Design Group
'86	Patrick Markle	Chief Administrative Officer, Auerbach Pollock Friedlander
'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
'94	Fritz Schwentker	Senior Consultant, WJHW, Inc. (Wrightson, Johnson, Haddon, & Williams)
'95	Chris Darland	Associate, Arup
'96	Kevin Hodgson	Senior Consultant, K2 - Consultants in Audio, Video, and Acoustics
'98	Patrick Barrett	Freelance, Consultant
'99	Ray Kent	Managing Principal, Sustainable Technologies Group, LLC
'99	Lars Klein	President, SLK, LLC
'99	Geoff Zink	Senior Consultant, Arup
'00	Alex Bagnall	Consultant, Cavanaugh Tocci Associates
'00	Mike Parrella	Senior Consultant; Performing Arts, Arup
'00	Barbara Wohlsen	Technical Designer, Auerbach Pollock Friedlander
'01	Jody Kovalick, Jr.	Theatre Consultant, Schuler Shook
'02	Joanne Chang	Senior Consultant, Kirkegaard Associates
'05	Kim Corbett	Theatre Consultant, Schuler Shook
'13	Barbara Tan-Tiongco	Freelance Theatre Consultant
'16	Mitchell Cramond	Freelance Draftsperson

ENGINEERING

'79	Alan Hendrickson	Electro-Mechanical Lab Supervisor/Professor (adjunct), Yale School of Drama
'87	Ed Fisher	Engineer, Hudson Scenic Studio, Inc.
'90	John Huntington	Associate Professor, Stage Technology Department, New York City Technical College
'91	Rich Gold	Senior Design Engineer, HB Communications
'92	Darren Clark	Senior Project Engineer, H.B. Communications, Inc.
'97	Jim Kempf	Head of Systems Design, Brilliant Stages
'99	Lin Pu	Design Engineer, Linfair Engineering and Trading, Ltd.
'00	Chuck Adomanis	Senior Engineer, Hudson Scenic Studio, Inc.
'05	Nathan Wells	Lead Automation Technician, Cirque du Soleil's Zumanity
'05	Hae Won Yang	Engineer, Hudson Scenic Studio, Inc.
'08	Chris Peterson	Lead Electrical & Controls Engineer, Tait Towers
'09	Kyoung-Jun Eo	Freelance Automation Engineer,
'11	Steve Albert	Video Engineer, Staging Techniques
'12	Shaina Graboyes	Motion Control Technician, Hudson Scenic Studio, Inc.
'12	Andrew Wallace	Production Manager, Tait Towers
'14	Nicholas Christiani	Motion Control Technician, Hudson Scenic Studio, Inc.

BUSINESS

'74	Dirk Epperson	Executive Vice President, Product Development, Softwire Corporation
'74	William Otterson	Executive Producer, Otterson Television, Inc.
'74	Jonathan Scharer	President, Overland Entertainment
'75	Mitchell Kurtz	Owner, Mitchell Kurtz Architect, P.C.
'77	Ted Ohl	Principal, Pook, Diemont and Ohl, Inc.
'78	Neil Mazzella	Owner, Hudson Scenic Studio, Inc.
'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
'83	Jon Farley	Principal, Sixteenth Avenue Systems, LLC
'84	Michael Bianco	President, MZB Productions, Inc.
'84	Serge Ossorguine	Owner, Serge Audio
'87	Craig McKenzie	Principal, McKenzie Production Management
'88	Geoff Webb	President, Figaro Systems, Inc.
'89	Rod Hickey	Principal, Big Show Construction Management
'91	Jamie Anderson	Owner, CEO, Rational Acoustics LLC
'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
'96	Elisa Cardone	Principal, Spinnaker Production Services
'97	Mark Weaver	Senior Partner, LDNY
'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
'14	Nick Johnson	Owner, B1 Productions



Justin Elie ('11) and Kenyth Thomason ('15)
discussing plans for load-in.

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.

COLLABORATION

We champion the unique voice of each artist and strive for a collective vision of our goals; working in balance, we prize the contributions and accomplishments of the individual and of the team.

COMMUNITY

We treasure the ethical and animating exchange of ideas and spirit with each other, as well as with the audience, the field, and the world.

ARTISTRY

We nurture imagination and court inspiration through mastery of skills and techniques, to create fluent, authentic, original storytelling that illuminates the complexity of the human spirit and questions accepted wisdom.

PROFESSIONALISM

High aspirations and profound dedication fuel our conservatory training and practice: we pursue excellence.

DISCOVERY

We wrestle with the most compelling issues of our time, to derive new understanding for the advancement of the human condition. Therefore, we foster curiosity, invention, bravery, and humor; we also risk and learn from failure, in order to promote practical innovation and personal revelation as lifelong habits.

DIVERSITY

We joyfully embrace the differences that enrich our society and enhance our artistry, as a means to approach and comprehend our humanity.

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