
Workshops

Tuesday, February 9

2:30p–3:45p (EDFAM 119)

The Irene Ryans, Demystified: Eve Himmelheber, CSU Fullerton, Past Ryan Coordinator Region 8

Have questions about the Irene Ryans Auditions? How to check on rights/permissions? When does the timing start and end? Who are the judges and respondents? Bring your burning questions to this informative workshop. Prepare: None required

2:30p–3:45p (ECCLES 155)

Acting for Film and Television : Maria Mayenzet, Saddleback College

Acting for Film and Television will explore acting techniques specific to film and television. Students will slate and cold read from scripts of recently released films and syndicated television programs. Participants will be filmed, then view their performance and receive an individual diagnostic on their work. Prepare: Comfortable clothing and no flip flops or sandals.

4:00p–6:45p (Graff 100)

Voice and Movement: Proprioception and Bioenergetics: Tamiko Washington, Chapman University

Learn the ability to communicate effectively by exploring and discovering the connection of movement patterns evoked by imagery in language as they relate to an individual's sense of self with his/her own body. Prepare: Participants are required to wear warm-up clothing with sneakers. Women please do not wear halter tops. Participants should have a one minute classical monologue memorized.

Wednesday, February 10

10:00a–11:50a (Gardner Cottam Rm.)

The Chubbuck Technique—Successful Screen Acting Technique: John Benitz, Chapman University

Ivana Chubbuck has coached many of Hollywood's most successful actors, including Brad Pitt, Halle Berry and Charlize Theron. Her technique is a clear approach to winning choices and how to use emotions not as an end result, but as a way to empower a goal. Prepare: None required.

10:00a–11:50a (Gardner Conf. D)

Mask as Departure Point: T. Anthony Marotta, Southern Utah University

Discover Departure Points. Masks aren't only what you put on your face: they are words, music, emotion, and costume – everything that excites the imagination. We explore how the use of different physical masks (rubber band, Neutral, Larval, Commedia dell'Arte) transforms our bodies, minds, and provokes our imaginations as well as an audience's perception. This workshop explores the use and expressiveness of the body as we "try on" different masks and learn to develop characters from the outside-in. Prepare: Please wear movement clothing.

11:00a–11:50a (HAZY 219)

Learning the New Play Submission Process: Char Nelson, Brigham Young University

Playwrights! De-mystify the KCACTF National Playwriting Program Submission Process—take advantage of unprecedented new opportunities. Take home your own copy of the Michael Kanin Playwriting Award Sheets. Prepare: None required.

1:00p–1:50p (BROWN 210)

I have my degree! Now what?: Don Guy, Chapman University

Q & A session intended to help design and technical students understand the job possibilities available within the entertainment industry. Time will be given to discuss the numerous career fields open to design and technical theatre students. Prepare: Educators are encouraged to attend as panel members.

1:00p–1:50p (HAZY 220)

Writing a One-Act That Flies: Five Simple Suggestions: Char Nelson, Brigham Young University

It's not a ten-minute or a full length play. So what is it? Attend this hands-on, active exploration of the unique challenges in writing a one-act play. We'll discuss choices you make that will help you meet those challenges, then you'll structure your own workable story line for a one-act play. Prepare: None required.

1:00p–1:50p (BROWN 101)

"Act In England": Lynda Linford, Utah State University

"Act in England" enlightens you to, not the possibly, but the opportunity to not only travel, but act, in the most desirable theatre country in the world. Noel Coward's "Present Laughter" will be rehearsed, fully-mounted and performed in one of the most beautiful, inviting Manor Estates, Kelmarsh Hall, in all of Northamptonshire this summer—the 9th in an exhausting series of British dramas. If not 2010?..the year afterwards. "The experience of a life-time." Come learn all about it. Prepare: None required.

1:00p–2:30p (Gardner Cottam Rm.)

Storytelling and Acting: Where do you draw the line?: Ellyn Gersh Lerner, California State University Northridge

While storytelling is usually encountered as solo performance and requires an extended and intimate connection with the audience, acting often requires a complete surrender to character that many storytellers find challenging. We will examine the crossover between storytelling and acting by engaging in improvisational and storytelling techniques. Prepare: None required.

2:00p–2:50p (BROWN 210)

Technical Production for Cirque de Soleil: Technical Director , Cirque du Soleil

Technical Director discusses the exciting challenges that are faced when mounting and running a Cirque de Soleil production. Prepare: None required.

2:00p–3:50p (EDFAM 119)

The Punctuation of Shakespeare: How do I act the difference between a comma and a semi-colon?: John Graham, Utah Valley University

An in depth look at the uses of punctuation as clues to understanding and communicating Shakespeare's texts. Using the Folio and modern editions, we will examine how their differences can be used to make actable choices. Prepare: Note books, pencils, clothes to move in.

2:00p–2:50p (HAZY 121)

Discussion with Elizabeth Williamson, Dramaturg & Literary Manager and Assistant to Artistic Director at Pioneer Theatre Company:

Elizabeth Williamson, Pioneer Theatre Company

Learn about dramaturgy opportunities in the United States as Elizabeth Williams discusses her experience in this field. See bio in Festival Guest section. Prepare: None required.

2:00p–2:50p (BROWN 101)

A Career in Theatre: The Role of Actors' Equity and a Practical Approach to the Business: Tom Miller, Actors' Equity Association
Equity's mission is to support and protect the rights of Actors and Stage Managers. The workshop explains how and when to join and outlines fundamental contractual terms & benefits. Additionally, it provides insight into balancing artistic & business mindsets, individual negotiating skills, record keeping, networking, and is designed to ease the transition from an academic environment to a professional career. Prepare: None required.

3:00p–4:50p (HAZY 121)

Making a Career as a Playwright Outside New York: Julie Jensen, Resident Playwright, Salt Lake Acting Company
A nuts and bolts approach to creating and managing a playwriting career outside New York. Practical advice about how to become known in your city and in the local and national theatre community. Prepare: None required.

3:00p–4:50p (Gardner Cottam Rm.)

Introduction to Michael Chekhov Technique: Thomas Provenzano, Cal State San Bernardino
This introduction to the major tenets of the Michael Chekhov Technique is based in the concept that character is best created through behavior. The psychology of character is created through physicality, not intellectual planning; ie. psycho-physical exercises. These ideas will be stressed: "Feeling of ease, form, beauty and whole"; "atmospheres"; "Imaginary body and centers." Prepare: Loose clothing, bare feet or soft shoes.

Thursday, February 11

10:30a–11:45a (BROWN 101)

Epic Fail: pwnd my design: Martin John Gallagher, freelance designer
What can I learn from failure? Stories of craft and personal growth are shared. The Devil of "External Validation" and the Angel of Internal Passion are both on our shoulders. Prepare: Clothing and Shoes will be worn.

10:30a–11:45a (Graff 100)

Effort, Risk, Momentum, Joy: Joe Krienke, Dell'Arte International
This is an intensive workshop in the Dell'Arte training system developed over 30 years of actor-training. Includes work on the actor's presence, physical efforts, movement, and improvisation. Prepare: Please wear clothing appropriate to unrestricted movement.

10:30a–11:45a (Graff 101)

Engaging the Creative Spirit: More Than Just a Warm-up: Matthew Burgos, Riverside City College
An actor preparing their instrument for rehearsal or performance is no less important than a musician warming up in preparation for their own work. This workshop will use Grotowski and Viewpoints to create a progressive warm-up geared toward engaging the body/mind/spirit for the creative process. Prepare: Students should wear clothes that they can freely move in (similar to what a student would wear for dance or yoga).

1:00p–2:15 (BROWN 101)

Acting for Film and Television: Maria Mayenzet, Saddleback College
Acting for Film and Television will explore acting techniques specific to film and television. Students will slate and cold read from scripts of recently released films and syndicated television programs. Participants will be filmed, then view their performance and receive an individual diagnostic on their work. Prepare Comfortable clothing and no flip flops or sandals.

1:00p–2:15 (Gardner Conf. B)

Directing Actors: Some Basic Tips for Getting the Most Out of the Collaborative Process:
James Winter, Southeastern Louisiana University
This workshop will show you quick, fun and efficient ways of communicating with actors in a way that challenges all of the artists involved to bring their best work into rehearsals. Prepare: Come with questions about talking to actors and/or giving/taking direction. Be ready to get your feet and play. No specific clothing required.

1:00p–2:15p (Graff 100)

Inspiration for Action: Combining Meisner Repetition with breath work: John Graham, Utah Valley University
Utilizing the basic principals of Meisner repetition work, we will explore the connections between breath and partner. We will start with the premise that "The lungs open to seize the object of the intention." Prepare: loose-fitting, comfortable clothing.

1:00p–2:15p (ECCLES 156)

Form Will Set You Free: Richard Bugg, Southern Utah University
A session of exercises and discussion that will show the importance of embracing the form of any art form before the artist can be free to create something new and unique. Mastering the form frees the artist toward new ideas and expressions. Geared toward actors but all will enjoy. Prepare: None required.

2:30p–3:45p (BROWN 101)

TYA Today: A Visual Update and Discussion of Current Practices, Successes and Opportunities in the Field:
Katherine Farmer, Utah Valley University/Noorda Regional Theatre Center for Children and Youth
This workshop exits as fun and interactive visual review of current practices, trends, opportunities and successes in the field. Recently presented at the national AATE conference in New York, the images and information this workshop presents are the result of a national tour of 32 of the top academic, professional, and community theatre programs in the nation that specialize in theatre for young audiences. The workshop will be accompanied by slides of productions, people, and dynamics that are making TYA such a vibrant and increasingly important part of the theatre community. Prepare: None required.

2:30p–3:45p (ECCLES 156)

Costume Draping Basics: Sharon Sobel, University of Nebraska at Omaha
This workshop is intended for those with little or no previous experience or training in draping. Topics included will be which measurements are needed, tools and equipment, the proper fabric and its preparation, draping a fitted sloper, and transferring it to craft paper. If time allows, draping a period garment will also be demonstrated. Prepare: None required.

2:30p–3:45p (Graff 100)

Portfolio Review Session I: Geoffrey Eroë, Phoenix College

Members of the invited design response panel will go over your portfolio with you on a one to one basis.

Prepare: Bring your design/tech portfolio.

2:30p–3:45p (Graff 101)

Analyzing Text for the Acting Method: Jim Holmes, Loyola Marymount University

This workshop will present a simplified approach to breaking down a complicated scene into the components necessary for choosing appropriate intentions and actions. Participants will read and break down a scene using the strategies put forth in the workshop, freeing their creative process while remaining true to the material. Prepare: Comfortable clothes.

3:45–5:15 (ECCLES 159)

Makeup of the sixties and seventies: a rainbow of colors: Caroline Mercier, CSU Stanislaus

Retro makeup and hairstyles is about more than the glamour years. Come and discover a myriad of styles and techniques centered on the psychedelic years of two glorious decades! Prepare: Please bring all your own makeup (lipstick, eyeshadows, rouge, mascara, eyeliner, etc...) as well as makeup brushes, combs and hairbrushes.

4:00p–5:15p (ECCLES 156)

Writing from the Heart: Eric Prince, Colorado State University

An active workshop for all who are interested in playwriting and discovering/expressing the stories we carry around inside ourselves. Be ready to talk, play, communicate. The writing itself comes later, in your own time and space. Prepare: None required.

4:00p–5:15p (Graff 100)

An Actor's Guide to Shakespeare: Gil Gonzalez, Whittier College

Drawing on the vocal principles of Hart, Rodenberg, and Linklater, the physical techniques of Laban, Meyerhold, Bogart, and text-in-action exercises, this workshop will help actors unlock one of Shakespeare's rhythmic, verse speeches. A highly physical and vocal warm-up will complement the actor's ability to "physicalize" the potential of Shakespeare's language. Prepare: Free moving, non-restrictive clothing., a pencil, and a memorized piece of Shakespeare, at least twenty lines(iambic pentamter–no prose please).

4:00p–5:15p (Gardner Conf. B)

Roundtable Discussion: Strategies for the Dramaturg: Lurana O'Malley,

Lurana O'Malley, Professor of Theatre at the University of Hawaii, will moderate a discussion among student and faculty dramaturgs, sharing strategies for ways to communicate information to director, cast, designers, and audiences. Come with ideas and questions. Prepare: None required.

4:00p–5:15p (BROWN 101)

3-D Modeling for Stage Design. The future is here.: Geoffrey Eroë, Phoenix College

This workshop focuses on the processes of standard 3-D computer modeling and the exciting future of parametric 3-D modeling. With parametric modeling, one model is constructed and all other drawings are generated. Make a change in the model and all drawings update! This is the 3D modeling of the future, here today. Prepare: None required.

5:30p–6:45p Gardner Conf. B

How to approach getting Design Related work in Los Angeles :

John David PAUL, Minnesota State University – KCACTF Region 5 Chair of Design and Technology Certainly typical job seeking techniques apply, but as a former art director for a large scenic design and fabrication firm in LA, there are realities that need to be addressed. Suggested ways of pursuing design-related work will be offered. Prepare: None required.

Friday, February 12

10:00a–10:50a (Gardner Cottam Rm.)

Strategic Planning for KCACTF: John Binkley, KCACTF Region VIII

KCACTF is in the process of creating a strategic plan. Your input is needed to help guide KCACTF.

Whether you are new to KCACTF or have been involved for years, please come and tell us what you hope to see in the future. Prepare: None required.

10:00a–11:50a (Graff 100)

Creating Performance and the Documentary Journey: Kurt Lancaster, and

Kathryn Moller, Northern Arizona University; Fort Lewis College

Students will develop short documentary performance pieces based on memory stories/images. They will create, share, and integrate vocal and movement material in solo and group work. Prepare: Be prepared to move (comfortable clothing), paper, and writing Implements.

10:00a–10:50a (ECCLES155)

Aesthetic and Technical Contracts; A Lighting Designer's Guide: Lynne Koscielniak, University at Buffalo

Join Lynn Koscielniak as she discusses the challenge of marring aesthetic concerns with technical Contracts. Prepare: None required.

10:00a–11:50a (Graff 156)

Autodramas: Alvin Schnupp, Cal Poly, San Luis Obispo

Creating performance pieces inspired by one's autobiography. Methods of self-exploration, identifying evocative material, linking life events through metaphor, and incorporating performance elements. Prepare: Loose fitting clothes.

11:00a–11:50a (Gardner Cottam Rm.)

Wig Tricks and Quirks: Kay Townsend, Mesa Community College

General facts and tricks about styling and maintenance of wigs for stage. Focus will be on making the cheap synthetic wig you got for 15 dollars into the perfect wig for your show. Prepare: Notebook and pen.

11:00a–11:50a (HAZY 224)

Dramaturgical work in New Play Development: Jerry Rapier, Plan-B Theatre Company

Plan-B Theatre Company develops and produces new plays by Utah playwrights and is the only theatre company in Utah fully dedicated to the development of new work. Join Producing Director Jerry Rapier for a casual and candid conversation as he discusses his work on new plays. Prepare: Each participant should be prepared to discuss the most recent new play they've read or seen.

11:00a–11:50a (ECCLES 164)

Digital Rendering for Designers: Christopher Sousa–Wynn, University of New Mexico

In this hands on workshop we will explore software and techniques of digital rendering. Photoshop, Google SketchUp, Vectorworks/Renderworks, and all combination there of will be discussed. Prepare: None required.

1:00p–1:50p (Gardner Cottam Rm)

The Director/Playwright Collaboration and Working on New Plays: Richard Herman, University of Central Missouri

This workshop is for directors and playwrights who are interested in exploring the process of working on new plays. The responsibilities of each artist will be explored as well as the working relationships of the playwright, director and actors. Prepare: None required.

11:00a–11:50a (Graff 101)

Discovering Character: Explorations through Spatial Tempos and Directions: Jennifer Holmes, Whittier College

This workshop will include: 1–A physical and vocal warm–up; 2–Improvisational explorations of space and qualities of movement with music; 3–Exploring character through tempo and directions in space (working with a well–memorized monologue); 4–And a concluding relaxation. Prepare: movement friendly clothes sweatshirt or sweater for relaxation well–memorized monologue.

1:00p–2:50p (Graff 100)

Margolis Method – A dynamic, theatrical journey to the creative core of the actor!: Kari Margolis, Margolis Method Center

Learn to create on your feet, free your voice and enliven your physical instrument. Award–winning Theatre Artist and Director Kari Margolis has spent the last three decades exploring and codifying the technique of the actor, resulting in an abundance of practicable, applicable exercises and improvisation structures. The skill–sets of actor, director and playwright are merged to develop a powerful three dimensional theatre artist. Prepare: Clothes that are comfortable but not too baggy. No distracting patterns or logos. Bare feet.

1:00p–1:50p (ECCLES 155)

Portfolio Review Session II: Geoffrey Eroo, Phoenix College

Members of the invited design response panel will go over your portfolio with you on a one to one basis. Prepare: Bring your design/tech portfolio.

2:00p–4:50p (Graff 101)

“Unarmed Combat: A safe approach to stage violence”: Anthony Carreiro, Long Beach City College

A quick and fun look at the three main ingredients involved in creating safe stage violence. How to throw a punch, land a kick and take a fall in ways that are theatrically exciting and technically safe at the same time. Prepare: None required.

2:00p–2:50p (ECCLES 155)

Discussion with Playwrights of Invited Productions: Jeanette Farr, Glendale Community College

Jeanette Farr, member of the National Selection Team, meets with the playwrights of the Region VIII KCACTF Festival invited production. This is a closed session. Prepare: None required.

2:00p–3:50p (ECCLES 164)

A Creative Approach to Resumes, Vitas and Portfolios:

John David PAUL, Minnesota State University – KCACTF Region 5 Chair of Design and Technology

Many of the widely accepted practices regarding resumes, vitas and portfolios utilize efficient, but frankly boring formats that make your credentials blend with hundreds of others. Consider trying a more creative approach that will still provide all the necessary information but will stand away from the pack. Prepare: Feel free to bring existing resumes, vitas and portfolios to discuss during the workshop.

2:00p–2:50p (Gardner Cottam Rm)

Theatre Management Round Table: Paul J. Hustoles, Minnesota State University, Mankato

An open forum to discuss and share artistic survival techniques in hard economic times, including tips to balance any budget and how to increase unrestricted revenues. Prepare: None required.

3:00p–3:50p (Gardner Conf. B)

Stage Management: Do it yourself for beginners.: Brad Buffum, University of Nebraska--Lincoln

Many student stage managers work without instructors, figuring it out as they go along. Get your show off the ground. Blocking notation, rehearsal/performance notes, how to stage manage your fellow students and work with faculty designers and directors. VERY informal with lots of Q&A. Prepare: None required.

3:00p–3:50p (BROWN 101)

Things to do with a Theatre Degree other than Work on Broadway: David Empey, Barbizon Light of the Rockies

This workshop is a round–table discussion with several workshop presenters from a variety of disciplines focused on helping you find a job after graduation. Real–world tangible advice will be shared in this Technical Theatre focused workshop. Prepare: None required.

3:00p–4:50p (Graff 100)

Collaboration/Directing: Creating Devised Work: Carrie Klewin, University of San Diego

Collaboration/Directing: Creating Devised Work: Carrie Klewin, Professional Director demonstrates a variety of ways to create and direct devised work, and answers questions about starting a project, copyright, and keep everyone focused while fostering a spirit of collaboration. Bring your questions about devised work, and be prepared to create a mini devised project. Prepare: None required.

4:00p–4:50p (ECCLES 155)

Makeup Charts using Photoshop: Kay Townsend, Mesa Community College

Using Photoshop or equivalent freeware software to create makeup charts using a picture of the actor’s face that allows for more specific, detailed makeup charts that use the actor’s face instead of a standard template. Prepare: None required.

4:00p–4:50p (BROWN 101)

An Introduction to LED lighting: David Empey, Barbizon Light of the Rockies

This workshop will provide a survey of available LED products and the diverse ways they can be used. We will discuss the basic technology and history of the products and endeavor to acquaint all attendees with currently available products. Prepare: None required.

5:00p–5:50p (Graff 100)

Discovering the Director's Map: Suggested Pre-production and Early Rehearsal Exercises: Jennifer Holmes, Whittier College
Directors will complete a series of pre-production questions and visual exercises. For the remainder of the time, directors will experience a combination of warm-up and ensemble building exercises. This workshop aims to be concrete, providing young directors with potential tools for their next project. Prepare: Participants need to wear movement friendly clothes, bring paper and pen (or pencil), and have a specific dream play in mind. (Participants' "dream" play must exist and they must have read this play at least twice before the workshop.)

5:00p–5:50p (Graff 101)

Childsplay Theatre for young audiences and props: Jim Luther, Childsplay
I will share working for a children's theatre company and show the work of Childsplay. I will also share some of the every day products and how I use them. Prepare: Participants should wear clothes and shoes.

5:00p–5:50p (ECCLES 155)

Steppenwolf, CSU Summer Arts, and Improvisation: John Mayer, CSU Summer Arts
This workshop will provide an overview of CSU Summer Arts intensive with Steppenwolf Theatre Company. The workshop will involve improvisation for the purpose of ensemble development. Just a good time!
Prepare: Easy to move clothing.

Saturday, February 13

10:00a–10:50a (ECCLES 155)

Modern Lighting Design: David Empey, Barbizon Light of the Rockies
This workshop will focus on modern lighting design, both show specific design and overall system design. We will also discuss television, rock and roll, worship, and special event lighting. Emphasis will be placed on modern design techniques and equipment. Prepare: None required.

11:00a–11:50a (ECCLES 155)

Safety and Health Program requirements for the Theatre.: Scott Hansen, University of Nevada, Las Vegas
What, exactly, is required for a Safety and Health Program for academic theatres. This will be a forum discussion of the areas of Management Leadership and Employee Participation, Hazard Identification and Assessment, Hazard Prevention and Control, Information and Training, and Evaluation of Program Effectiveness. Prepare: None required.

1:00p–2:50p (ECCLES 155)

Part I Cracking the Story Code: Tools and Insights that Empower: Katherine Farmer, Utah Valley University and Noorda Regional Theatre Center for Children and Youth
In Part I of this two-part workshop a story-model is presented that unlocks some of the secrets of story success—as these secrets practically apply to the art of the actor, director, critic, and teacher in the field. The model is based on 30 years of extensive research and incorporates theory drawn from Aristotle to Peirce. Learn hands on about character role functions, the axis of antagonism, power dynamics and more in these interactive workshops designed to empower and transform. Prepare: None required.

1:00p–1:50p (Gardner Conf. B)

Future of the Fringe Festival: Ellyn Gersh Lerner, California State University Northridge
An open discussion devoted to analyzing the strengths of the inaugural Fringe Festival (held the night before) and to gathering feedback on how to move forward. Should the Fringe Festival be an annual event at the Region VIII Festival? How might it be structured differently? Who should participate? Students (especially) and faculty are welcome to participate. Make your voice heard!! Prepare: None required.

1:00p–1:50p (Graff 100)

The Physical Actor: Tina Kronis, Los Angeles City College/ Theatre Movement Bazaar
** Continued ** Explore a physical approach to acting. Using rigorous exercises from the Moscow Art Theatre, Biomechanics and Eastern European theatre traditions, this workshop develops a more flexible, spontaneous and expressive actor. Participants should have a short monologue or 10 lines of memorized text. Come dressed to move and prepared to work in bare feet. Prepare: Participants should have a short monologue or 10 lines of memorized text. Come dressed to move and prepared to work in bare feet.

2:00p–2:50p (Graff 100)

The Physical Actor: Tina Kronis, Los Angeles City College/ Theatre Movement Bazaar
** Continued ** Explore a physical approach to acting. Using rigorous exercises from the Moscow Art Theatre, Biomechanics and Eastern European theatre traditions, this workshop develops a more flexible, spontaneous and expressive actor. Participants should have a short monologue or 10 lines of memorized text. Come dressed to move and prepared to work in bare feet. Prepare: Participants should have a short monologue or 10 lines of memorized text. Come dressed to move and prepared to work in bare feet.

2:00p–5:00p (Graff 101)

Elizabethan stage sword fighting: An introduction to rapier and dagger work: Anthony Carreiro, Long Beach City College
An introduction to the basic rapier moves used in many Elizabethan and Restoration plays. The big three: safety, illusion and "acting the fight". How to hold, the rapier, salute and sheathe the weapon. The basic 8 attacks and parries and an introduction to the footwork. Prepare: Loose fitting clothes (sweats etc...) sneakers.

3:00p–3:50p (ECCLES 155)

Part II Cracking the Story Code: Tools and Insights that Empower: Katherine Farmer, Utah Valley University and Noorda Regional Theatre Center for Children and Youth
Part II: In this two-part workshop a story-model is presented that unlocks some of the secrets of story success—as these secrets practically apply to the art of the actor, director, critic, and teacher in the field. The model is based on 30 years of extensive research and incorporates theory drawn from Aristotle to Peirce. Learn hands on about character role functions, the axis of antagonism, power dynamics and more in these interactive workshops designed to empower and transform. Prepare: None required.

5:00p–6:00p (ECCLES 155)

I'm Standing on WHAT?!? Cardboard as a viable construction material.: Joe Fox, Utah Valley University
Cardboard has long been relegated to elementary schools as a construction material, but now it is coming out of obscurity as a cheap, fast and GREAT solution to many of the problems faced in scenic and properties construction. Prepare: Closed toe shoes.