



Lydia Lee

Technical Theatre Portfolio



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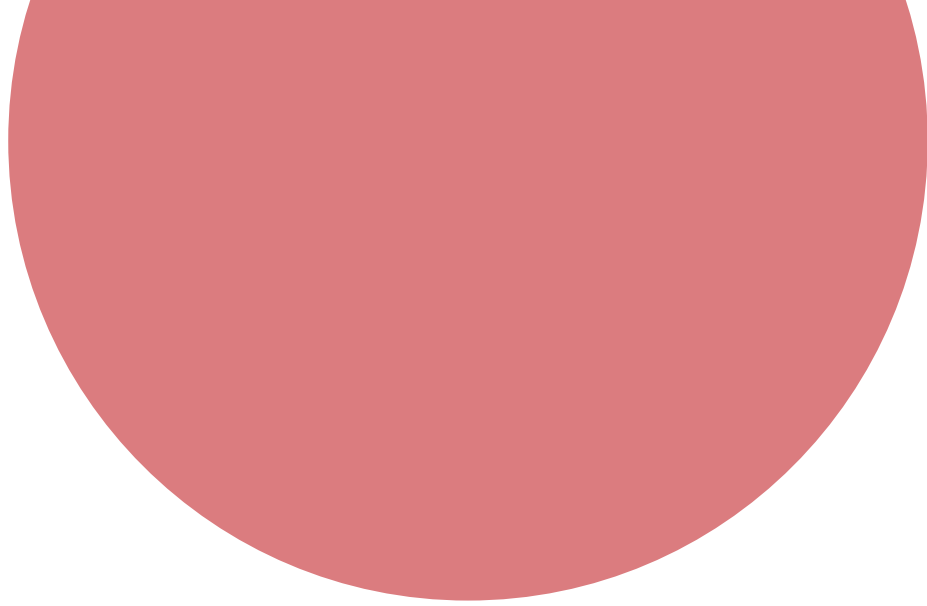
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References



Resumes

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Minneapolis, MN



Technical Theatre Resume

Theatrical Experience

Spring Musical	Director, Choreographer	UPCOMING	Avail Academy High School
<i>Willy Wonka</i>	Director, Choreographer	MD Summer Janssen	Avail Academy High School
<i>La Mouche</i>	One-Act Director	Prod. Jennifer Hunter	UNWSP
<i>Dr. Dolittle Jr.</i>	Choreographer, Assistant Director	Dir. Jennifer Gruber	Princeton Middle School
<i>Romeo and Juliet</i>	Hair and Makeup Designer*	Dir. Jennifer Hunter	UNWSP
UNWDT's <i>Out of Darkness</i>	Assistant Stage Manager	SM Simon Luckow	UNWSP
<i>The Hobbit</i>	Props Technician	Des. Belle Waggoner	UNWSP
<i>Anything Goes</i>	Props Technician	Des. Alita Robertson	UNWSP
<i>A Christmas Carol</i>	Projections Technician	TD Iris Dodge	UNWSP
<i>Little Women</i>	Projections Technician	Des. Alita Robertson	UNWSP
<i>Twelfth Night</i>	Costumes Technician	Des. Grace Klapak	UNWSP
<i>The Lightning Thief:</i> <i>The Percy Jackson Musical</i>	Costumes Technician	Des. Sarah Christenson	UNWSP
<i>Ramona Quimby</i>	Scenic Technician	Des. Nate Farley	UNWSP
<i>Peter Pan:</i> <i>A Musical Adventure</i>	Scenic Technician	Carp. Jay Schueller	UNWSP

*Recognized by KCACTF Region V

Film Experience

<i>Hidden Falls</i> TV Series	Production Assistant	Dir. Josh Zapata-Palmer	<i>Hidden Falls</i>
A Golden Age Virtual Music Cabaret	Student Choreography	Dir. Cyndy Gauthier	Rogers High School

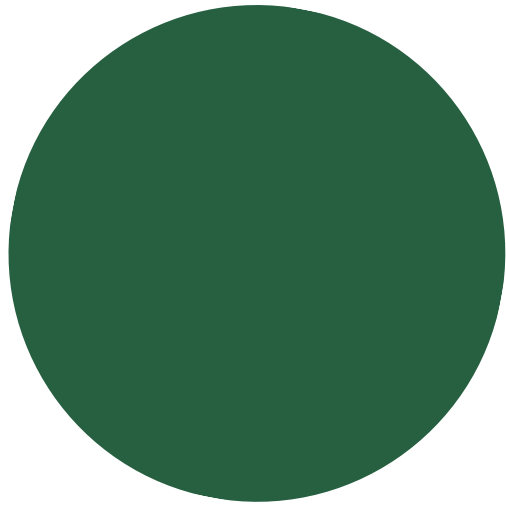
Education

Bachelor of Arts in Theatre with Spanish and Bible minors from the University of Northwestern St. Paul, St. Paul, MN.

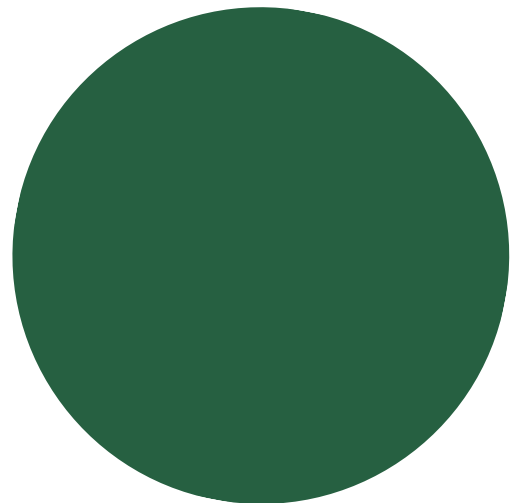
Special Skills

Barbie impression, jump-roping, British dialect, intermediate Spanish language speaker, ASL alphabet, intermediate piano player, basic ukulele skills, basic ice skating skills, basic roller skating skills, basic embroidery skills, double-casting and understudy experience, costumed character experience, vlogging, iMovie and Capcut video editing, social media marketing, social media use, Google Suite proficiency, Francis Hodge play analysis, valid MN driver's license, valid U.S. passport, gray Toyota Prius.

“Please let me make something beautiful, a thing that reminds us there's good in the world.”



Technical Theatre Experience



Willy Wonka

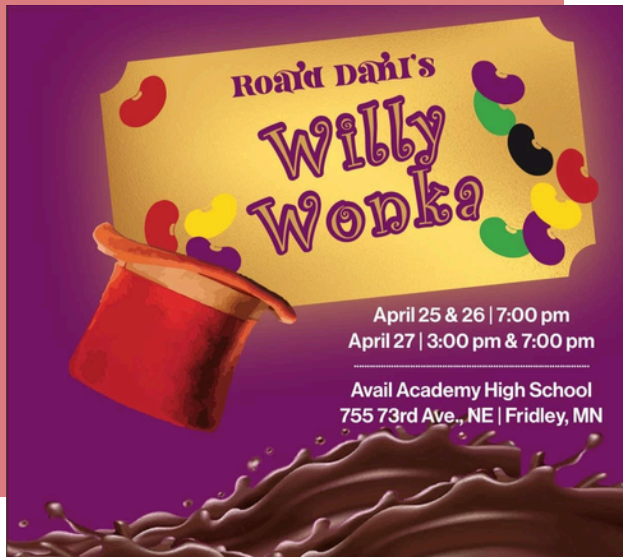
Avail Academy High School

Produced by Sarah Byrdziak

Directed and Choreographed by Lydia Lee

Spring 2024

Director and Choreographer

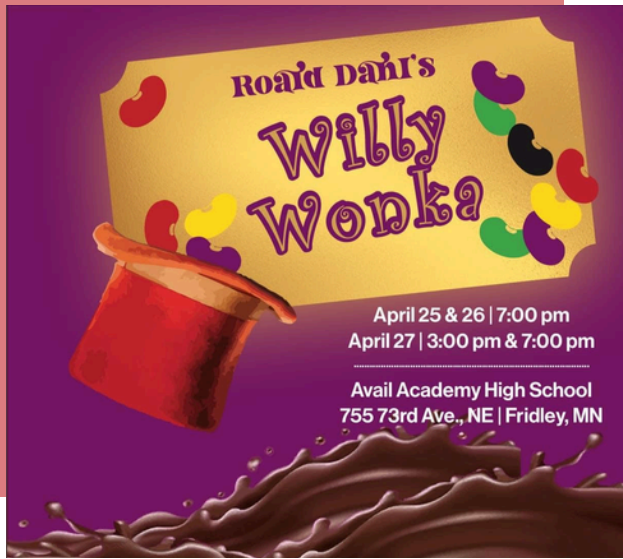


I directed and choreographed *Willy Wonka* at Avail Academy High School in Fridley, MN. I also designed the costumes, props, lighting, sound, and hair and makeup, and acted as stage manager.

To prepare for this show, I selected this play and then completed a Francis Hodge play analysis on it. I held auditions alongside my music director and we cast the show. I blocked the entire show and choreographed every dance number. I then held rehearsals while simultaneously acting as the stage manager and designer of the props, costumes, hair and makeup, lighting, and sound elements.



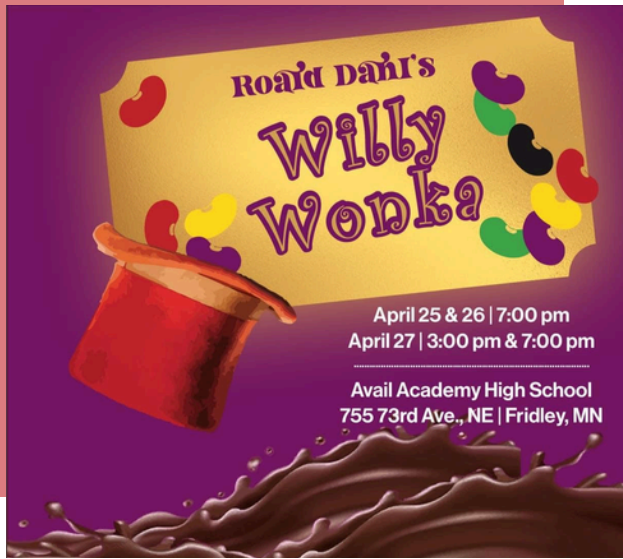
Director and Choreographer



Here are some costume designs I did for the show. I had the parents and their kids in congruent outfits that reflected their style, economic status, and heritage. I enjoyed working together with the actors to pick something they were comfortable in and enjoyed wearing.



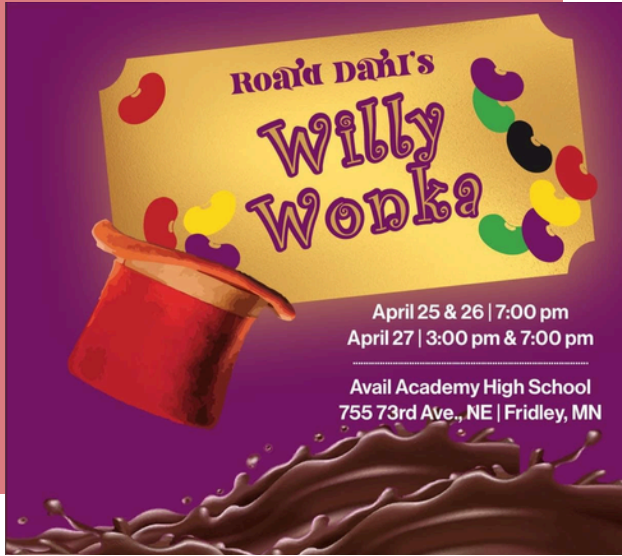
Director and Choreographer



I worked with the set designers and the performance arts class at Avail Academy to build and pull props for the show. I maintained the magical integrity of the show while integrating fun and useful props.



Director and Choreographer



Since I also acted as stage manager for the production, I created and constantly edited many documents! Including but not limited to daily calls (A), run sheets (B), a Francis Hodge play analysis (C), and French scene breakdowns (D)

Willy Wonka Daily Call

DATE: Friday, April 19th, 2024

ANNOUNCEMENTS:

We are now off book! Keep reviewing your lines. Today will be the **last day** you can call for line. Our run on **Saturday** will be hard off book.

LOAD IN SUNDAY, APRIL 21ST AT 4PM: If you are able to help us out with load in, we would love it! The more people we have, the faster it will go.

LOCATION: Upper Room

WHEN	WHO	WHAT
4:00 PM	ALL CAST	Run show
TBD	W. Bruin, N. Clark, M. Colacicco, K. Fager, A. Hika, J. Krueger, G. Love, L. Milner, L. Schock, J. Schenberg, L. Spence	Clean Scene 13
TBD	M. Colacicco, A. Hika, S. Krueger, L. Schock, L. Spence	Workshop ball tossing in S1
TBD	E. Albright, R. Bock, L. Brockmeier, W. Bruin, O. Gibson, A. High, M. Hvistendahl, J. Krueger, S. Krueger, D. Kusie, G. Love, L. Schock	Fix Oompa Loompa songs
TBD	E. Albright, S. Krueger, D. Kusie	Workshop "Candy Man" lift
6:30 PM	END OF DAY	

EXCUSED FOR TONIGHT: L. Brockmeier, A. High, L. Milner

NOT CALLED FOR TONIGHT: S. Janssen

*SUBJECT TO CHANGE

SCENE	CUE	WHAT	FROM	TO	WHO
Prologue Prologue	Pre-show Pre-show	Bench Flats		USC Factory	Crew Crew
SCENE 1					
Scene 1 Bucket Shack	Transition	SL Factory Flat	Factory	Flipped to Black	W. Bruhn
Scene 1 Bucket Shack	Transition	SL House Flat	Off Center SL	Off Center SL	N. Clark
Scene 1 Bucket Shack	Transition	SR House Flat	Backstage	Off Center SR	A. Hika
Scene 1 Bucket Shack	Transition	Bed	Factory	Bed SR	R. Buck, K. Fager, L. Milner, J. Schonberg
Scene 1 Bucket Shack	Transition	SR Chair	Offstage R	SR	D. Kusie
Scene 1 Bucket Shack	Transition	SL Chairs	Offstage R	SL of Bed	L. Schock
Scene 1 Bucket Shack	Transition	Bench	USC	Off Center SL Kitchen	J. Krueger
Scene 1 Bucket Shack	Once Scene 1 has started	Street Panels	Backstage	Hooked over Factory Flat	G. Love, L. Spence
SCENE 2					
Scene 2 Candy Man	Transition	SL Flat	House	Gate	W. Bruhn
Scene 2 Candy Man	Transition	SR Flat	House	Gate	A. Hika
Scene 2 Candy Man	Transition	Bed	Bed	Street	R. Buck, K. Fager, L. Milner, J. Schonberg
Scene 2 Candy Man	Transition	SR Chair	SR	Offstage R	D. Kusie
Scene 2 Candy Man	Transition	SL Chairs	SL of Bed	Offstage R	L. Schock
Scene 2 Candy Man	Transition	Bench	Off Center SL Kitchen	Street CM Spikes	J. Krueger
Scene 2 Candy Man	"Who's the conqueror"	CM Cart	Offstage L	On	S. Krueger
Scene 2 Candy Man	Transition	CM Cart	On	Offstage L	S. Krueger

VI. Mood

A. The mood of this play is a plate of chocolate-chip cookies hot out of the oven. It is enticing; it is appealing; everyone wants a taste but they cannot all have one.

Some people are so hungry they would do just about anything for one of those cookies. However, if you take a bite too soon, it is still too hot. You disobeyed the instructions to let them cool off and now it is burning in your mouth. You lose.

For those who wait until it is safe, the cookie is that much sweeter.

VII. Tempo

A. The tempo is quick and feels like a kids' rollercoaster ride. This is perfect for a show written for an audience of children. In Act I we move quickly from winner to winner to winner, and in Act II we move from room to room to room just as fast. It adds to the wonder and magic of the world of the play. The only scenes in the show that allow us to breathe are the scenes in the Bucket Shack with the

Willy Wonka French Scene Breakdown														
Enter = E	Exit = X	Stay = O												
Character	Actor	Page #												
Willy Wonka			E	1	2	3	4	5	6	7	8	9	10	11
Candy Man				O	O	O	X				EX			
Phantom Toot												E	O	
Charlie Bucket							E	O	O	X		O	O	
Mr. Bucket							E	O	O	X	E			
Mrs. Bucket							E	O	O	X				
Grandpa Joe							E	O	O	X				
Grandma Josephine							E	O	O	X				
Grandpa George							E	O	O	X				
Grandma Georgina							E	O	O	X				
James			E	O	X						E	O	O	
Matilda			E	O	X						E	O	O	
Sophie			E	O	X						E	O	O	
Danny			E	O	X						E	O	O	
Allie			E	O	X						E	O	O	
Belle			E	O	X						E	O	O	

D

Out of Darkness

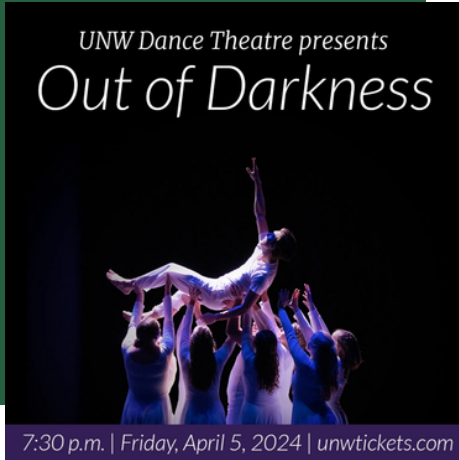
University of Northwestern St. Paul

Choreographed by Jolene Konkel and Sarah Pieper

Stage Managed by Simon Luckow

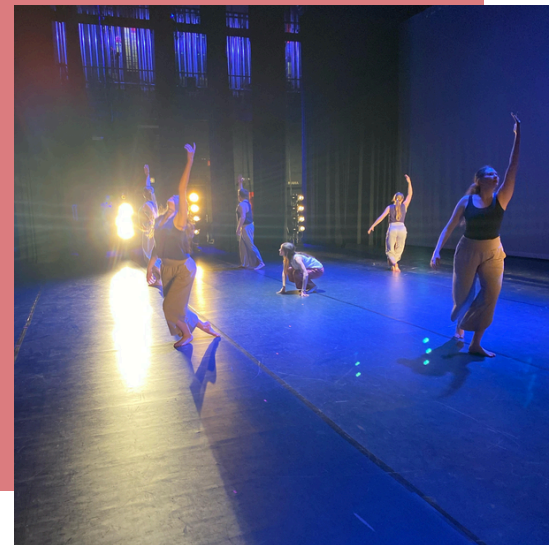
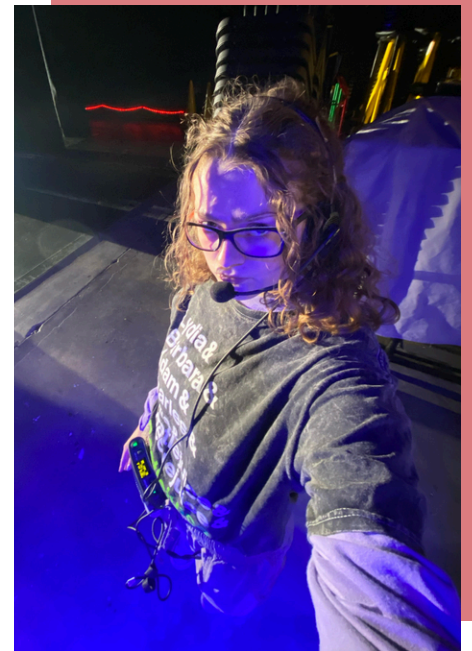
Spring 2024

Assistant Stage Manager



I assistant stage-managed the UNW spring dance concert *Out of Darkness* under SM Simon Luckow

My duties included cleaning the stage and backstage area before showtime, running the fog machine, giving the G-O to the dancers before each number, staying in direct communication with my stage manager and other ASM via headset, and being readily available for any questions or problems that needed solving from the production team or cast during the entire process.



Romeo and Juliet

University of Northwestern St. Paul

Directed by Jennifer Hunter

Hair and Makeup Design by Lydia Lee

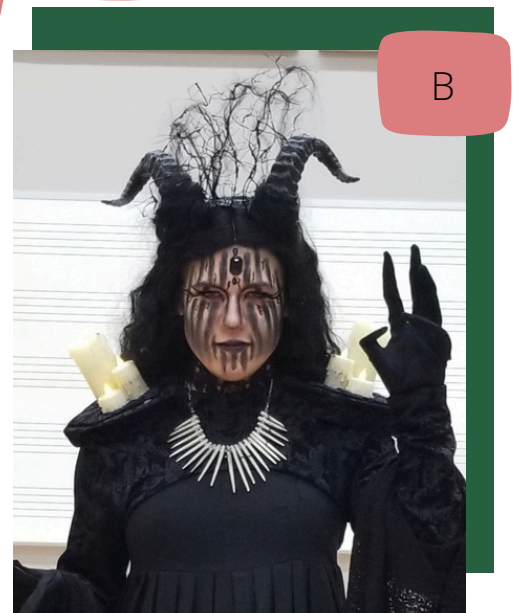
Fall 2023

Hair and Makeup Designer



I designed the hair, wigs, and makeup for an adapted production of *Romeo and Juliet*. I worked closely with director Jennifer Hunter and costumer Sarah Christenson.

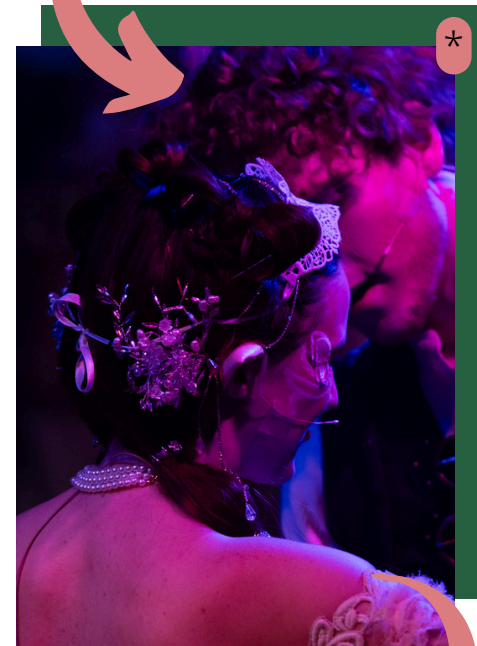
The concept behind *Romeo and Juliet* as a whole was the idea that the Capulets were fairies and the Montagues were humans—that was the driving force that fueled the conflict between the two families. When designing, my main purpose was displaying our director's metaphor of "intertwining" on stage. I focused on the tangible contrast between fairies and humans while allowing Juliet and Romeo's looks to intertwine as they fell further in love.



A: Friar Lawrence
B: Apothecary
C: Paris

*Photo taken by Twin Cities Headshots

Hair and Makeup Designer



We designed five different wigs for Juliet to communicate both her magic abilities as a fairy and her development as she pursues something she wants for herself rather than what her parents want for her. At the beginning of the play, Juliet is an innocent product of her parents. Her first two wigs are neat, fancy, and bejeweled, not seeming natural or of her own design. Once she meets Romeo, her love blossoms along with her hair, which starts growing flowers. By the time we see Juliet's last wig, she is so desperately in love; there are endless flowers spilling from her hair and it becomes a messy display of her passion.

Hair and Makeup Designer



Juliet's color was white—depicting renewal, clarity, happiness, and future misfortune. I designed her makeup revolving around the color white and these concepts. I wanted her to have striking beauty to set her apart from the other fairies.

I spend a lot of time hand-crafting all of Juliet's wigs. A lot of experimenting and trial and error went into the final products, and I would often redo the wigs in between performances to ensure they were "fresh" for every audience.



*

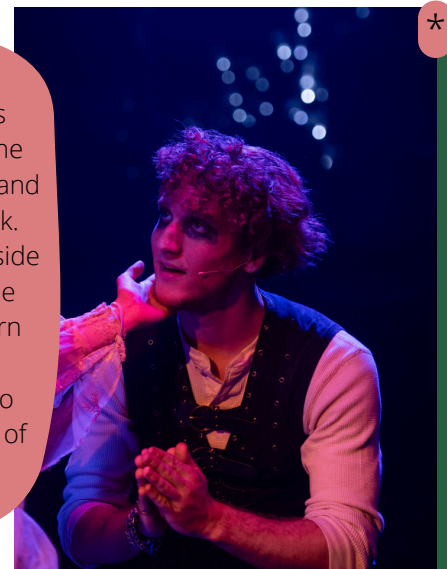


Romeo is a rugged and Viking-esque human. He is fearless, confident, loyal, and carefree. Everything the Capulets wouldn't want for their daughter. His dark and moody look contrasts Juliet's white and innocent look.

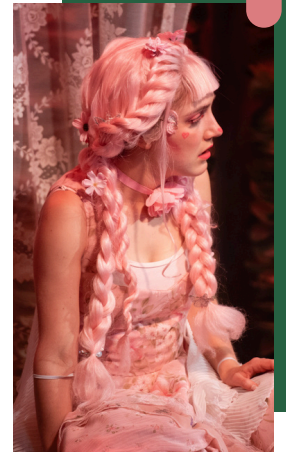
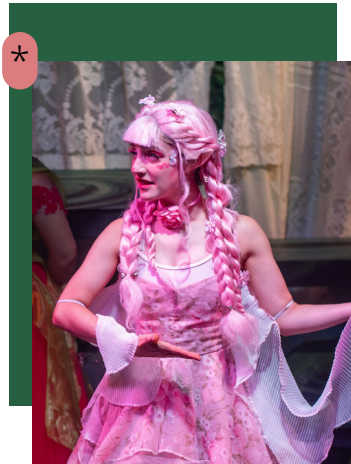
We gave Romeo's actor a haircut, shaved on one side and flowing on the other, to represent his stark side versus his romantic side. He is fearless and stubborn but he is also loyal and loving.

We used a lot of dark eyeshadow and eyeliner to bring out the moodiness of Romeo, along with a lot of contour for a brooding makeup look.

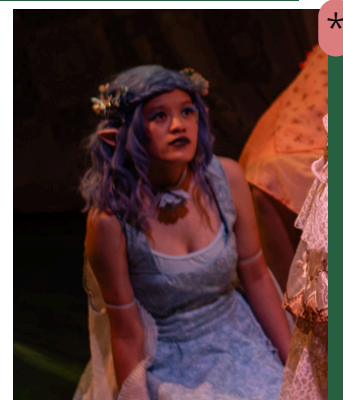
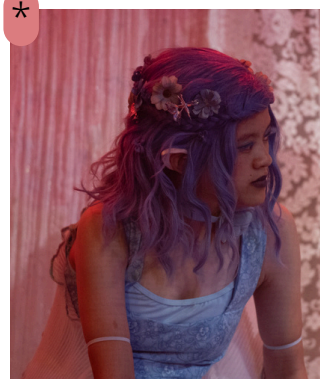
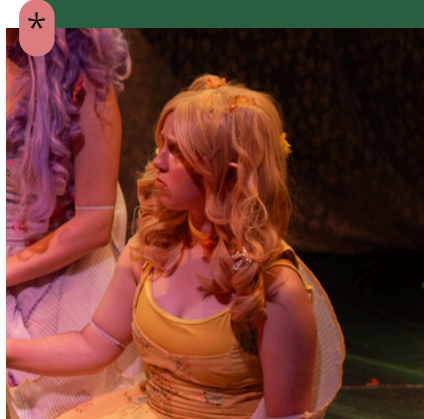
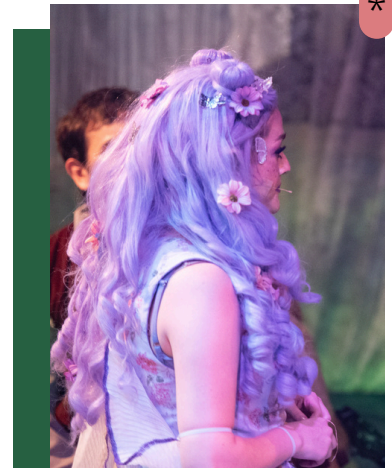
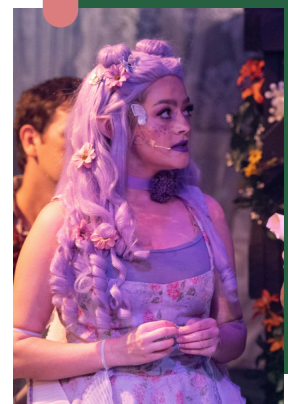
*



Hair and Makeup Designer



Each fairy servant was assigned a flower and a color. We centered the fairies' looks around what their flowers represent. I made sure there was something distinct for each fairy while creating unity between the five of them.



La Mouche

University of Northwestern St. Paul

Directed by Lydia Lee

Produced by Jennifer Hunter

Spring 2023

Director



I directed the play *La Mouche* as a part of UNW's biennial one-act festival.

To prepare for this show, I took an advanced directing course that followed a primary directing course. I selected this play and then completed a Francis Hodge play analysis on it. I held auditions alongside the other one-act directors and I cast my show. I then held rehearsals while simultaneously acting as the stage manager and designer of the scenic, props, costumes, hair and makeup, and sound elements.



Two parts of my Francis Hodge play analysis on *La Mouche* that I completed before casting my show. Doing this beforehand really allowed me to know the text inside and out and have a clear picture of what actors I was looking for to fill these roles.

I. Given Circumstances

A. Environmental Facts

1. Geographical location

Parenthetical notes state that the scene takes place in a French restaurant in New York. The customer is sitting alone at a table. The customer sits alone at a table in the restaurant. Why are they at the restaurant? Are they visiting for the first time, or are they a regular attendee? The text does not say. The entire action of the play happens surrounding this table. Jacques and Pierre overwhelm the customer while they are at their table. Jacques and Pierre fight with each other near the table. The customer feels uneasy because the waiters have invaded the customer's personal space at their table and have gone overboard with the customer's simple request.

The table sits in a restaurant. Also in the restaurant is the kitchen where the chef is working. This is where Pierre goes when he goes to check on the soufflé and reports back that the chef was upset. The restaurant is the waiters and the chef's domain, this is where they work and where they have authority. Because Jacques and Pierre work in the restaurant, they feel obligated to do whatever it takes to make it up to the customer.

The restaurant is located in New York. The text also does not indicate whether the customer is a resident or a visitor of New York. This is up for the actor and director to decide together, and this will impact some of the customer's mannerisms.

2. Date

Time moves chronologically in this play and the action is continuous. There are not any flashbacks in this play. This play is heavily influenced by the present. The conflict happens in the present, and the only mention of the past is when they are discussing whether or not the customer asked for a fly in their soup before the play begins.

IV. Characters

A. Customer

1. *Desires and will*
The customer desires to have the soup that they ordered. When they ordered their food, it had a fly in it. That is not safe or healthy to eat, and the customer desires to get a new soup without a fly in it.

By the conflict of the play arises from the customer's desire to get a new soup.

2. *Moral stance*
The customer believes it is their right to get a new soup without a fly in it. They do not feel that it is unreasonable to ask the waiters to bring them a new soup. However, when the other waiters start discussing the life of the customer's waiter and the feelings of the chef, that is where the customer has a problem. They do not believe that it is necessary for the waiters to do or even to have their feelings hurt. They just want a new soup, no hands.

3. *Summative list of adjectives*
Very positive, internal, slow processing, timid, understanding, patient, forgiving.

B. Pierre

1. *Desires and will*
Pierre desires to please the customer. He also desires to please Jacques. He tries to play the roles of the customer while also obeying the orders of Jacques. Pierre struggles between his need to agree with the customer and his need to agree with Jacques.

2. *Moral stance*
Pierre was talking wrong with threatening to kill customer and a fly in a soup, as long as that is what Jacques desires appropriate. Pierre is Jacques's subordinate. He tries his best to please both the customer and Jacques. He goes back and forth on what he believes because of what the customer versus Jacques say.

3. *Summative list of adjectives*
Confused, high-spirited, dramatic, teasing, attentive, agreeable, misanthropic, self-deprecating.

C. Jacques

1. *Desires and will*
Jacques desires to meet the needs of the customer right away. He is willing to do whatever necessary to make the customer's problem go away, including threatening people's lives.

2. *Moral stance*
Jacques was nothing wrong with threatening to kill customer and a fly in a soup. The customer does not even see it at all, but Jacques has taken matters into his own hands and now has made it his job to make this soup. He also does not care about the feelings or desires of the chef, as long as the customer feels better.

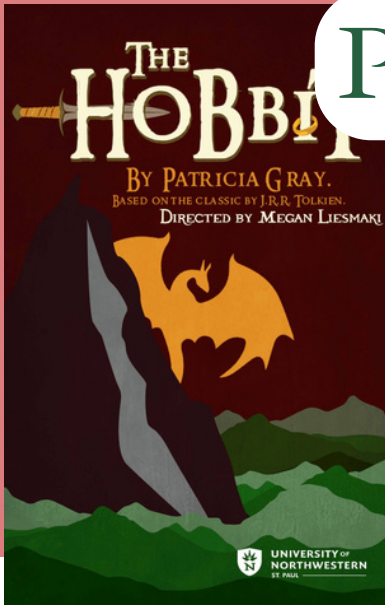
The Hobbit

University of Northwestern St. Paul

Directed by Megan Liesmaki

Props Design by Belle Waggoner and Drew Stutz

Spring 2023

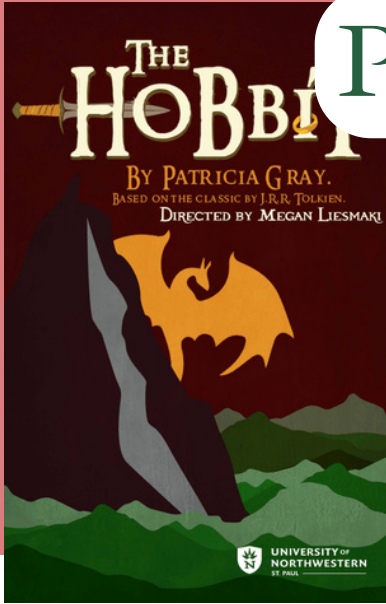


Props Technician

For *The Hobbit*, I worked with Belle Waggoner and Drew Stutz to pull props from our storage at Oakcrest that fit into the world of the play.

We pulled many props from our storage under the direction of our props masters and our director. We would pull many props and bring them back to the theater to get them approved or disapproved by our director. Then we would go back and do it all again. We pulled props like weapons, dishes, food, bags, and chests.





Props Technician

There are a few props that we built by collecting sticks from outside and altering them as needed. We built the bows and arrows that the elves carry and the Elven Queen's wand.



Bilbo's table in the first scene was found in our storage at Oakcrest, but it was disassembled. Our props team reassembled it, screwed it together, and then brought it to our theater.

Anything Goes

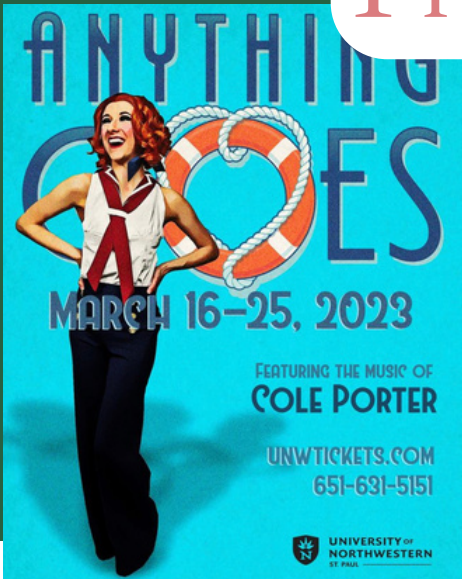
University of Northwestern St. Paul

Directed by Jennifer Hunter

Props Design by Alita Robertson

Spring 2023

Props Technician

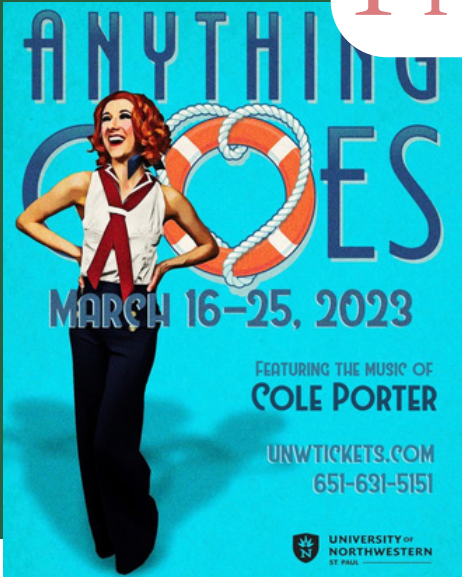


I was a props technician for *Anything Goes* under the supervision of Alita Robertson. We worked together in pulling props from our props storage as well as building props.

Some of the props we built were the banners that were hung on the ship. We cut out different pieces of colored fabric we found in our costume shop and arranged them along a banner.



Props Technician

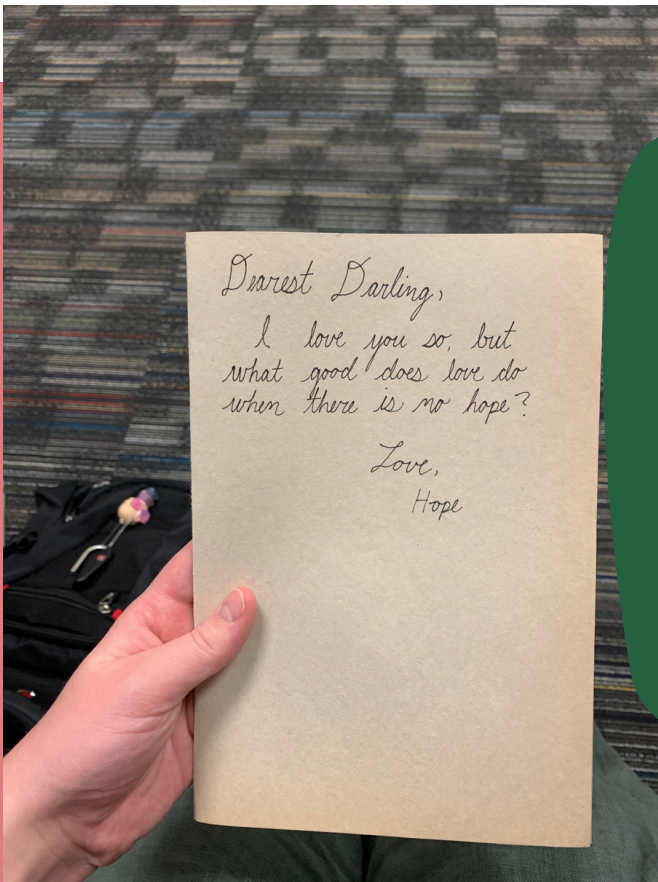
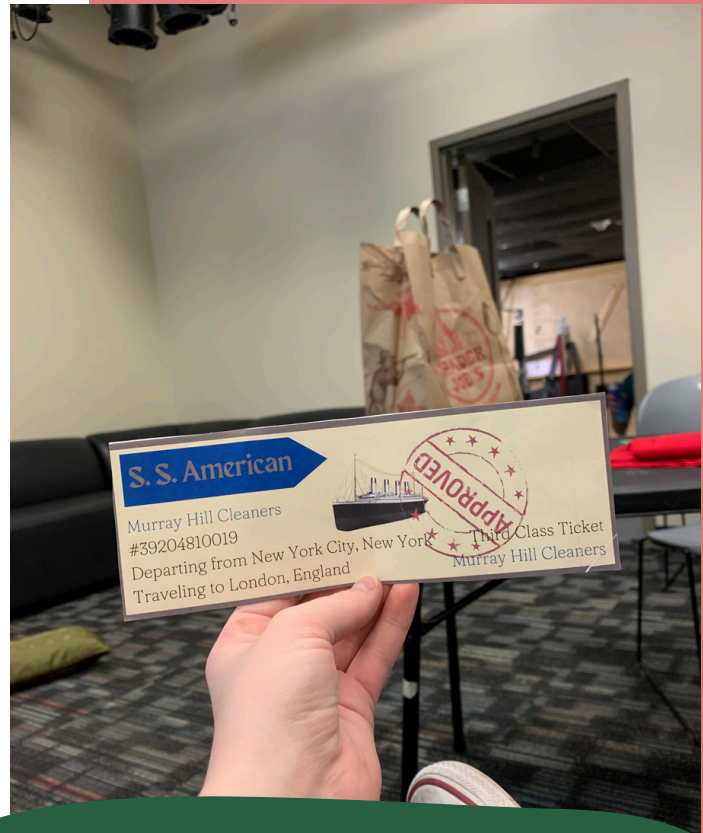
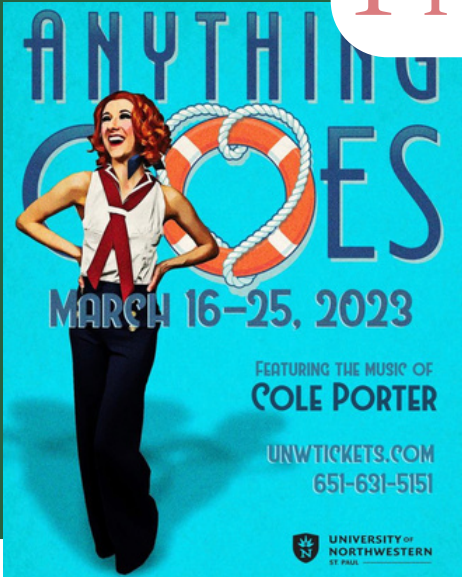


I pulled different fake flowers from our props storage and arranged them into this bouquet for Hope's wedding. Hope's wedding was impromptu so I didn't necessarily pick flowers that represented marriage or love.



Some of the props that we pulled from our storage and then altered were the ship railings. We pulled two ballet bars from our storage and then taped white gaff tape over the metal part of the bars.

Props Technician



I created these two paper props for the show. The prop above is a boat ticket for Billy. He uses a ticket under a fake name because he's not supposed to be aboard. The prop to the left is a note that Hope writes to Billy. After writing this we eventually tea-stained it to make it appear older.

A Christmas Carol

University of Northwestern St. Paul

Directed by Daniel McLaughlin

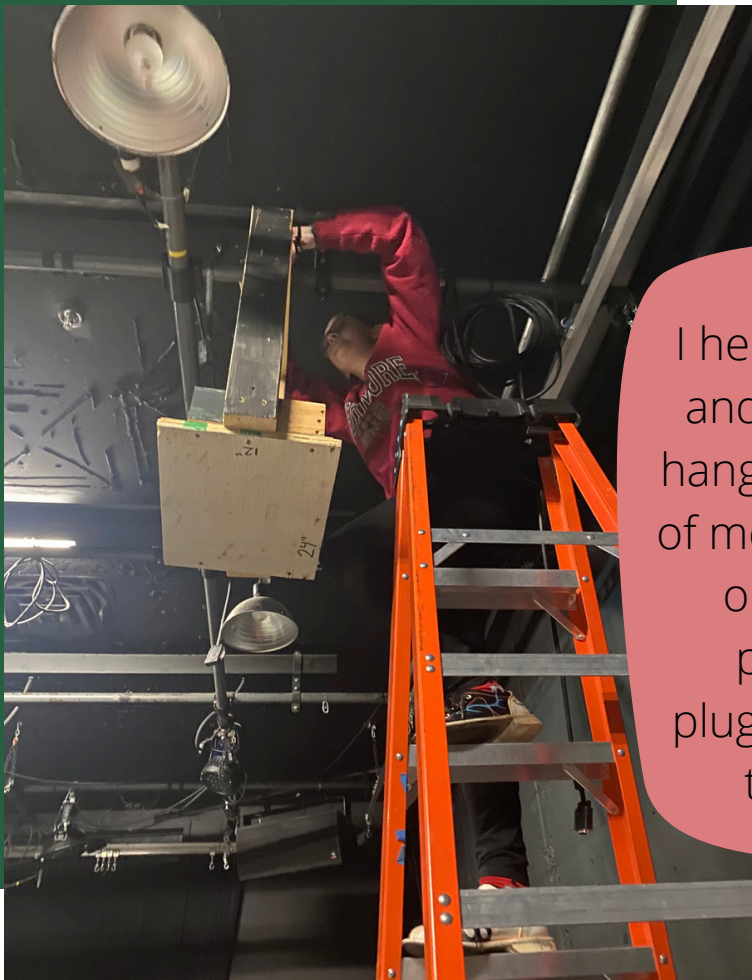
Technical Director Iris Dodge

Winter 2022

Projections Technician



For *A Christmas Carol*, I worked with Iris Dodge to hang and prepare the projectors.



I helped set up both the projectors and the devices that were used to hang the projectors. This is a picture of me using a wrench to tighten it up on the grid. Our team of three people set up the projectors, plugged them in, and ensured that they were working correctly.

Little Women

University of Northwestern St. Paul

Directed by Jennifer Hunter

Projections Design by Alita Robertson

Fall 2022

Projections Technician



I was a projections technician for *Little Women* at UNWSP. Our group of technicians created a projections breakdown together, met with our designer to confirm the images that she wanted, picked out all the projections, and got to work setting them up onstage.

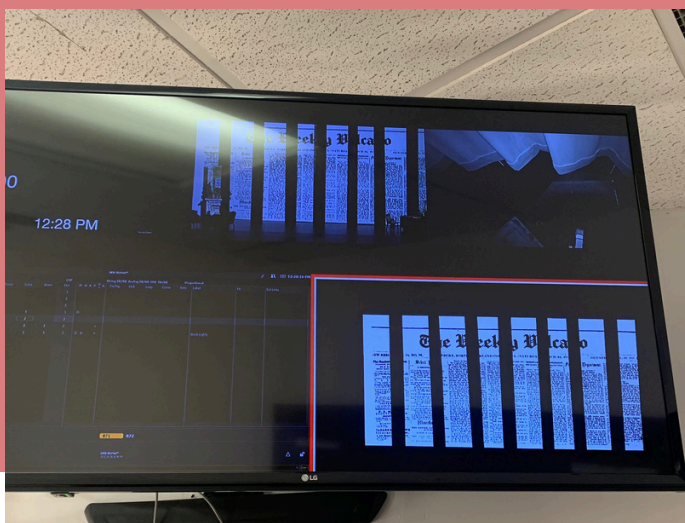
	A	B	C	D	E	F	G	H	I	J	K
1		A, S, P	Name	Repeat?	Location	Assigned	Completed	Time	Media	Loaded	Issue
2		1	Preshow			Mia, Luke	X		X	X	
3		2	Blackout								
4		I, 1, 1									
5		I, 1, 7									
6		I, 2, 7									
7		I, 2, 9									
8		I, 3, 9									
9		I, 3, 10									
10		I, 4, 10									
11		I, 4, 13									
12	3	I, 5, 13	Ballroom		Arrangement 6	Lydia		Evening, Winter	X		
13	4	I, 5, 17	Off								
14	5	I, 6, 17	Aunt March House		Arrangement 3	Lizzie		Daytime, Winter	X	X	
15	6	I, 6, 19	Off								
16	7	I, 7, 19	Laurence House		Arrangement 1	Lydia		Daytime, Winter	X		
17	8	I, 7, 22	Off								
18	9	I, 8, 22	School		Arrangement 8	Alaina		Daytime, Winter	X	X	

This is a screenshot of part of our projections breakdown for *Little Women*. We went through the script and noted when projections were needed, what the set would look like, what season and time of day the projections needed to be, and assigned which team member would take care of which projection. We searched on royalty free websites to find images that we could use.

Projections Technician



This is one of the images we had projected on stage; it was used for our Paris scene. For each scene that needed a projection, we downloaded multiple images as options, noted who to credit in the playbill for each image, and uploaded all of it into Q Lab.



This is what one of our projection images looked like onstage. Our projection surfaces were white wooden panels that were brought up and down from the fly system when needed. Our images were broken up by black strips so that the projection didn't bleed through onto the set behind.

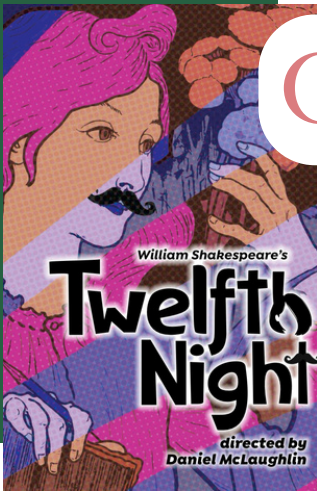
Twelfth Night

University of Northwestern St. Paul

Directed by Daniel McLaughlin

Costume Design by Grace Klapak

Spring 2022



Costume Technician

I was a costume technician for *Twelfth Night* at UNWSP. I, alongside all of the other costume technicians, helped our costume designer, Grace Klapak, and our student costume shop worker, Sarah Christenson, with anything they requested. We sewed, hot glued, ripped seams, pulled, and arranged as needed.



I picked out and arranged pins to go on this jacket

I helped measure and cut out this piece of fabric to go around one of our actor's necks. We also pinned this broach to it so that it would stand out a bit more.



I picked out feathers and hot glued them onto different hats to give them a pop of color, also under the supervision of Sarah Christenson.

The Lightning Thief:

The Percy Jackson Musical

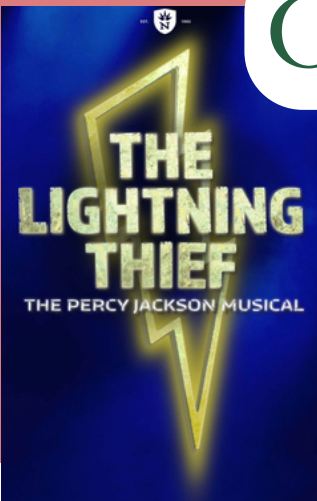
University of Northwestern St. Paul

Directed by Jennifer Hunter

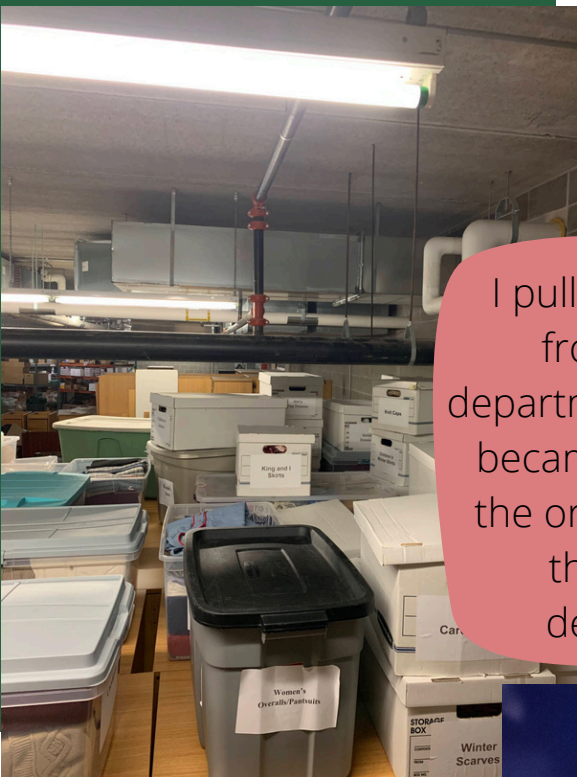
Costume Design by Sarah Christenson

Spring 2022

Costume Technician



I was a costume technician for *The Lightning Thief* at UNWSP. I, alongside all of the other costume technicians, helped our costume designer, Sarah Christenson, with anything she requested. We sewed, hot glued, ripped seams, pulled, and arranged as needed.



I pulled many costumes from our costume department's storage units. I became very familiar with the organizational system that our costume department uses.

I created Thalia's shirt based on the vision my costume designer described for me. I cut out a lot of lightning bolt shaped holes into a piece of cardboard and then I airbrushed gold paint onto the shirt through the homemade stencil.

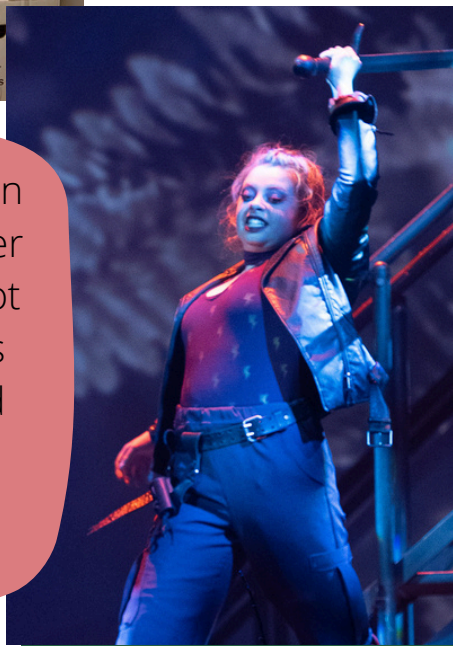
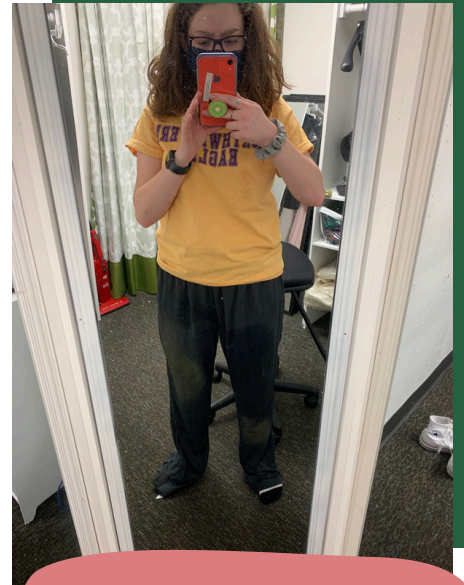


Photo taken by Twin Cities Headshots



I helped create Gabe's pants. They were supposed to be old and gross so we used costume tools to make different stains and rips in the pants.

Ramona Quimby

University of Northwestern St. Paul

Directed by Thomas McCarthy

Scenic Design by Nate Farley

Winter 2021

Scenic Technician

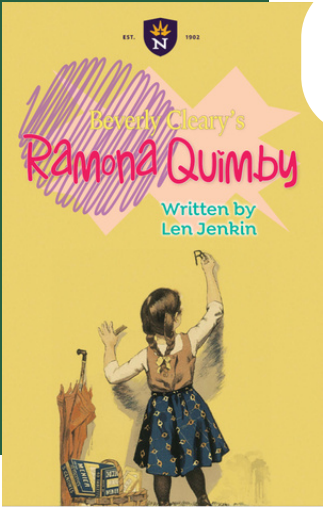


Photo taken by Twin Cities Headshots

I was a scenic technician for *Ramona Quimby* at UNWSP. I, along with the other scenic technicians, worked with our scenic designer Nate Farley. We painted the set and props for this show.



I was part of the team of people that helped paint the house and the scenic imagery that was used as the backdrop for this show.

I also helped paint all the boxes and benches used throughout the show. We painted them bright colors and then went back over with white to make they looked used and worn.



Photo taken by Twin Cities Headshots

Peter Pan:

A Musical Adventure

University of Northwestern St. Paul

Directed by Jennifer Hunter

Scenic Carpenter Jay Schueller

Fall 2021



Scenic Technician

I was a scenic technician for *Peter Pan* at UNWSP. I, along with the other scenic technicians, worked with our carpenter Jay Schueller. We built, painted, and assembled the set. We decorated things by stapling and gluing decor on. The set for Peter Pan was extensive and it took a lot of team work.



I was part of the team of people that painted these flowers and plants on the Lost Boys' underground hideout, also under the supervision of Robin McIntyre.

I also helped assemble this tree that was in the Underground. I helped build it, paint it, and screw it into the structure.



There were three of these rock structures that I helped paint and attach greenery to.

Scenic Technician

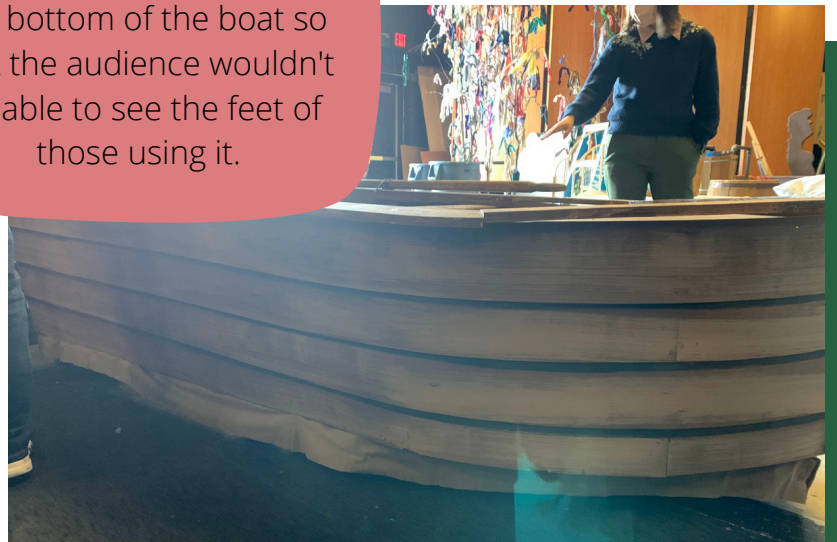


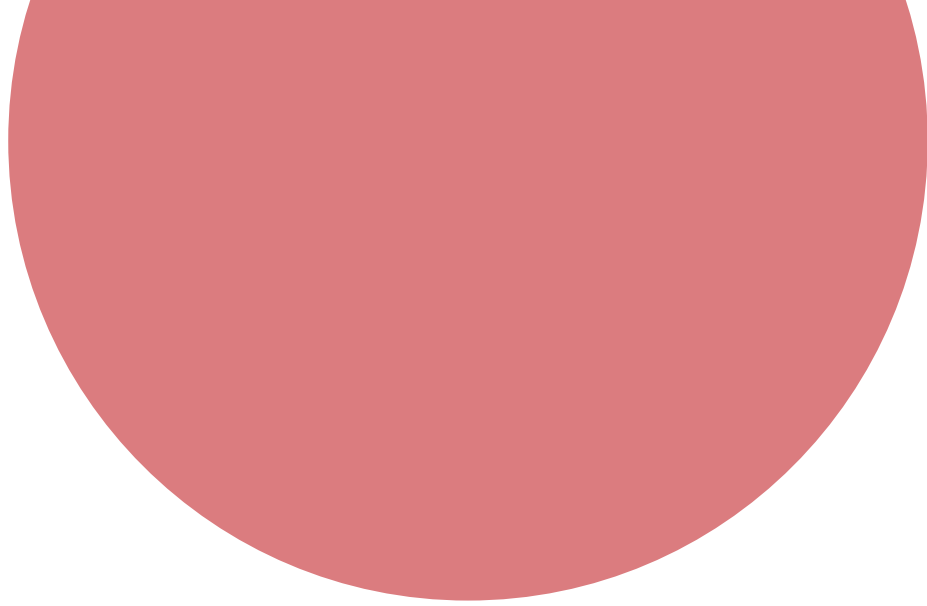
I assisted with trimming these yellow planks to the right size and attaching them to the nursery walls.



I also attached greenery, flowers, and netting that looks like moss to this staircase that was part of the Underground.

I helped measure and trim fabric. I then stapled it along the bottom of the boat so that the audience wouldn't be able to see the feet of those using it.





Other Experience

Hidden Falls

Twin Cities, MN

Directed by Josh Zapata-Palmer

Produced by Abby Day

Summer 2022

Production Assistant



I was a put-in production assistant for two days on the set of the *Hidden Falls* TV Series. It was my first time being a production assistant and I learned a lot. Both days I would help set up and tear down the set we were using for that day. I learned a lot about the visual and sound elements of filming a TV series, as those were the main elements I was helping out with, alongside assisting the directors with whatever they needed.



One of my favorite jobs on set, not because it was particularly fun, but because I felt like I was really helping people, was holding the sweat rags. It was extremely warm the second day I was there. When I realized that the actors were getting really warm and sweaty but didn't want to ruin their makeup or costumes, I went to grab a pile of wash cloths and returned to give them to all the cast members. They would quickly dab themselves off in between takes and I would hold them in the meantime. It was really helpful and I was happy to assist.

I was a script supervisor for part of my time on set. I took note of which takes were good and which takes were bad so it was easier for the editors later on. I learned a lot about different types of shots and which things were important to take note of film-wise.



COMPLETE LIST OF PRODUCTIONS

2024 *Oh Crud, it's Christmas!; The Spectral Sisters; Block Party; Music Goes 'Round and Around; Space Beagle; UNW Theatre's "The Last Ten Years" Celebration; UNW Musical Theatre Cabaret; Willy Wonka; UNWDT Dance Concert; You're a Good Man, Charlie Brown*

2023 *Anastasia; Romeo and Juliet; Legally Blonde; La Mouche; The Hobbit; Anything Goes*

2022 *A Christmas Carol; Little Women; Hidden Falls; UNW Musical Theatre Cabaret; Twelfth Night; The Lightning Thief; The Percy Jackson Musical*

2021 *Ramona Quimby; Peter Pan: A Musical Adventure; Follies; The Continuum Tales; Sense and Sensibility*

2020 *The Hound of the Baskervilles; A Golden Age Virtual Musical Cabaret; Les Misérables*

2019 *Newsies; All Shook Up; Scouts: A 24 Hour Musical; Dr. Dolittle Jr.; A Company of Players*

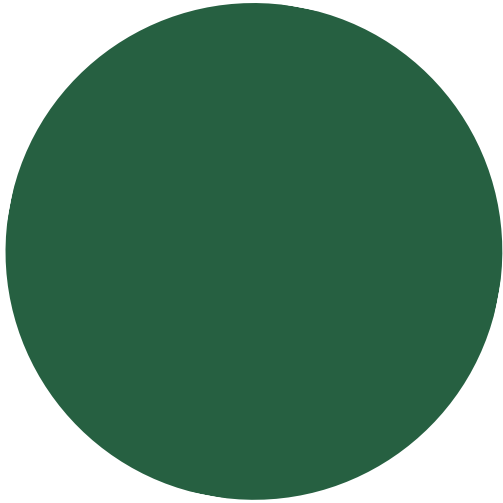
2018 *The Addams Family; Rapunzel's Hairy Tale; Wizard of Oz; Cobweb Dreams; Anne of Green Gables*

2017 *Bye Bye Birdie; The Little Mermaid*

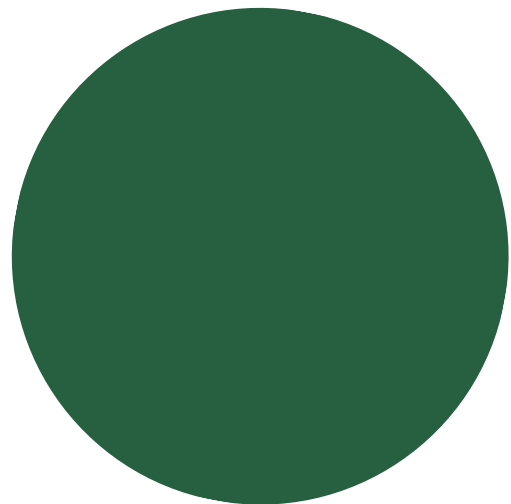
2016 *Shrek the Musical; Les Misérables*

2015 *Peter Pan*

2013 *White Christmas; Annie*



References



REFERENCES

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