

Technical Design and Production

TECHNICAL DIRECTION • PRODUCTION MANAGEMENT • THEATER PLANNING & CONSULTING • STAGE MACHINERY DESIGN & AUTOMATION

YALE
SCHOOL OF
DRAMA

James Bundy, Dean / Victoria Nolan, Deputy Dean

Technical Design and Production Program Descriptions

2012 - 2013

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Theatre*

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TECHNICAL DESIGN & PRODUCTION
PROGRAM DESCRIPTIONS**

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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	
Special Facilities	
The Programs' Results	
Admission Requirements	
The Cost	
The M.F.A. and CERTIFICATE Program	7
The Technical Internship Program	7
The Special Student Program	7
Plan of Study	8
Production Assignments	8
Course Descriptions	9
The Faculty	16
Recent Publications by TDP Faculty and Graduates	21
<i>Technical Brief</i>	
<i>Technical Design Solutions for Theatre, Vol. 1</i>	
<i>Technical Design Solutions for Theatre, Vol. 2</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	21
The Frederick A. Buerki Golden Hammer Scenic Technology Award	
The K.M. Fabrics, Inc. Technical Production Award	
Positions Held by TDP Graduates	22
Further Information	back cover



Bona Lee ('11) working on Electrics.

DEPARTMENT FACULTY AND STAFF

Chuck Adomanis, M.F.A., 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, Lecturer
Elizabeth Bolster, M.F.A., Wardrobe Coordinator
John Boyd, M.F.A., Lecturer
Paul Bozzi, M.F.A., Staff Sound Engineer
Elisa Padula Cardone, M.F.A., Lecturer
Brian Cookson, B.F.A., Properties Master, Lecturer
Janet Cunningham, Stage Carpenter
Brandon Fuller, B.A., Shop Carpenter
Matthew Gaffney, B.A., Master Shop Carpenter
Ryan Gardner, B.A., Master Shop Carpenter
Charles Harbert, B.S., FOH Mix Engineer
Alan Hendrickson, M.F.A., Electro-Mechanical Lab Supervisor, Professor (Adjunct)
Robin Hirsch, B.F.A., Associate Costume Shop Manager, Lecturer
David Johnson, Lecturer
Troy B. Jensen, B.S., Lecturer
Linda Kelley-Dodd, M.F.A., Costume Project Coordinator
Keri Kriston, B.F.A., Scenic Artist
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, Associate Professor (Adjunct)
Grace E. O'Brien, M.F.A., Senior Administrative Assistant
Nicholas Pope, Sound Supervisor
Jonathan Reed, M.F.A., Senior Associate Production Supervisor, Lecturer
Sharon Reinhart, B.A., Master Shop Carpenter
William J. Reynolds, M.F.A., Director of Theatre Safety and Occupational Health, Lecturer
Ben Sammler, M.F.A., Production Supervisor, Henry McCormick Professor (Adjunct)
David P. Schrader, B.A., Properties Craftsperson, Lecturer
Eric Sparks, B.S., Shop Foreman
Don Titus, M.F.A., Lighting Supervisor, Inventory Manager
Ru-Jun Wang, M.F.A., Painting Supervisor, Professor (Adjunct)
Matthew T. Welander, M.F.A., Technical Director, Assistant Professor (Adjunct)
Linda Wingerter, B.F.A., Costume Stock Manager
Linda Young, B.A., Head Electrician
Clarissa Youngberg, B.A., Draper
Mary Zihal, M.F.A., Senior Draper

INTRODUCTION TO THE DEPARTMENT

focus on technical production....

The 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-level 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, and Associate Production Supervisor for School and Repertory Theatre 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 form-

*the student
body....*

special facilities....

ing 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, 12-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 others.

*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 those who, all things considered, seem capable of thriving in and benefiting from our program.

Admission is competitive. We admit, on average, only 11 of each year's 25 or so applicants. Nevertheless, the program is designed to accommodate as many as 12 students each year.

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

the cost....

- Students are admitted need-blind, i.e., without regard to their ability to pay
- All students, regardless of need, receive work-study assistance
- 97% of all students receive grants-in-aid
- All 3-year students with average financial need receive grants covering more than 79% of the total cost of attendance: the equivalent of 100% of tuition; and living stipends in the 2nd and 3rd years.

As a School, we're making determined, continuing efforts to reduce post-graduate indebtedness, and we're well on the way to making loans unnecessary. Still, most of our graduates do have some amount of loan debt upon graduation. However, 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 seem to understand the value of the training, and the vast majority of those to whom we offer admission accept that offer.



Linda Young and Dan Perez ('13) plan load-in.



Neil Mulligan teaching Advanced Rigging Techniques.

THE M.F.A. AND CERTIFICATE PROGRAM

Upon completion of our three-year program, students who already have a bachelor's degree receive an 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 & Consulting
- Stage Machinery Design & Automation

These concentrations share a core of 18 required courses. The choice of 14 elective courses distinguishes each emphasis from the others.

THE TECHNICAL INTERNSHIP PROGRAM

The TDP 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 attention, training, and supervision from department supervisors, earning academic credit for the 30 hours they spend 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 subsequently apply and are admitted to the M.F.A. program receive credit for courses and production assignments already completed. Those who choose instead to enter the job market receive individual assistance from the School's Placement Service. Our alumni offer 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

<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 379b	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 a 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 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 Supervisor on Repertory Theatre and School of Drama productions for a portion of the year
- Production Supervisor 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

DRAM6a/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. DRAM6a examines select theatrical cultures and performance practices to 1700. DRAM6b examines select theatrical cultures and performance practices since 1700. Three hours a week. Paul Walsh

DRAM69a, *Welding Technology*. A course teaching the fundamentals and applications of electric arc welding techniques (TIG, MIG, Stick) as well as brazing and soldering. Emphasis is on welding practice 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

DRAM69b, *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

DRAM89b, *Costume Construction*. A course in costume construction with hands-on practice in both machine and hand sewing as well as various forms of patterning (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

DRAM99a/b, *Internship Practicum*. Interns are required to successfully complete two terms of practicum in their area of concentration. Thirty hours a week. Area supervisor

DRAM109a/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 appli-

cation of statics to the design of safe scenic structures. Assignments relate basic principles to production applications. Two hours a week. Open to non-departmental students with permission of the instructor. Bronislaw Sammler

DRAM119b, *Electricity*. This course presents the basic 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

DRAM129b, *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

DRAM139b, *Introduction to Sound Engineering and Design*. This course provides students with the basic skills and vocabulary necessary to perform as sound engineers and sound 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. This is accomplished through practical assignments, production reviews, and conceptual design projects. Three hours a week. Charles Coes

DRAM149a, *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

DRAM159a, *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. One and one-half hours a week. Open to non-departmental students with permission of the instructor. William J. Reynolds

DRAM169a, *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 non-departmental students with permission of the instructor. Colin Buckhurst, Matthew Welander

DRAM169b, *Stage Rigging Techniques*. This course examines traditional and nontraditional rigging techniques. Equipment discussed includes counter-weight 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. Colin Buckhurst

DRAM179a/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. Matthew Welander

DRAM189a, *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 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

DRAM189b, *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. Time is spent exploring fabrics under stage lighting. One and one-half hours a week. Open to nondepartmental students with permission of the instructor. Tom McAlister

DRAM199b, *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 instructor. Erich Bolton, Jonathan Reed

DRAM209a, *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. Two hours a week. Open to nondepartmental students with permission of the instructor. Alan Hendrickson

DRAM209b, *Hydraulics and Pneumatics*. Discussions of concepts and components begun in DRAM209a are continued for fluid power systems. Topics include hydraulic power unit design, the selection and operation of electrohydraulic proportional valves, load lifting circuits using counterbalance valves, and pneumatic system design. A major emphasis is placed on the practical aspects of component selection, especially for hydraulic cylinders, hose, and fittings. Two hours a week. Open to nondepartmental students with permission of the instructor. Alan Hendrickson

- DRAM229a, *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. Two hours a week. Open to nondepartmental students with permission of the instructor. Eugene Leitermann
- DRAM239a, *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. Three hours a week. Open to nondepartmental students with permission of the instructor. Erich Bolton
- DRAM249a, *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. Two hours a week. Open to nondepartmental students with permission of the instructor. Elisa Cardone
- DRAM249b, *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, various charts of accounts and fiscal controls, estimating techniques, budgeting, and scheduling. Discussions include a variety of theatrical organizations, their artistic policies, and Technical Design and Production processes and products that result. Two hours a week. Open to nondepartmental students with permission of the instructor. Elisa Cardone
- DRAM279a, *Advanced CAD*. An in-depth study of 3D drafting techniques and an introduction to parametric modeling software. AutoCAD projects ranging from solids, surfaces and rendering are interspersed with the creation of Autodesk Inventor parts, assemblies and animations. Prerequisite: DRAM179a and DRAM179b or permission of the instructor. Two hours a week. Jonathan Reed
- DRAM289a, *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
- DRAM309a, *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

DRAM319a, *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

DRAM329a, *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 instructor. Alex Bagnall, Troy Jensen

DRAM339a, *Advanced Topics in Projection Engineering*. This course builds on the concepts introduced in DRAM239a. Students have the opportunity to 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

DRAM359b, *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 these codes and standards, including OSHA 29CFR1910 and 29CFR1926, NFPA 101 Life Safety Code, other related NFPA codes and standards, ETSA certifications, and Equity requirements. Strategies and resources for compliance are discussed. The identification, control, and/or mitigation of hazards are addressed through risk assessment and the application of the Hazard Communication standard in the workplace. One and one-half hours a week. Open to nondepartmental students with the permission of the instructor. William J. Reynolds

DRAM369b, *Advanced Rigging Techniques*. This course builds on the concepts introduced in DRAM169b. 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 DRAM169b and the ability to work at heights. Two hours a week. Neil Mulligan

DRAM379b, *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 aspects of budget, safety, and structural integrity. Three hours a week. Neil Mulligan

DRAM389a/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 instructor. Brian Cookson, Jennifer McClure, and David Schrader

DRAM399a, *Technical Writing and Research*. Though no two managers write in exactly the same way, all of them must use their research and writing skills in achieving the same sorts of objectives. One objective of this course requires that each student write a thesis proposal that meets the approval of the faculty. The first part of the course is structured as seminars, the second part of this course is structured as a series of weekly individual tutorials with the instructor. Three hours a week. Elisa Cardone

DRAM399b, *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 researched 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 are submitted. One and one-half hours a week. Elisa Cardone

DRAM409b, *Advanced Structural Design for the Stage*. This course builds on the concepts introduced in DRAM109a/b. Topics include Aluminum Beam and Column design, Trusses and Cables, and Plywood design. Prerequisite: DRAM109a/b or permission of the instructor. Two hours a week. Bronislaw Sammler

DRAM419b, *Control Systems for Live Entertainment*. The rapidly developing field of "show control" is the focus of this course. Show control is the convergence of entertainment, computing, networking, and data communication technologies. Topics covered 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

DRAM429a, *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

DRAM439b, *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 practice, and an understanding of the acoustical priorities in various performance spaces and the basics of achieving those needs. Two hours a week. Open to nondepartmental students with permission of the instructor. Faculty

DRAM449a/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 project adviser's recommendation. Tutorial meetings to be arranged. Faculty and staff

DRAM469b, *Scenery Construction for the Commercial Theater*. This course examines construction techniques and working conditions in union scene shops servicing the Broadway theater industry. Field trips to several shops in the New York 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

DRAM489a/b, *Advanced Patternmaking*. This course clarifies the process by which a costume design goes from a rendering to a three-dimensional form for the stage. Students select a text, and then research and render a costume design for one character. Rigorous draping and flat-patterning techniques, as well as proper cutting, stitching, and fitting methods are applied to create the elements of a period silhouette, from the foundation garments to the outer apparel. Student actors participate as models to enhance and heighten the understanding of the journey from sketch to stageworthy clothing. Two hours a week. Open to nondepartmental students with permission of the instructor. Tom McAlister

DRAM529b, *Theater Planning Seminar*. This course is a continuation of DRAM229a, *Theater Planning and Construction*, concentrating on the renovation or rehabilitation of existing buildings for the performing arts, and on design work by teams of students. The term-long design project provides students the opportunity to apply knowledge acquired in DRAM329a, DRAM429a, and DRAM439b, although these courses are not prerequisites. Visiting lecturers join the class to discuss theater planning topics. Two hours a week. Eugene Leitermann

THE FACULTY

Chuck Adomanis, Lecturer. A.B. Harvard University ('95), M.F.A. Yale School of Drama ('00). As an automation project manager at Hudson Scenic Studios, Mr. Adomanis has been responsible for the mechanical and control system design for automated effects in a variety of venues including Broadway shows, theme parks, and commercial installations. In addition, he was responsible for the development, design and maintenance of the HMC Motion Control System used in the Broadway productions of *The Lion King* (NYC and LA) and *The Music Man*, as well as the touring productions of *The Full Monty* and *Beauty and the Beast*.

Alex Bagnall, Lecturer. B.A. Oberlin College ('93); M.F.A. Yale School of Drama ('00). Mr. Bagnall is a senior 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 Principal at Harvey Marshall Berling Associates and oversees all aspects of theatre consulting services provided by the firm. As founder of Todd Berling Design, Inc., Mr. Berling was involved in the design of numerous educational performance facilities, regional arts facilities, and commercial/retail spaces. With twenty years of experience, Mr. Berling has worked on theater projects throughout the continental United States, as well as in China, Thailand, Brazil, Puerto Rico, Guam, and the Virgin Islands. Prior to his consulting work, Mr. Berling was Senior Designer/Project Manager for NYC-based Pook, Diemont, & Ohl. Mr. Berling designed and oversaw installation of state-of-the-art theater technical systems including motorized/counterweight rigging systems, firecurtain systems, orchestra pit lifts, high-speed stage lifts, and scenery lifts.

Erich Bolton, Lecturer. B.S. University of California, Davis ('08); M.F.A. Yale School of Drama ('11). Mr. Bolton is currently the Projection Supervisor for the School of Drama/Repertory Theatre. He has engineered video mapped LED systems for *Priscilla Queen of the Desert* (Broadway) and Disney's Believe (Disney Cruise Lines) and occasionally consults on LED and video systems for Hudson Scenic Studio. erich.bolton@yale.edu

John C. Boyd, Lecturer. B.A. Northwestern University ('89); M.F.A. Yale School of Drama ('92). As Vice-President, Mr. Boyd manages Hudson Scenic Studio's project management and automation departments. Current Broadway credits include scenery and mechanization for *The Lion King*, *Billy Elliot*, *Chicago*, *Anything Goes*, *Mary Poppins*, and *Priscilla Queen of the Desert*. Touring credits include *Billy Elliot*, *The Lion King*, *Dreamgirls*, *Newsies*, and *West Side Story*. cboyd@hudsonscenic.com

Colin Buckhurst, Lecturer. B.A. Williams College ('95); M.F.A. Yale School of Drama ('09). Prior to his return to YSD as Interim Technical Director, Colin worked as the Technical Director for Adirondack Studios. He has also worked as the Technical Director for LaGrange College, The North Country Center for the Arts and NY Stage and Film. Projects have included *Mary Poppins* and *The Little Mermaid* on Broadway, sets for the Washington National Opera, Lyric Opera of Chicago, Houston Grand Opera, and Teatro La Fenice, as well as theming for the *Revenge of The Mummy* and *Transformers*, the Ride at Universal Studios. Colin is also a contributing author to *Mechanical Design for the Stage* by Alan Hendrickson, and is working towards his Divemaster rating.

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). As a management consultant, Ms. Cardone is helping Rhode Island's largest youth theatre organization develop new children's musicals for nationwide publication.

Brian M. Cookson, Lecturer. B.F.A. Ohio University ('74). Mr. Cookson has been the Properties Master for the School of Drama/Repertory Theatre for the last twenty-four years. Prior to that Brian was the Properties Master at the Krannert Center for the Performing Arts. brian.cookson@yale.edu

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 '84, his consulting work includes hydraulic system design, control system design, and mechanical design for several Broadway and regional theatre shows including *Lion King*, *Beauty and the Beast* (national tour), *Bring in da Noise! Bring in da Funk!*, *Riverview*, and *A Christmas Carol* for The Goodman. Mr. Hendrickson has been a USITT member and frequent Convention panelist since '85. alan.hendrickson@yale.edu

Robin Hirsch, Lecturer. Ms. Hirsch has, since 1984, served Yale Repertory Theatre/School of Drama as Associate Costume Shop Manager and Lecturer in Costume Production. 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 experiments. 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 been responsible for advising undergraduate and graduate students on independent projects in disciplines ranging from the physical sciences to the arts.

Troy B. Jensen, CTS-D, Lecturer. B.S. American University ('84). Mr. Jensen heads his own consulting practice, Ekustik Inc. and works with other design firms as a freelance engineer/consultant. Mr. Jensen has been involved in Architectural Acoustics, Audio/Video System Design, and Project/Business Management for over 30 years. He has held consulting/management positions with Peter George Associates, RPG Diffusor Systems, Barnycz Group and ALTEL Systems. Mr. Jensen has worked on a variety of projects including; Columbia University, Carnegie Hall, Mall of the Emirates, United States Military Academy, The Dubai Mall, Atlantis Resort, Tropicana Resorts, Mohegan Sun, Foxwoods Resort, Lincoln Center and Juilliard. He is currently a member of the Audio Engineering Society, Acoustical Society of America, National Systems Contractor Association, InfoComm International and the Society of Motion Picture and Television Engineers. He maintains the CTS-D certification from InfoComm International.

Gene Leitermann, ASTC, Lecturer. B.S. University of Wisconsin ('78); M.F.A. Yale School of Drama ('82). Mr. Leitermann is a principal consultant with Theatre Projects, a global theatre design consulting practice with more than 1,200 projects in over 70 countries. He joined Theatre Projects as a senior consultant in 1996, and he is currently managing director of the US office in South Norwalk, Connecticut. Before joining Theatre Projects, Mr. Leitermann was vice president of Systems Design Associates and worked with this New Haven, Connecticut consulting firm for twelve years. He is a member of the American Society of Theatre Consultants (ASTC), an alternate member of the Technical Standards Council of the PLASA Technical Standards Program, and an alternate member of the National Fire Protection Association technical committee on Assembly Occupancies and Membrane Structures.

Tom McAlister, Professor (Adjunct). Mr. McAlister has served as the Costume Shop Manager for Yale Repertory Theatre/Yale School of Drama since 1989 and teaches Costume Production, Advanced Patternmaking, and Fabrics & Fabric Manipulation. In his forty-year 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 Company), 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*; and has had the pleasure of dressing such actors as Colleen Dewhurst, Christopher Walken, Blythe Danner, Richard Thomas, and Dianne Wiest, among others. 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 Assistant for the Yale Repertory Theatre. She has worked as Props Master and TD for Alfred University, Props Master for Merry-Go-Round Playhouse, toured with Ringling Brothers and Barnum and Bailey Circus, and designed sets and props for the Yale Cabaret. She is a company member of A Broken Umbrella Theatre as well as a freelance puppet builder. jennifer.mcclure@yale.edu

Neil Mulligan, Associate 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 jobs include Technical Director for Glimmerglass Opera, Technical Designer for Hudson Scenic Studios 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 also currently a medic in The Connecticut National Guard. neil.mulligan@yale.edu

Jonathan A. Reed, Lecturer. B.F.A. Pennsylvania State University ('00); M.F.A. Yale School of Drama ('08). Mr. Reed is Senior Associate Production Supervisor for the Yale School of Drama/Repertory Theatre. Prior to 2004 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, Orchesis 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). Bill 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. Bill directs and coordinates the safety and health programs for the Yale School of Drama/Repertory Theatre, and assists in the coordination of security and accessibility. Prior to assuming his current position, Bill worked as Associate Technical Director and then served as the Director of Facility Operations for the Yale School of Drama/Repertory Theatre. 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 Production Supervisor since 1980, Mr. Sammler is Co-Editor of *Technical Brief* and *Technical Design Solutions for Theatre, Volumes 1 & 2*, and Co-Author of *Structural Design for the Stage*, 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 a Scenic Designer at Brown University with the Department of Theatre Speech and Dance and with the Afro-American Studies Program. Since 1991 he has been a scenic designer and is presently the Production Supervisor and Properties Master with the North Country Center of the Arts, Papermill Theatre's summer production company, which is in the process of building a new facility 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

Matthew Welander, Assistant Professor (adjunct). B.A. Dartmouth College ('97), M.F.A. Yale School of Drama ('09). Technical Director for the Yale School of Drama. Most recently Mr. Welander was a theater designer and project manager for Theatre Projects Consultants, Inc. His technical theatre experience includes working as the Juilliard Theater Foreman, Stage Electrician at the Metropolitan Opera, Stage Operations Manager for Glimmerglass Opera, Master Electrician for the Dartmouth College Department of Theater, Technical Director for the New York Fringe Festival production of *Matt & Ben*, and Production Stage Manager for Big Red Media. He has also worked as a freelance technician and stagehand in numerous theaters and opera houses in Vermont and New Hampshire. Mr. Welander spent several summers leading wilderness backpacking trips and continues to foster environmental awareness as a panelist and author promoting sustainable theater design and practices. matthew.welander@yale.edu

RECENT PUBLICATIONS BY TD&P 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, anticipated in 2013.

Structural Design for the Stage. Alys Holden and Bronislaw J. Sammler. Boston: Elsevier / Focal Press, 1999.

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.

TD&P 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 TD&P 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
- '03, Alan Grudzinski
- '06, Daniel Lisowski
- '08, Christopher Brown
- '10, Chris Swetcky
- '12, Andrew Wallace

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
- '96, Elisa Padula Cardone
- '99, Frederick Ramage
- '02, Joshua Peko
- '07, Jonathan Reed
- '11, Bona Lee

POSITIONS HELD BY TD&P GRADUATES

MANAGEMENT

'74	George Lindsay	General Manager, CW Post College
'74	Ben Sammler	Production Supervisor, Yale Repertory Theatre
'75	Matthew Krashan	Director of UW World Series, University of Washington
'75	Jonathan Miller	Administrative Production Director for the Arts, Emerson College
'75	David Ward	Senior Director of Facilities and Capital Planning, N.Y. City Center, Inc.
'76	Jeff Rank III	Production Division Planner, Walt Disney Imagineering
'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	Alexander Scribner	Senior Show Producer, Walt Disney Imagineering
'80	Neal Ann Stephens	Production Manager, University of Delaware
'80	David York	Director of Production, McCarter Theatre
'81	Clayton Austin	Associate Professor of Theatre, 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	Production Manager, Denver Center Theatre Company
'83	Mark Sullivan	Scheduling Manager, Tufts University - Cohen Auditorium
'83	Don Youngberg	Director of Installations, The Tessitura Network
'84	Bruce Bacon	Instructor, Phillips Academy
'84	Bill Buck	School Director, James Madison University, School of Theatre & Dance
'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, 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	Managing & Artistic Director, Center for the Arts@The College of Staten Island
'87	Kieran Kelly	Facilities Manager, The Studio Theatre
'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, New Jersey Performing Arts Center
'89	Vicki Peterson	Senior Production Coordinator, Harvard University Department of Public Health in the Office for Student Affairs

'89	Scott Servheen	Freelance Production Manager
'89	Mark Stevens	Site Manager, University of South Carolina, Columbia
'90	DWPhineas Perkins	Senior Project Manager, Birket Engineering, Inc.
'94	Chih-Lung Liu	Operation Manager, Novel Hall for Performing Arts
'95	Ray Inkel	Production Director, Utah Shakespearean Festival
'96	Corin Gutteridge	Freelance Production Manager
'97	Alys Holden	Director of Production, Center Theatre Group
'97	Jim Murphy	Production Manager/Associate Professor, Louisiana State University
'98	April Busch	Production Coordinator, San Francisco Opera
'98	Robert Coleman	Director, MFA Technical Production, Florida State University
'99	Erik Bolling	Estimator, Secoa, Inc.
'99	Fred Ramage	Operations Manager, Western Washington University at Bellingham
'00	Kraig Blythe	Director of Show Design and Production, Walt Disney Imagineering
'00	Michael Broh	Production Manager, American Players Theatre
'00	Scott Conn	Production Manager, The Goodman Theatre
'00	Jason Davis	Animation Program Manager, Walt Disney Imagineering
'00	Christopher Morris	Production Manager, San Jose Repertory Theatre
'00	Chris Van Alstyne	Director of Production, Sarasota Opera
'00	Barbara Wohlsen	Director of Production, New York City Opera
'01	Chuck Schultz	Assistant Production Manager/Facilities Mgr, San Jose Repertory Theatre
'02	Ashley (Elder) Bishop	Production Manager, Show Motion, Inc.
'03	Mike Banta	Production Manager, Barnard College Department of Theatre
'03	Laura Patterson	Operations Production Manager, Cirque du Soleil
'04	Carrie Silverstein	Production Coordinator, Hudson Scenic Studio, Inc
'05	Tan (Falkowski) Wells	Director of Show Site Operations, Las Vegas, Freeman Audio Visual
'05	Annie Jacobs	Associate Project Manager, Showman Fabricators, Inc
'05	Pete Malbuisson	Freelance Project Manager
'06	Sean Culligan	Production Manager/Technical Director, SUNY College at Oswego
'06	John Starmer	Associate Production Manager, Jazz at Lincoln Center
'07	Kate Krier	Head of Undergraduate Production, Yale University
'07	Jon Reed	Senior Associate Production Supervisor, Yale School of Drama
'08	Chris Brown	Production Manager, Orlando Repertory Theater
'08	Steve Neuenschwander	Production Manager and Technical Director, West Virginia University
'08	Brian Swanson	Production Manager and Technical Director, Southern Utah University
'08	Aaron Verdery	Director of Production, Grounded Aerial, LLC
'09	Andrew Southard	Production Manager/Technical Director, Lehigh University Theatre Department
'10	Amanda Haley	Associate Production Manager, American Conservatory Theater
'10	Ryan Retartha	Production Manager, Triad Stage
'11	Erich Bolton	Projection Supervisor, Yale School of Drama/Yale Repertory Theatre

- '11 Sandra Jervey Production Coordinator, Viva Creative
 '12 Shaminda Amarakoon Assistant Technical Supervisor, Tech Production Services, Inc.
 '12 Joe Stoltman Production Manager, Lindenwood University

TECHNICAL DIRECTION

- '77 Scott Yuille, Jr. Technical Director, American University in Cairo, Center for the Arts
 '79 Cosmo Catalano Technical Director, Williams College
 '81 Bill Roche Technical Director, Johns Hopkins University
 '82 Michael Fain Technical Director, University of Oklahoma
 '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
 '88 Martin Gwinup Technical Director, University of Minnesota
 '88 Tom Sullivan Project Manager, Hudson Scenic Studio, Inc
 '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
 '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
 '93 Patrick Seeley Project Manager, Tait Towers
 '94 Tracy Lewis Head of Carpentry and Props, Cirque du Soleil
 '94 Deanna Stuart Technical Director, Brooks School
 '95 Jon Cardone Project Manager, Show Motion, Inc.
 '95 Kevin Hines Technical Director, Carnegie Mellon University
 '95 Erik Walstad Technical Director, Cirque du Soleil - KA
 '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 Sabilia 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 Adriane (Levy) Heflin Technical Direction, Children's Theatre Company
 '99 Scott Hansen Technical Director, University of Nevada, Las Vegas
 '99 Cheng Heng Lee Technical Manager, Voyage de la Vie
 '99 Jim Lile Technical Director, Florida State University
 '00 Mario Tooeh Technical Director, University of North Texas
 '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, Yale Repertory Theatre
 '01 Randy Steffen Technical Director, Syracuse Stage/ Syracuse University Drama Department

'01	Eugene Yang	Technical Director & Assistant Director, Taipei National University of the Arts
'02	Ojin Kwon	Technical Director, University of Iowa Theater
'02	Josh Peklo	Technical Director, Davidson College
'02	Andrew Plumer	Project Manager, Pook, Diemont and Ohl, Inc.
'02	Gene Rogers	Technical Director, Thinkwell Design and Production
'03	Alan Grudzinski	Assistant Carpenter/Flyman, Shrek the Musical
'03	Mike Madravazakis	Technical Director, Good Sense & Company
'03	Brad Powers	Assistant Professor of Production Technology, University of British Columbia
'03	Mark Prey	Technical Director, The Shakespeare Theatre
'04	Colin Buckhurst	Technical Director, Yale Repertory Theatre
'04	Chris Hourcle	Sets and Props Carpenter, Portland Stage
'04	Nate Tomsheck	Technical Director, LaGrange College
'05	Guerry Hood	Technical Director, The Juilliard School
'05	Lung-kuai Lin	Freelance Technical Director
'05	Pablo Souki	Technical Director, University of Miami
'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	Dan Lisowski	Head of Theatre Technology, University of Wisconsin - Madison
'06	Ben Merrick	Technical Director, Montclair State University
'06	Moshe Peterson	Technical Director, Minnesota State University Moorhead
'06	Lily Twining	Project Manager, Hudson Scenic Studio, Inc.
'07	David 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	Joe Hamlin	Technical Director, Center Theatre Group
'07	Ben Stark	Technical Director/Assistant Professor, Kansas State University
'08	Jason Grant	Technical Director, Actors Theatre of Louisville
'08	Jack Hilley	Technical Director/IT Manager, Production Glue
'08	Justin McDaniel	Project Manager, Tait Towers
'09	Tom Delgado	Technical Director, Theatre Studies Department, Yale University
'09	John McCullough	Technical Director/Assistant Professor, New York City Technical College
'09	Sam Michael	Project Manager - Theater Entertainment Specialist, Thern Stage Equipment
'09	Matt Welander	Technical Director, Yale School of Drama
'10	Drew Becker	Technical Director, Washington and Lee University
'10	Kellen McNally	Assistant Technical Director, Production Glue
'10	Tien-Yin Sun	Draftsperson, Pook, Diemont and Ohl, Inc.
'10	Chris Swetcky	Assistant Technical Director, American Repertory Theatre
'11	Hsiao-Ya Chen	Assistant Technical Director, Daedalus Design and Production, Inc.

'11	Brian Dambacher	Assistant Professor of Technical Direction, Michigan State University
'11	Justin Elie	Assistant Technical Director, The Juilliard School
'11	Ryan Hales	Assistant Project Manager and Draftsperson, Global Scenic Services
'11	Steve Henson	Technical Director, Pacific Conservatory for the Performing Arts
'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	Michael Rohrer	Technical Director, Long Wharf Theatre
'12	Robert Shearin	Assistant Technical Director/Master Carpenter, The Studio Theatre
'12	Katherine Wicker	Scenic Draftsman, Atomic Design, Inc.

DESIGN

'74	Dan Koetting	Assistant Professor of Scene and Lighting Design, Texas A & M University
'78	Robert Heller	Designer, Warner Brothers
'78	Pam Martindell-Rank	Senior Lighting Designer, Walt Disney Imagineering
'80	Andi Lyons	Chair/Lighting Designer/Professor of Theatre, SUNY at Albany
'86	Don Holder	Freelance Lighting Designer, Donald Holder Lighting Design
'87	Kerro Knox 3	Professor/Chair of Design Department, Oakland University
'90	Jim Swonger	Freelance Sound Designer
'94	Bobby Cotnoir	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 Oman	Professor of Design, University of Guelph
'97	Catherine Mardis	Freelance Sound Engineer
'98	Jane Shaw	Freelance Sound Designer
'99	Shane Rettig	Freelance Sound Designer
'05	Michael Kraczek	Lighting Designer/Programmer, Brigham Young University/Idaho

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 Leitermann	Director of Operations (US), Theatre Projects Consultants, Inc
'83	Tony Forman	Project Manager, Theatre Projects Consultants, Inc
'86	Ed Kaye	Principal, JK Design Group
'86	Tom Neville	Principal, Auerbach Pollock Friedlander
'89	Todd Berling	Owner, Harvey Marshall Berling Associates, LLC

'90	Bob Campbell	Associate Principal, Fisher Dachs Associates
'94	Fritz Schwentker	Senior Consultant, WJHW, Inc. (Wrightson, Johnson, Had- don, & Williams)
'95	Chris Darland	Associate Partner, ARTEC Consultants, Inc
'96	Kevin Hodgson	Consultant, K2 Audio, LLC
'99	Ray Kent	Managing Principal, Sustainable Technologies Design Group, LLC
'99	Stephen Lars Klein	Senior Consultant, ARTEC Consultants, Inc
'99	Geoff Zink	Principal Consultant, ARTEC Consultants, Inc.
'00	Alex Bagnall	Consultant, Cavanaugh Tocci Associates
'00	Mike Parrella	Senior Consultant, ARTEC Consultants, Inc.
'01	Jody Kovalick, Jr.	Theatre Consultant, Schuler Shook
'02	Joanne Chang	AV Systems Technical Staff, Kirkegaard Associates
'02	Teresa Petersen	Rigging System Designer/Drafter, Fisher Dachs Associates
'05	Kim Corbett	Theatre Consultant, Schuler Shook

ENGINEERING

'76	Tom Kupp	Controls Systems Designer, J.R. Clancy
'79	Alan Hendrickson	Electro-Mechanical Lab Supervisor, Yale School of Drama
'82	Walter Williams	Freelance Software Engineer
'84	Michael Bianco	Engineer, Smooth-On
'84	John Marean	Computer coordinator, NYCDOE
'85	Charles Grammer	Applications Engineer, Litelab Corporation
'87	Ed Fisher	Engineer, Hudson Scenic Studio, Inc.
'87	Steve Monsey	Video and Infrastructure Engineer, Seattle Public Utilities
'88	Steve Balk	Lead Technical Designer, Abiomed
'90	John Huntington	Associate Professor, Stage Technology Department, New York City Technical College
'91	Rich Gold	Senior AV Consulting Engineer, Diversified Systems
'92	Darren Clark	Senior Project Engineer, H.B. Communications, Inc.
'97	Jim Kempf	Design Engineer, PRG Scenic Technologies
'99	Lin Pu	Design Engineer, Linfair Engineering and Trading, Ltd.
'00	Chuck Adomanis	Automation Project Manager, Hudson Scenic Studio, Inc
'05	David Berendes	Stage Machinery Specialist, Hudson Scenic Studio, Inc
'05	Nathan Wells	Automation Technician, Cirque du Soleil's Zumanity
'05	Hae Won Yang	Engineer, Hudson Scenic Studio
'08	Chris Peterson	Automation Engineer, Stage Technologies, Inc.
'08	Jon Willis	Install Tech/Programmer - Research and Development, Fisher Technical Services, Inc.
'09	Kyoung-Jun Eo	Freelance Automation Engineer
'09	Joel Furmanek	Rigging Field Service Engineer, ETC
'11	Steve Albert	Video Engineer, Staging Techniques
'12	Shaina Graboyes	Motion Control Technician, Hudson Scenic Studio, Inc.
'12	Andrew Wallace	Designer, Tait Towers

BUSINESS

'73	Alan Kibbe	Northeast Regional Sales Manager, Vari-Lite
'74	Dirk Epperson	Executive Vice President, Product Development, Software Corporation
'74	William Otterson	Executive Producer, Otterson Television, Inc.
'74	Jonathan Scharer	President, Overland Entertainment

'75	Mitchell Kurtz	Principal, Mitchell Kurtz Architect, P.C.
'76	Kerry Comerford	Proprietor, Stony Creek Carpentry
'76	Chip Letts	COO, Letts Industries
'77	Ted Ohl	Principal, Pook, Diemont and Ohl, Inc.
'78	Neil Mazzella	Owner, Hudson Scenic Studio, Inc
'79	Jane Head	Vice-President, Systems Division, The Lighting Design Group
'79	Walter Klappert	Principal, Com.Media
'80	Rik Kaye	President, RIK Productions, LLC
'80	Barbara Pook	Principal, Pook, Diemont and Ohl, Inc.
'82	Robert McClintock	Senior Vice President of Product Development, Tickets.com
'83	Jon Farley	Principal, Sixteenth Avenue Systems, LLC
'84	Serge Ossorguine	Owner, Serge Audio
'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	Geoff Webb	President, Figaro Systems, Inc.
'89	Rod Hickey	Principal, Big Show Construction Management
'91	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
'96	Elisa (Padula) 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



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

FOR FURTHER INFORMATION....

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

If you have further questions about the Technical Design & 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 the Yale School of Drama/Repertory Theatre, P.O. Box 208244, New Haven, CT 06520-8244; or email him at bronislaw.sammler@yale.edu.