

Thursday: Session 1 Workshops

Utah Theatre Association

| Workshop | Room | Description |
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| Bodies in Motion: Building Story Through Physicality Jayne Gold | CC Great Hall | Step beyond words and discover how the body becomes the storyteller. In this energizing workshop, you'll explore playful ensemble exercises inspired by Complicite and Frantic Assembly to unlock character, connection, and clarity on stage. Expect dynamic movement tasks, choral patterns, and collaborative problem-solving that reveal how physical impulses spark narrative. Come ready to move, experiment, and leave with techniques you can take straight into the studio or rehearsal room. |
| Sound Locked In! Part One Aaron Kopp | CC 101 Sage Valley | This is a 2 part class of the basics of sound and sound board operation. Please try and attend both sessions to get the most out of the class. |
| Comedy Brainstorming-Expand your comedy palate or find your comedic voice. Brooklin Green | CC 107 Charles Hunter | How do you use your comedic voice? This course will introduce comedy brainstorming techniques. Brooklin's experience in multiple forms of comedy will cover various ways to create comedy material for sketches, punch-ups, stand-up, and headline jokes. Let your brain play. |
| "Scoring" a Role with Audition Prep Mikayla Thorne and Sydni Anderson | CC 111 Shooting Star | Have you always wondered what makes a "great" audition? Look no further! In this workshop, you will have the opportunity to gain the skills in order to prepare for any audition. We will learn how to identify objectives and explore tactics in both monologues and songs helping you to dive deeper and highlight your strengths as a performer. As you work to improve your ability in these things, you will be able to stand out at every and any audition! |
| To Produce or Not to Produce: Season Selection is the Question Amanda Dawson | CC 112 Yankee Meadows | Students - Do you want to suggest a show to your teacher? Teachers - Are you having a hard time picking your shows for next season? Choosing a theatre season is one of the most exciting (and challenging!) responsibilities in educational and professional theatre. Balancing artistic vision, opportunities for actors and designers, audience appeal, and practical limitations can feel like a puzzle with infinite pieces. In this workshop, we'll demystify the season-selection process and explore how thoughtful programming. Designed for both high school theatre students and their teachers, this interactive session will break down key considerations such as casting needs, production resources, curricular alignment, community context, rights and royalties, and inclusivity in storytelling. We'll practice pitching shows, poking holes, and picking the best season we can! Whether you're a director planning next year's shows or a student wanting to understand how decisions get made, this workshop will equip you with tools to choose productions that challenge and inspire! |
| Tell Me A Story : bringing story to LIFE Dion Graham | CC 114 Vermillion Cliffs | Curious about audiobook (and other types) of narration? Come work with acclaimed narrator Dion Graham and find out more. Bring a passage from a favorite book! This workshop focuses on using our imagination to channel story. How do we connect with that to bring narration to life? Come find out! |

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| Hip Hop Shakespeare: The Remix The Sonnet Man: Devon Glover | CC 201 Roundthaler | Explore the world of Shakespeare through hip-hop and poetry. Study the structure of a Shakespearean sonnet (components, values, and meaning), then write your own. Using similar methods to Shakespeare, you'll also work on adapting a small scene from one of Shakespeare's plays, and present your finished work in the session. |
| Teacher Lounge Host: UACTT | CC 211 Whiting Room | Need a minute away from students to relax or get some work done? Here's your perfect spot. Refreshments provided by UACTT. |
| The Art of Messing Around Richie Call | MC 111 Gym | Engage in a hands on conversation about how an actor must have the ability to tap into the spirit of play that we enjoyed as children while negotiating the strict demands of an actor's technique and responsibility. |
| KPOP Star Power-Let's Dance Leo Yu-Ning Chang | MC 116 (Modern Studio) | K-Pop, the global sensation featuring artists like BTS, BlackPink, EXO, Twice, and more, has taken the world by storm. While talent and dedication form the bedrock of their success, charisma and confidence are the secret sauce. As performers, it's vital to embrace our unique journey and authentically express our stories. So, let's start today. Bring water, bring friends, and let's unleash our inner superstar. It's time to shine like the K-Pop stars. |
| Oh My Gosh That Pantomime! Cary Trivanovich | MC 116a (Ballet Studio) | This crash course will equip you for the highest level pantomimes and physical mime techniques. Includes a mini performance that will drive the point home. |
| Building Your Best Broadway Belt Andrew Barratt Lewis Kenneth Plain | SH 109-Musical Rehearsal Hall | In this interactive workshop, you'll learn warmups, exercises, and techniques that will help you build an impressive, consistent, and HEALTHY belt sound for Musical Theatre singing. All levels of singers are welcome, and no prior experience is necessary! A few students will be asked to sing for the group, so feel free to bring 16-32 bars of a belt song if you'd like to perform. |
| From Music to Movement: How to Craft Choreography Kacee Neff | AU 103/104 Theatre | In this interactive workshop, we will begin to create our own piece of original choreography. Learn how to analyze music and translate that analysis into movement. I'll walk you through the choreographic process, giving you the confidence to create your own dances. |
| Wicked Open Jar: James Gray | AU 109 (Tap Studio) | Step into the world of Oz with this exclusive choreography workshop led by a Broadway Choreographer James Gray. This session pulls back the curtain on the storytelling, musicality, and movement vocabulary that make Wicked one of Broadway's most iconic shows. |
| Surrounded by Sound: Spatial Audio in QLab Graham Whipple | AU 111 Design Lab | Intended for high school students or educators interested in expanding their audio skills, this workshop introduces the core concepts of immersive and object-based sound using QLab with typical school theatre equipment. Students will learn the differences between channel-based and object-based mixing, how audio signal flow adapts for immersive systems, and how to build and use QLab audio maps. Through demos and hands-on activities—including live mic routing, EQ adjustments, and sound placement exercises—students will gain practical, tools for creating dynamic, 3D audio in their own productions and why immersive audio is spreading through our industry. |

| Workshop | Room | Description |
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| Behind the Wig: Intro to Tying and Styling Utah Shakespeare Festival: Brooke Wilson | AU Make-Up Room | Take a step behind the scenes and join this hands-on workshop! Students will learn how to ventilate (tie) hair into lace, how to do proper wig prep, how to style wigs, and maintain wigs during a production. We will explore the topic of wigs and discuss possible challenges. We will also talk about how to front and refront a wig. You will leave with a handout to help you level up your wig skills with all the important things that are gone over in the workshop, along with pictures. |
| Inside the Lighting of Pippin Kolby Clarke | JT 208/209 Randall Jones Theatre | Take a look into the design process, equipment, and programming for Pippin produced at Southern Utah University. |
| Ride the Cyclone! Double Session Part 1 of 2 USU EASTERN | 180 (Anes Black Box) | This is a Double Session--you must attend both! Six teens. One faulty roller coaster. Only one chance to return to the living. Join the Saint Cassian High School Chamber Choir as they sing for their lives in the afterlife's most high-stakes competition. From the viral sensation "Noel's Lament" to the haunting "The Ballad of Jane Doe," Ride the Cyclone is a darkly comedic, high-octane musical that has captured the hearts of theater-goers worldwide. Don't miss the ride of your life! |
| Fabric Collage Renderings Fan Zhang | GC 209 | Join this hands-on adventure in fabric collage! In this fun workshop, you'll explore techniques to create effective 3D costume renderings on paper. Let your creativity soar as you transform fabric into art! |
| UTA Information Desk Host: UTA Board | ST 145 (Ballroom)-Center | UTA Registration/Check-in/Information/Lost and Found |
| Exhibitors and College/University Booths | ST 145 (Ballroom) Right | Connect with College and University Representatives! See what their theatre programs have to offer! Check out other community exhibitors! |
| HAIRSPRAY MASTERCLASS Judine Sommerville | ST 145 (Ballroom) Left | Join Original Broadway Cast (OBC) member and "Dynamite" JUDINE SOMERVILLE for an exciting, high-energy masterclass! Dive into the iconic choreography, music, and performance style of the Tony Award-winning musical Hairspray. |
| Improv for Anxiety Ed Reggi | ST 208 (Starlight) | This workshop utilizes improv to help actors with social anxiety overcome the fear and avoidance associated with auditions, performances, and life. Ed Reggi will lead participants through a series of improv exercises specifically chosen to help students focus on the present and step outside their comfort zones. Participants will be introduced to new tools to manage stress and anxiety in a safe and nurturing environment. |
| College/University Chats HOST: college/university professors | ST 144 (Convention Center Lobby) | Space and some time set aside to sit down and chat about what your future could look like on campus! |

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| Lock In Growth After Casting Scott Savage | ST 155 (Church Auditorium) | Teacher Focused! For directors, casting is the start of a magical journey. For actors, it often feels like the final judgement before being allowed to participate. Directors are dissatisfied when actors don't grow after auditions and actors are frustrated when they don't know why they didn't get the part of their dreams. This workshop builds on practices and tools that can make casting more of a starting line and give actors clearer ways to improve through the rehearsal process. |
| Unlock Submission Techniques Adam Baglureau | ST 141 (Cedar Breaks) | Arm, wrist, and other joint locks are compliance/submission techniques that are an invaluable tool for your actors tool kit. This class will explore a variety of types that you will be able to reproduce and replicate on your own (with some supervision). This class will break down each technique (arm, wrist, ankle, etc.) and demonstrate how following a few ground rules can add a versatile skill to your craft. |
| Direct Like a Pro: Unlocking the Ultimate Director's Toolbox Russ Saxton | ST 144 A (Brian Head) | Ready to call the shots? This hands-on workshop reveals the seven essential tools every director needs to turn a script into a showstopper. From crafting a compelling vision to leading a creative team, you'll explore the art of storytelling, staging, and collaboration. Whether you're a student director or a teacher guiding young artists, this session will level up your directing game. |
| Lock In Your Career Options Kelsey Koga | ST 144 B (Escalante) | Not sure if theatre is what you want to do for the rest of your life? Join AEA stage manager, Kelsey Koga, in discussing what careers you can have outside of theatre with the skills you gain having a theatre degree. |
| Workshop title: Auditioning Reimagined: Banishing Self Doubt Malia'Kekia Nicolini | BH 121 | What might be possible if auditioning felt exciting and not full of doubt? In this workshop you are empowered to show up to your auditions and performances in a way that you can feel capable, playful, and authentic. Gain clarity on your unique contributions to any creative space, so that you are able to stay present and dare I say, enjoy it! Players will be guided through light theater/clown games, written exercises, and discussion that blends observation, reflection, and bubble popping questions. Please bring a journal, pencil, and an open mind/heart. Be prepared to get messy and allow breath filled surprises along the way! |
| Stand Up Fall Down Christopher Beaulieu | BH 123 | Step into the world of clowning, Lecoq Lineage, by exploring effort with life and death stakes. In this workshop we focus on timing, repetition, rhythm and overall foolery. Be prepared to get messy and allow breath filled surprises along the way |
| Figure Fundamentals: Realistic Drawing for Costume Design Jess Wallace | SUMA Classroom | Do you want to level up your costume design renderings? Learn how to realistically draw the human form, clothing, faces, and hair in a hands on and entertaining way! Work with Professor Jess Wallace to draw and design an iconic trio from Shakespeare's canon; the witches from Macbeth. |

Thursday: Session 2 Workshops

Utah Theatre Association

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| Clash & Conquer: The Actor's Guide to Swordplay Jason West | CC Great Hall | Master the steel without the sting! Discover how actors create breathtaking battles using nothing but skill and timing. You'll learn the fundamental strikes and parries that define stage combat, plus the vital safety 'must-knows' that keep the drama on the stage and off the skin. Turn basic moves into a cinematic story and walk away ready to choreograph your own combat sequences. |
| Sound Locked In! Part Two Aaron Kopp | CC 101 Sage Valley | This is a 2 part class of the basics of sound and sound board operation. Please try and attend both sessions to get the most out of the class. |
| Improv Stretches! Warm-up games. Brooklin Green | CC 107 Charles Hunter | Don't pull an improvisational muscle! We will play a series of simplistic improv warm-up games geared to get you mentally and physically ready to play hard or go home. All are expected to join in and play. Consider this your improv pregame. Only fun allowed. No snarly faces. Yes, and...Play required. |
| Level Up Your Resumes and Cover Letters Kelsey Koga | CC 111 Shooting Star | Want to be #bookedandblessed? Join AEA stage manager, Kelsey Koga, in this interactive workshop where you will learn what casting directors and hiring managers are looking for when hiring. Going to the Utah Unifieds next fall? Get a jump start on your resume now! If you're thinking about college auditions next fall, this is a don't miss class! |
| Living In The Moment Dion Graham | CC 112 Yankee Meadows | Unlock your richest performance by bringing your whole self to the work. Bring a prepared monologue or scene; come ready to work and have fun! |
| Be the Artist at the Highest Level Cary Trivanovich | CC 114 Vermillion Cliffs | Actors, dancers, and all other artists: Enjoy seeing, feeling and learning what can take you to your highest level. |
| Hip-Hop Hamlet to Broadway The Sonnet Man: Devon Glover | CC 201 Roundthaler | Transform Hamlet into modern musical theater! Explore Shakespearean drama through contemporary storytelling, creating new lyrical masterpieces, poetry, raps, and theatrical works. Bring the Bard to the big stage! |
| Teacher Lounge Host: UACTT | CC 211 Whiting Room | Need a minute away from students to relax or get some work done? Here's your perfect spot. Refreshments provided by UACTT. |
| Dramaturgy: Locked in on the Lore Charlee Harris (USU), Aislin Dyer (BYU), Audree Wells (BYU), Dr. Amanda Dawson (USU), and Professor Shelley Graham (BYU) | CC 212 Redhill Room | Every play and musical creates its own world filled with lore. But how do you explore the world of the play? In this interactive workshop, participants will dive into the process of dramaturgy to uncover the questions and contexts that bring a production to life. Working in small groups based on popular titles, participants will learn alongside experienced dramaturgs how to ask questions, make meaningful discoveries, and share insights that help actors, directors, and designers get "locked in" to the story they're telling. This workshop is for all levels of experience and will give you practical, creative ways to connect dramaturgy to performance and to get truly locked into your play. |

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| Exploring the Life Body - An Introduction to Michael Chekhov Richie Call | MC 111 Gym | This workshop is an introduction to Michael Chekhov and Clowning. Come prepared to move and gain a greater sense of what our bodies and minds can do to help us in our work as actors. |
| ChoreoCraft- Let's Make Some Moves! Leo Yu-Ning Chang | MC 116 (Modern Studio) | Do you find choreographing a daunting task? Wanna create a story through movement but don't know where to start? Choreography sounds like a big word, but it doesn't have to be a big hurdle. Everyone can dance, and everyone can create and tell stories through their dance. In this workshop, we will put our imagination into steps, and bring the stories to life. Get ready to groove and make some moves together! |
| Improv A Musical Ed Reggi | MC 116a (Ballet Studio) | Imagine the curtain rising on a musical that has never been seen before—and you are improvising the scenes, composing the songs, and starring in it all at the same time! Hits like [title of show], Urinetown, and Forbidden Broadway all started as improvisation. Now, it's your turn to learn the secrets behind the magic of improvising a musical. |
| Building Your Best Broadway Belt Andrew Barratt Lewis Kenneth Plain | SH 109-Musical Rehearsal Hall | In this interactive workshop, you'll learn warmups, exercises, and techniques that will help you build an impressive, consistent, and HEALTHY belt sound for Musical Theatre singing. All levels of singers are welcome, and no prior experience is necessary! A few students will be asked to sing for the group, so feel free to bring 16-32 bars of a belt song if you'd like to perform. |
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| Subtext in Motion Laurie Harrop-Purser | AU 108 (Studio Theatre) | A practical, ensemble-based workshop that trains students to generate authentic physical choices from thought, emotion and objective rather than relying on spoken lines. Through short improvisations and partner exercises participants learn to embody subtext so their movements feel truthful, specific and dramatically effective — strengthening monologue and scene work. |
| Life of a Showgirl Open Jar: James Gray | AU 109 (Tap Studio) | Discover the craft, confidence, and stage presence behind the iconic showgirl persona in this inclusive, high-energy workshop led by Broadway Director James Gray from the Open Jar Institute. Designed for performers of all genders and experience levels, the session blends movement, character work, and theatrical styling to build polish, presence, and performance intelligence. |

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| From Page to Play: Devising Theatre for the Very Young Abigail Johnson and Syd Seeley | ST 208 (Starlight) | Step into a world of imagination with From Page to Play: Devising Theatre for the Very Young — a fun, hands-on workshop where stories leap off the page. You'll take familiar children's books and turn them into playful, sensory theatre pieces using movement, sound, and creativity. Working in small groups, you'll devise and perform your own short piece made for curious, energetic little audiences. Along the way, you'll discover how theatre can spark connection, wonder, and joy in young children. It's a great fit for anyone who loves storytelling, performing, or working with kids. |
| College/University Chats HOST: college/university professors | ST 144 (Convention Center Lobby) | Space and some time set aside to sit down and chat about what your future could look like on campus! |
| Auditioning: Monologue Work Stephanie Stroud | ST 155 (Church Auditorium) | What makes a good monologue? How do you make your monologue engaging and active. Students must have a fully memorized monologue for this workshop. |

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| Don't Lock Up: A Workshop on Stage Falls Adam Baglureau | ST 141 (Cedar Breaks) | Falling on stage is one of the main places performers get injured. This class will go over basic stage falls and their safety elements. Students will discover that tension and fear only lead to injury. We'll explore how to unlock our bodies and love falling to the ground again and again. |
| "Stage Pictures That Speak" Kris Holley | ST 144 A (Brian Head) | Every pose, every angle, every level tells a story. Learn how to create powerful stage pictures and communicate mood and meaning through body language alone. |
| First Look: Approaching a Script After Being Cast Utah Shakespeare Festival: Stewart Shelley | ST 144 B (Escalante) | You got the part—now what? This workshop walks through the steps actors can take when approaching a script for the first time after being cast. With hands-on activities that will help you learn how to break down your role, spot early clues about your character and start building your performance with confidence and clarity. |
| THRIVE, DON'T JUST SURVIVE YOUR FIRST YEARS OF TEACHING Russ Saxton | ST 161 D (Theater) | Your love for theatre brought you here, but passion alone will not keep your program alive. This engaging workshop is designed for early career theatre educators (1-3+) years and student teachers who want more than survival—they want success. Guided by insights from a theatre education veteran with over forty years of experience, you will learn practical, classroom-tested strategies to create, grow, and sustain a program that inspires students and earns community support. Bring your questions, your challenges, and your dreams. Together, we will find answers and give you the tools to make your program flourish for years to come. |
| Malia'kecia Nocolini Graceful Feedback: How to Offer, Listen & Respond | BH 121 | How do you offer feedback with specificity that empowers the other? How do you stay open and available to listen on the receiving end? Our requirement to give feedback should never be clouded by one's own sense of agenda. In this workshop you'll cultivate conscious communication skills to develop grace in your feedback. Gain clarity on how you can reinforce your listening to authentically support your scene partner, director, students, friends, loved ones, and yourself by using the gift of words. If you can change your language, you can change your story. Please bring a journal with an open mind and heart. Be prepared to gain a new sense of community! |
| Performing the Death Christopher Beaulieu | BH 123 | How do you play the "wound"? In this workshop we learn how to make the "pain" of the punch, the stab, and the death believable for the audience. This is an acting focused workshop with possible light stage combat skills. Be prepared to get messy and allow breath filled surprises along the way! |
| Behind the Curtain Richard Girtain | USF CLOCKTOUR | Class capacity is 25. Take a tour through the theatrical facilities of the Utah Shakespeare Festival and Southern Utah University. This will be lead by resident production staff of the Festival through the backstage, shops, and administrative areas. |

Friday: Session 3 Workshops

Utah Theatre Association

| Workshop | Room | Description |
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| Unlocking Emotion: a tour of the Rasa Boxes David Thulin | CC Great Hall | Come tap into the powerful emotional potential of breath, through this classical Indian performance technique. Learn the history of the Rasa, explore emotions through the Rasa Boxes, and unlock a new approach for bringing strong emotion and character to your acting. Participants will work together in an active, hands-on workshop experiencing and practicing traditional breath techniques and apply them to scenes and characters. |
| How to Impress the Judges at Shakespeare Competition Utah Shakespeare Festival: Mallory Blue | CC 101 Sage Valley | Ready to level up your Shakespeare competition piece? We're breaking down exactly what the judges want — using the official Utah Shakespeare Festival rubric — and giving you tips to make your next performance hit harder. You'll learn how to make those 400-year-old words sound fresh, fearless, and totally you. If you're bringing the energy, we'll help you bring home the trophy. |
| Embodied Storytelling: Introduction to the Lugerling Method Jenn Chandler | CC 107 Charles Hunter | This dynamic physical-acting workshop introduces students to the core principles of the Lugerling Method, an approach to performance that centers on fully using the voice and body as the source of authentic expression. Students participate in a series of structured movement explorations that build toward creating short, embodied moments of storytelling. Through guided exercises, they learn how an “outside in” acting approach can lead to emotional truth and full-body engagement. The session culminates in mini-presentations where participants apply Lugerling principles to a simple text or improvised moment, helping them experience the power of acting from the inside out. |
| Show Your Work Kolby Clarke | CC 111 Shooting Star | Discover how to document, present, and talk about your technical theatre experience in a way that opens doors. |
| The Science of Singing: Pulling Back the Curtain Dr. Brian Manternach | CC 112 Yankee Meadows | Theatre performers spend a lot of time developing their creative capabilities and artistry—after all, the field is referred to as the performing ARTS. But there is a lot to be gained when we also include the sciences. In this session, we'll look at how medical and research tools can help us understand how the voice works and how we can improve our singing technique. Specifically, we'll see how magnetic resonance imaging (MRI) reveals what's going on inside our heads when we sing in various styles. We'll also see how spectrographic analysis can help us aim for the ideal musical theatre sound by showing us what the acoustics of the voice LOOK like. Let's pull back the curtain on the art of singing and see what we can learn from science! |
| Tell Me A Story : bringing story to LIFE Dion Graham | CC 114 Vermillion Cliffs | Curious about audiobook (and other types) of narration? Come work with acclaimed narrator Dion Graham and find out more. Bring a passage from a favorite book! This workshop focuses on using our imagination to channel story. How do we connect with that to bring narration to life? Come find out! |

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| Teacher Lounge Host: UACTT | CC 211 Whiting Room | Need a minute away from students to relax or get some work done? Here's your perfect spot. Refreshments provided by UACTT. |
| Comedy Brainstorming-Expand your comedy palate or find your comedic voice. Brooklin Green | CC 212 Redhill Room | How do you use your comedic voice? This course will introduce comedy brainstorming techniques. Brooklin's experience in multiple forms of comedy will cover various ways to create comedy material for sketches, punch-ups, stand-up, and headline jokes. Let your brain play. |
| D4MO 2026: Dance for MEN Only! Jerry Hatch | MC 111 Gym | This workshop is designed for MEN only! You will learn a fun, testosterone-filled dance medley created and taught by, you guessed it - a man! It will challenge all men, novice to experts, to learn dance moves and staging quickly, accurately, and perform it as men do - with GUSTO! |
| KPOP Star Power-Let's Dance Leo Yu-Ning Chang | MC 116 (Modern Studio) | K-Pop, the global sensation featuring artists like BTS, BlackPink, EXO, Twice, and more, has taken the world by storm. While talent and dedication form the bedrock of their success, charisma and confidence are the secret sauce. As performers, it's vital to embrace our unique journey and authentically express our stories. So, let's start today. Bring water, bring friends, and let's unleash our inner superstar. It's time to shine like the K-Pop stars. |
| Oh My Gosh That Pantomime! Cary Trivanovich | MC 116a (Ballet Studio) | This crash course will equip you for the highest level pantomimes and physical mime techniques. Includes a mini performance that will drive the point home. |
| Repertoire: Pippin Choreography Danielle Lydia Sheather | Music 202-Recital Hall | Students will be lead through movement from Southern Utah University's production of Pippin and have a chance to interact with the choreography they will see at this year's UTA. Embodying the character, movements, and style for a deeper understanding of what they are seeing. Getting a sneak peek into the choreographic process and structure that helped build this production. |
| What Do I Do With My Hands? - Acting & Physicality in Musical Theatre Andrew Barratt Lewis Kenneth Plain | SH 109-Musical Rehearsal Hall | In this hands on workshop participants will learn to create a roadmap of physicality that will lead to natural and meaningful acting and gesture in Musical Theatre Performance. Bring sheet music for a 32-bar cut if you are interested in a chance to get up and perform. |
| The Superpower of Knot Tying Kyle Becker | SH 102 | Learn the life skill of proper knot tying and how it applies backstage and onstage. |
| Main Stage Event/Keynote Host: UTA Board of Directors And Judine Somerville | AU 103/104 Theatre | Welcome from University Theatre Student of the Year Keynote address with Judine Somerville |

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| Yes, And... Build It: Improv Scene Work, One Brick at a Time Laurie Harrop-Purser | AU 108 (Studio Theatre) | Stop stressing about the "big idea" and start mastering the moment! This workshop focuses on the essential skill of good scene work by treating it like a construction project: One Brick at a Time. We'll master the fundamentals of building strong character, relationships, and committing to an emotional reality using the "Yes, And" principle. Leave with the tools to be a confident, supportive scene partner who always builds a solid foundation. |
| Wicked Open Jar: James Gray | AU 109 (Tap Studio) | Step into the world of Oz with this exclusive choreography workshop led by a Broadway Choreographer James Gray. This session pulls back the curtain on the storytelling, musicality, and movement vocabulary that make Wicked one of Broadway's most iconic shows. |
| Qlab Audio Crash Course Jessica Greenberg | AU Design Lab | Qlab has become the go-to sound design program in theaters across the country, from colleges to Broadway. Come see what the fuss is about. This workshop will give you a crash course in the main features of this powerful sound design software, and resources to take your training further. |
| Behind the Wig: Intro to Tying and Styling Utah Shakespeare Festival: Brooke Wilson | AU Make-Up Room | Take a step behind the scenes and join this hands-on workshop! Students will learn how to ventilate (tie) hair into lace, how to do proper wig prep, how to style wigs, and maintain wigs during a production. We will explore the topic of wigs and discuss possible challenges. We will also talk about how to front and refront a wig. You will leave with a handout to help you level up your wig skills with all the important things that are gone over in the workshop, along with pictures. |
| Masterclass: Performance Lab with Lisa Hopkins Seegmiller Lisa Hopkins Seegmiller | JT 208/209 Randall Jones Theatre | Pre-selected students ONLY to participate. Room for others to observe and ask questions. Pre-selected students need to come with music prepared and an accompaniment track OR a MONOLOGUE or SCENE. Step on to the stage for a high-impact, one-on-one coaching experience w8th Tony-Award Winning Actress Lisa Hopkins Seegmiller. This masterclass is a rare chance for Utah secondary students to receive direct, personalized feedback from a Broadway and Metropolitan Opera veteran. Rather than a general lecture, this workshop focuses on individualized breakthroughs. Lisa will work one-on-one with students to dismantle technical habits, refine vocal placement, and deepen the emotional connection to their repertoire. |
| Ride the Cyclone! Double Session Part 1 of 2 USU EASTERN | 180 (Anes Black Box) | This is a Double Session--you must attend both! Six teens. One faulty roller coaster. Only one chance to return to the living. Join the Saint Cassian High School Chamber Choir as they sing for their lives in the afterlife's most high-stakes competition. From the viral sensation "Noel's Lament" to the haunting "The Ballad of Jane Doe," Ride the Cyclone is a darkly comedic, high-octane musical that has captured the hearts of theater-goers worldwide. Don't miss the ride of your life! |
| Fabric101 Fan Zhang | GC 209 | Fabrics are essential in bringing character costumes to life! In this interactive workshop, you'll discover the diverse world of fabrics, learning about various types, terms, and properties. Get hands-on experience with a selection of fabric swatches sourced directly from the fashion district in NYC, enhancing your understanding of how fabric choice impacts costume design. |

| Workshop | Room | Description |
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| UTA Information Desk Host: UTA Board | ST 145 (Ballroom)- Center | UTA Registration/Check-in/Information/Lost and Found |
| Exhibitors and College/University Booths | ST 145 (Ballroom) Right | Connect with College and University Representatives! See what their theatre programs have to offer! Check out other community exhibitors! |
| Clash & Conquer: The Actor's Guide to Swordplay Jason West | ST 145 (Ballroom) Left | Master the steel without the sting! Discover how actors create breathtaking battles using nothing but skill and timing. You'll learn the fundamental strikes and parries that define stage combat, plus the vital safety 'must-knows' that keep the drama on the stage and off the skin. Turn basic moves into a cinematic story and walk away ready to choreograph your own combat sequences. |
| Improv for Anxiety Ed Reggi | ST 208 (Starlight) | This workshop utilizes improv to help actors with social anxiety overcome the fear and avoidance associated with auditions, performances, and life. Ed Reggi will lead participants through a series of improv exercises specifically chosen to help students focus on the present and step outside their comfort zones. Participants will be introduced to new tools to manage stress and anxiety in a safe and nurturing environment. |
| College/University Chats HOST: college/university professors | ST 144 (Convention Center Lobby) | Space and some time set aside to sit down and chat about what your future could look like on campus! |
| Lock In Your Audition Richie Call | ST 155 (Church Auditorium) | This workshop covers five simple techniques that will add polish to any audition package. Whether you're preparing for an audition in several months or you have an audition in several minutes, this workshop is designed to help you look and feel more confident in the audition room. Come prepared to work an audition package or simply to observe. |
| The Red Nose: Stephanie Stroud | ST 141 (Cedar Breaks) | Playing with the world's smallest mask. An introduction to clowning. Students will create a clown and perform a small scene. |
| Unlock Submission Techniques Adam Baglureau | ST 144 A (Brian Head) | Arm, wrist, and other joint locks are compliance/submission techniques that are an invaluable tool for your actors tool kit. This class will explore a variety of types that you will be able to reproduce and replicate on you own (with some supervision). This class will break down each technique (arm, wrist, ankle, etc.) and demonstrate how following a few ground rules can add a versatile skill to your craft. |
| Break the Lock: Turning Criticism into Progress Scott Savage | ST 144 B (Escalante) | In a world where success usually means 100%, straight A's and perfection, getting negative feedback can be unpleasant, embarrassing and discouraging. However, no growth happens without knowing where to cut back, modify or make corrections. Taught by a director, critic and educator, learn to embrace feedback, criticism, and develop skills and tools to let go of unhelpful evaluations. |

| Workshop | Room | Description |
|---|--------------------|--|
| "Now what?" Navigating through casting disappointment Emma Morrey | ST 161 D (Theater) | After months of rehearsing your monologue, perfecting your 16-bar cut, polishing your resume, you're finally auditioning for your dream role. You walk into the audition room, slate with confidence, and perform your material flawlessly. Everything feels right, but when the cast list arrives, your name isn't under the role you hoped for. So, what now? In this workshop, we'll explore how to navigate the disappointment that can often follow casting results. We'll discuss processing your emotions in a healthy way, how attitude makes all the difference, and how to make the best out of any role you're given! |
| Workshop title: Auditioning Relmaged: Banishing Self Doubt Malia'Kekia Nicolini | BH 121 | What might be possible if auditioning felt exciting and not full of doubt? In this workshop you are empowered to show up to your auditions and performances in a way that you can feel capable, playful, and authentic. Gain clarity on your unique contributions to any creative space, so that you are able to stay present and dare I say, enjoy it! Players will be guided through light theater/clown games, written exercises, and discussion that blends observation, reflection, and bubble popping questions. Please bring a journal, pencil, and an open mind/heart. Be prepared to get messy and allow breath filled surprises along the way! |
| Stand Up Fall Down Christopher Beaulieu | BH 123 | Step into the world of clowning, Lecoq Lineage, by exploring effort with life and death stakes. In this workshop we focus on timing, repetition, rhythm and overall foolery. Be prepared to get messy and allow breath filled surprises along the way |
| Audio Rescue: Tech/Audio Q&A; Aaron Kopp | BH 335 | Have you ever been haunted by a mysterious buzz in the monitors? Or wondered why the lead actor's body mic sounds like it's underwater right before their big solo? In this session we'll cover emergency troubleshooting: stay calm when your audio goes south, career paths: how to transition from the high school booth to professional live events. Come ask questions about anything related to audio and careers in technical theatre. No question is too basic, and no technical glitch is too strange. Bring your "horror stories" and your biggest "how-to" hurdles—let's solve them together. |

Friday: Session 4 Workshops

Utah Theatre Association

| Workshop | Room | Description |
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| Bodies in Motion: Building Story Through Physicality Jayne Gold | CC Great Hall | Step beyond words and discover how the body becomes the storyteller. In this energizing workshop, you'll explore playful ensemble exercises inspired by Complicite and Frantic Assembly to unlock character, connection, and clarity on stage. Expect dynamic movement tasks, choral patterns, and collaborative problem-solving that reveal how physical impulses spark narrative. Come ready to move, experiment, and leave with techniques you can take straight into the studio or rehearsal room. |
| Wireless Mics, the key to locking them in Aaron Kopp | CC 101 Sage Valley | Learn the basics of wireless mic operation and tips and tricks to have success. |
| Improv Stretches! Warm-up games. Brooklin Green | CC 107 Charles Hunter | Don't pull an improvisational muscle! We will play a series of simplistic improv warm-up games geared to get you mentally and physically ready to play hard or go home. All are expected to join in and play. Consider this your improv pregame. Only fun allowed. No snarly faces. Yes, and...Play required. |
| Beyond High School Theatre: What's next and What's possible? Is college theatre for me? University Professors: Andrew Lewis (WSU), Richie Call (USU) | CC 111 Shooting Star | Curious about what Utah's college theatre programs have to offer? Join representatives from various schools to explore the unique opportunities at each institution. This panel will provide insights into degree options, program focuses, and campus culture, answering your questions about how to choose the program that fits your goals. Whether you're interested in acting, design, directing, musical theatre, or technical theatre, this is your chance to discover what to expect and how to prepare for your theatrical journey in college. |
| Living In The Moment Dion Graham | CC 112 Yankee Meadows | Unlock your richest performance by bringing your whole self to the work. Bring a prepared monologue or scene; come ready to work and have fun! |
| Hip-Hop Hamlet to Broadway The Sonnet Man: Devon Glover | CC 201 Roundthaler | Transform Hamlet into modern musical theater! Explore Shakespearean drama through contemporary storytelling, creating new lyrical masterpieces, poetry, raps, and theatrical works. Bring the Bard to the big stage! |
| Teacher Lounge Host: UACTT | CC 211 Whiting Room | Need a minute away from students to relax or get some work done? Here's your perfect spot. Refreshments provided by UACTT. |
| Inaccessible: Writing Plays with Characters who are Differently Abled Jef Petersen | CC 212 Redhill Room | An introductory guide to writing differently abled and neurodivergent characters, and how to avoid the dangerous tropes of disability and neurodivergence in theatre. This workshop will look at the continuing ways writers, even with the best of intentions, stigmatize differently abled populations, and how we can work to not make the same mistakes in our own writing. |

| Workshop | Room | Description |
|--|-------------------------|---|
| Craft Puppets: Small Puppets, Big Stories Amanda Dawson | MC 111 Gym | Bring stories to life with the magic of puppetry! In this hands-on workshop, you'll explore creative puppet-making techniques inspired by Puppetry in Theatre and Arts Education: Head, Hands, and Heart. Learn how to craft simple yet expressive small puppets and discover how these characters can tell powerful stories. Whether you're a performer, director, or educator, this workshop will ignite your imagination and provide you with practical skills to integrate puppetry into your performances or classroom projects. No prior experience needed—just your creativity and a willingness to dive into the world of storytelling through puppets! |
| Be the Artist at the Highest Level Cary Trivanovich | MC 116a (Ballet Studio) | Actors, dancers, and all other artists: Enjoy seeing, feeling and learning what can take you to your highest level. |
| ChoreoCraft- Let's Make Some Moves! Leo Yu-Ning Chang | MC 116 (Modern Studio) | Do you find choreographing a daunting task? Wanna create a story through movement but don't know where to start? Choreography sounds like a big word, but it doesn't have to be a big hurdle. Everyone can dance, and everyone can create and tell stories through their dance. In this workshop, we will put our imagination into steps, and bring the stories to life. Get ready to groove and make some moves together! |
| Improv A Musical Ed Reggi | Music 202-Recital Hall | Imagine the curtain rising on a musical that has never been seen before—and you are improvising the scenes, composing the songs, and starring in it all at the same time! Hits like [title of show], Urinetown, and Forbidden Broadway all started as improvisation. Now, it's your turn to learn the secrets behind the magic of improvising a musical. |
| The painting magic, the mystery and the reveal Paul Yeates | SH 102 | Have you ever been asked to create a design outside the box? Have you ever had a director approach you with a task you didn't know how to do? So have I! Join me for a discussion on some of the bigger design tasks we've taken on that had out of the ordinary asks. We will explore UV paint and lights, translucent drops and some other design challenges that have come my way. This is not a hands on workshop, but an open presentation and discussion on some of the techniques and workshops I have done. Consider it a step by step guide to achieving big ideas. A limited number of hands on painting stations will be available. There is plenty of room for observers! |
| Masterclass:Performance Lab with Lisa Hopkins Seegmiller Lisa Hopkins Seegmiller | AU 103/104 Theatre | Pre-selected students ONLY to participate. Room for others to observe and ask questions. Pre-selected students need to come with music prepared and an accompanment track OR a MONOLOGUE or SCENE. Step on to the stage for a high-impact, one-on-one coaching experience w8th Tony-Award Winning Actress Lisa Hopkins Seegmiller. This masterclass is a rare chance for Utah secondary students to receive direct, personalized feedback from a Broadway and Metropolitan Opera veteran. Rather than a general lecture, this workshop focuses on individualized breakthroughs. Lisa will work one-on-one with students to dismantle technical habits, refine vocal placement, and deepen the emotional connection to their repertoire. |

| Workshop | Room | Description |
|---|-------------------------------------|--|
| Subtext in Motion Laurie Harrop-Purser | AU 108 (Studio Theatre) | A practical, ensemble-based workshop that trains students to generate authentic physical choices from thought, emotion and objective rather than relying on spoken lines. Through short improvisations and partner exercises participants learn to embody subtext so their movements feel truthful, specific and dramatically effective — strengthening monologue and scene work. |
| Life of a Showgirl Open Jar: James Gray | AU 109 (Tap Studio) | Discover the craft, confidence, and stage presence behind the iconic showgirl persona in this inclusive, high-energy workshop led by Broadway Director James Gray from the Open Jar Institute. Designed for performers of all genders and experience levels, the session blends movement, character work, and theatrical styling to build polish, presence, and performance intelligence. |
| Ideas Taking Shape: Using SketchUp to Explore Your Scenic Design Dreams Richard Lorig | AU Design Lab | Do you struggle with perspective? Have a scenery idea for your play but difficulty getting others to see your vision? This workshop will introduce you to the fundamental tools inside SketchUp and show you how you can take a rough idea and give it form. New designers (or anyone who just isn't confident that their scenic drawings are doing the trick) will practice snapping, pushing, and pulling an idea from the roughest of thumbnail sketches to a three-dimensional form - creating scenic spaces in a digital sandbox. |
| Inside the Lighting of Pippin Kolby Clarke | JT 208/209 Randall Jones Theatre | Take a look into the design process, equipment, and programming for Pippin produced at Southern Utah University. |
| Ride the Cyclone! Double Session Part 2 of 2 USU EASTERN | 180 (Anes Black Box) | This is a Double Session--you must attend both! Six teens. One faulty roller coaster. Only one chance to return to the living. Join the Saint Cassian High School Chamber Choir as they sing for their lives in the afterlife's most high-stakes competition. From the viral sensation "Noel's Lament" to the haunting "The Ballad of Jane Doe," Ride the Cyclone is a darkly comedic, high-octane musical that has captured the hearts of theater-goers worldwide. Don't miss the ride of your life! |
| Figure Fundamentals: Realistic Drawing for Costume Design Jess Wallace | GC 209 | Do you want to level up your costume design renderings? Learn how to realistically draw the human form, clothing, faces, and hair in a hands on and entertaining way! Work with Professor Jess Wallace to draw and design an iconic trio from Shakespeare's canon; the witches from Macbeth. Basic drawing materials will be provided, but all mediums (sketchbook, watercolor, iPad/digital, etc) are welcome. |
| UTA Information Desk Host: UTA Board | ST 145 (Ballroom)-Center | UTA Registration/Check-in/Information/Lost and Found |
| Exhibitors and College/University Booths | ST 145 (Ballroom) Right | Connect with College and University Representatives! See what their theatre programs have to offer! Check out other community exhibitors! |
| Bar Fight: An Unarmed/Found Weapon Combat Workshop Stefan Espinosa | ST 145 (Ballroom) Left | Learn the principles and techniques of safe and effective Stage Combat - specifically playing with Hand-to-Hand Combat and Non-Traditional Weapons...such as objects one might find lying around. Come prepared to move and play well with others. |

| Workshop | Room | Description |
|--|-------------------------------------|---|
| College/University Chats HOST: college/university professors | ST 144 (Convention Center Lobby) | Space and some time set aside to sit down and chat about what your future could look like on campus! |
| The Costume Designer's Palette Kris Holley | ST 155 (Church Auditorium) | Go behind the seams of costume design to see how history and imagination meet. Explore how costume designers use color, pattern, and silhouette to define characters and enhance theatrical storytelling. |
| Don't Lock Up: A Workshop on Stage Falls Adam Baglureau | ST 141 (Cedar Breaks) | Falling on stage is one of the main places performers get injured. This class will go over basic stage falls and their safety elements. Students will discover that tension and fear only lead to injury. We'll explore how to unlock our bodies and love falling to the ground again and again. |
| Secrets of a Super Stage Manager Russ Saxton | ST 144 A (Brian Head) | Think stage managers just take notes? Think again. This interactive workshop dives into the magic behind the curtain—where organization meets artistry. Learn how to build your own stage manager's kit, master prompt books, track blocking like a pro, and keep your cast and crew on point. Become the glue that holds the show together and earn your place as the ultimate stage manager. |
| Playwriting: Battling the Blank Page! Generating ideas and how to get started. Nicholas Dunn | ST 144 B (Escalante) | Have a brilliant idea for a play but unsure how to begin? Want to try writing a play but have no brilliant idea? Sat down in front of your computer or notebook only to have the blank page stare back defiantly, as if to say "Who do you think you are?" Fear not! We will wage war against the blank page together. This workshop is about generating ideas and taking the first steps to writing a great play. |
| "Look, Ma! I'm In the Show!" Adding Audience Participation Haley Anderson | ST 161 D (Theater) | Explore the fun ways audience participation can be used during performance, including pre-show, post-show, and film. We will workshop and share ways to enrich your audience's involvement in your productions and look at successful examples such as Blue Man Group and The Play That Goes Wrong. |
| Malia'kecia Nocolini Graceful Feedback: How to Offer, Listen & Respond | BH 121 | How do you offer feedback with specificity that empowers the other? How do you stay open and available to listen on the receiving end? Our requirement to give feedback should never be clouded by one's own sense of agenda. In this workshop you'll cultivate conscious communication skills to develop grace in your feedback. Gain clarity on how you can reinforce your listening to authentically support your scene partner, director, students, friends, loved ones, and yourself by using the gift of words. If you can change your language, you can change your story. Please bring a journal with an open mind and heart. Be prepared to gain a new sense of community! |
| Performing the Death Christopher Beaulieu | BH 123 | How do you play the "wound"? In this workshop we learn how to make the "pain" of the punch, the stab, and the death believable for the audience. This is an acting focused workshop with possible light stage combat skills. Be prepared to get messy and allow breath filled surprises along the way! |
| Behind the Curtain Richard Girtain | USF CLOCKTOWER | Class capacity is 25. Take a tour through the theatrical facilities of the Utah Shakespeare Festival and Southern Utah University. This will be lead by resident production staff of the Festival through the backstage, shops, and administrative areas. |

Friday: Session 5 Workshops

Utah Theatre Association

| Workshop | Room | Description |
|---|--------------------------|--|
| Unlocking Emotion: a tour of the Rasa Boxes David Thulin | CC Great Hall | Come tap into the powerful emotional potential of breath, through this classical Indian performance technique. Learn the history of the Rasa, explore emotions through the Rasa Boxes, and unlock a new approach for bringing strong emotion and character to your acting. Participants will work together in an active, hands-on workshop experiencing and practicing traditional breath techniques and apply them to scenes and characters. |
| Hip Hop Hero Showdown The Sonnet Man: Devon Glover | CC 101 Sage Valley | Ready to battle it out with your favorite fictional characters? In this high-energy workshop, you'll transform iconic characters into fierce MCs and poets. Learn the art of crafting rhymes, beats, and unforgettable verses. Whether you're a seasoned writer or just starting out, you'll have the chance to create epic rap battles between your favorite heroes and villains. It's time to step into the ring and let your creativity shine! |
| Work-it! Wide world of Emcee/Hosting Play Brooklin Green | CC 107 Charles Hunter | Hosting, Emcee workshop. Optional Stand-up w/hosting. Be ready to keep the show going! This workshop will work with students interested in emceeing to present their comedy and teach audience warm-ups needed for hosting events. We will use individual and group games and writing techniques to prepare you for emceeing. Optional Feel free to bring your top 1min of material for stand-up comedy or hosting. |
| Creating a Lighting Magic Sheet Jessica Greenberg | CC 111 Shooting Star | Planning and executing a great lighting design needs many components. In this workshop we will talk about one particular piece of the paperwork puzzle - the Magic Sheet. We'll talk about what it is, how to use it, and we'll also make ones of our own. |
| Roll for Stealth: Using Principles of Chance in Your Playwriting Process Jef Petersen | CC 112 Yankee Meadows | This workshop is for faculty and students alike, who are looking for new ways to shakeup and propel your storytelling and playwriting. We will be practicing and discussing the use of traditional character building techniques from tabletop roleplaying games, as well as elements of chance used in storytelling by Game Managers. Improv, surprise, chance, collaboration will all play a role in taking your playwriting on new and exciting adventures. Bring paper, pencils and a D20. |
| Launching Your Future: Theatre Career Exploration Ed Reggi | CC 114 Vermillion Cliffs | Theatre skills are for more than just the stage! Theatre-makers have exceptional experiences and skills that support many professions, trades, and industries. In this active and fun hands-on workshop, discover the wonderful world of Applied Theatre that can have you employed for the rest of your life. Discover how theatre-makers shape the fields of healthcare, entrepreneurship, education, and social work. |
| How it Connects: Basics of Theatre Audio Systems Graham Whipple | CC 201 Roundthaler | So many cables, connectors, devices, and questions. How does it all connect? This workshop demonstrating the parts of a sound system, what they do, and how to connect them will get students up to speed on typical audio equipment, signal flow, and all the pieces and steps to get sound from an actor's voice to the audience's ears. |

| Workshop | Room | Description |
|---|-------------------------------|--|
| Teacher Lounge Host: UACTT | CC 211 Whiting Room | Need a minute away from students to relax or get some work done? Here's your perfect spot. Refreshments provided by UACTT. |
| “Scoring” a Role with Audition Prep Mikayla Thorne and Sydni Anderson | CC 212 Redhill Room | Have you always wondered what makes a “great” audition? Look no further! In this workshop, you will have the opportunity to gain the skills in order to prepare for any audition. We will learn how to identify objectives and explore tactics in both monologues and songs helping you to dive deeper and highlight your strengths as a performer. As you work to improve your ability in these things, you will be able to stand out at every and any audition! |
| Simulated Cruise Ship Dance Call Danielle Lydia Sheather | MC 111 Gym | Here dancers will learn what it is like to head to a cruise ship dancer call. Complete with a dance slate and combination students will explore their ability to pick up choreography quickly and efficiently while also exploring the performative aspects of an audition. Skills and strategies will be developed to lead with confidence and self- improvement! |
| D4MO 2026: Dance for MEN Only! Jerry Hatch | MC 116 (Modern Studio) | This workshop is designed for MEN only! You will learn a fun, testosterone-filled dance medley created and taught by, you guessed it - a man! It will challenge all men, novice to experts, to learn dance moves and staging quickly, accurately, and perform it as men do - with GUSTO! |
| Oh My Gosh That Pantomime! Cary Trivanovich | MC 116a (Ballet Studio) | This crash course will equip you for the highest level pantomimes and physical mime techniques. Includes a mini performance that will drive the point home. |
| No More Fear- Sing and Move with Purpose Leo Yu-Ning Chang | Music 202-Recital Hall | Do you ever wonder where to place your hands or what to do during a song performance? This workshop will help you find the purpose in your songs and movements. Through a series of Laban movement exercises and coaching, students will learn how to break free from their postural habits to create believable actions for their characters. Most importantly, it's about having fun on stage! Bring a short song you love (32 bars or 1-minute) and an accompaniment track. Say goodbye to fear. Let's sing with purpose! |
| Vocal Q&A;—All Things Singing Dr. Brian Manternach | SH 109-Musical Rehearsal Hall | What do you most want to know about the voice and singing? How to develop a belting technique? How to take the best care of your voice? How to get through performance week in one piece? When to use mix? How to riff? Should you avoid caffeine or milk? How do you make a song “your own”? What can we learn from the latest research on musical theatre singing? Dr. Brian Manternach is a singer, professor, voice researcher, and vocologist who has been giving presentations on singing at UTA for more than ten years. During that time, some of the most engaging and informative parts of his presentations have come as a result of questions from the students and teachers in the audience. So, instead of a set program, this year you get to lead the discussion. What do you want to know? Bring your questions and your curiosity! |
| The Superpower of Knot Tying Kyle Becker | SH 102 | Learn the life skill of proper knot tying and how it applies backstage and onstage. |
| Main Stage Event/Keynote Host: UTA Board of Directors And Judine Somerville | AU 103/104 Theatre | Welcome from University Theatre Student of the Year Keynote address with Judine Somerville |

| Workshop | Room | Description |
|---|-------------------------------------|--|
| Laban Movement Stephanie Stroud | AU 108 (Studio Theatre) | Introduction to Rudolf Laban's movement for actors. How do Laban's 8 Elements of movement effect the physicality of your character? How can you use Laban's Elements to go after your objective? |
| The Truth About Broadway Open Jar: James Gray | AU 109 (Tap Studio) | Step into the spotlight with acclaimed Broadway Director/ Choreographer/ Performer James Gray in this exclusive, no-nonsense masterclass that pulls back the curtain on what it really takes to make it on Broadway. Learn a super fun combination from some of his original choreography. Drawing from his experience auditioning thousands, directing and choreographing on some of the most iconic stages in the world, Gray shares his unfiltered insights into auditioning, acting, dancing, and singing. Build confidence and storytelling through movement and choreography. This immersive workshop goes beyond technique—it's about authenticity, discipline, and the artistry that separates good performers from great ones. Whether you're a student, a professional, or a dreamer ready to take the leap, James Gray's "The Truth About Broadway" is your pass to understanding what directors are truly looking for. |
| Ideas Taking Shape 2: Level Up SketchUp with Tips and Tricks Richard Lorig | AU Design Lab | Wish your SketchUp model had a little more moxie? Are your walls just a bit too flat? Are you tired of the same four tile choices? This workshop is for designers who are already familiar with the basics of SketchUp and want to discover some tips and tricks to level up their models. We'll discuss where some of the cool tools are hidden, how to use the 3D Warehouse without breaking your model, and how to integrate elements from other programs (like Photoshop) to make your scenic vision pop! |
| Behind the Wig: Intro to Tying and Styling Utah Shakespeare Festival: Brooke Wilson | AU Make-Up Room | Take a step behind the scenes and join this hands-on workshop! Students will learn how to ventilate (tie) hair into lace, how to do proper wig prep, how to style wigs, and maintain wigs during a production. We will explore the topic of wigs and discuss possible challenges. We will also talk about how to front and refront a wig. You will leave with a handout to help you level up your wig skills with all the important things that are gone over in the workshop, along with pictures. |
| Masterclass:Performance Lab with Lisa Hopkins Seegmiller Lisa Hopkins Seegmiller | JT 208/209 Randall Jones Theatre | Pre-selected students ONLY to participate. Room for others to observe and ask questions. Pre-selected students need to come with music prepared and an accompanment track OR a MONOLOGUE or SCENE. Step on to the stage for a high-impact, one-on-one coaching experience w8th Tony-Award Winning Actress Lisa Hopkins Seegmiller. This masterclass is a rare chance for Utah secondary students to receive direct, personalized feedback from a Broadway and Metropolitan Opera veteran. Rather than a general lecture, this workshop focuses on individualized breakthroughs. Lisa will work one-on-one with students to dismantle technical habits, refine vocal placement, and deepen the emotional connection to their repertoire. |

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| Script Analysis for Technical Theater Design Molly Taylor and Delia Leon | GC 209 | Interested in tech? Want to learn how to take a script and put it on stage? Script analysis for technical theater is a skill that every future technician, director, and teacher should know. Please join us as we discuss the basics of script analysis and bringing your visions to life, and give you the opportunity to try designing a technical element yourself! |
| UTA Information Desk Host: UTA Board | ST 145 (Ballroom)-Center | UTA Registration/Check-in/Information/Lost and Found |
| Exhibitors and College/University Booths Host: UTA Board | ST 145 (Ballroom) Right | Connect with College and University Representatives! See what their theatre programs have to offer! Check out other community exhibitors! |
| Acting on Camera: How and Why it is different than acting for the stage. Nicholas Dunn | ST 145 (Ballroom) Left | Like a painter who can work in both oils and water colors, the best actors are able to work in different mediums, stage and film. And like a painter, they must know the different techniques and tools for each medium. This workshop explores the differences and similarities between acting for the stage or for the camera, and how each is used to express character and tell story. |
| College/University Chats HOST: college/university professors | ST 144 (Convention Center Lobby) | Space and some time set aside to sit down and chat about what your future could look like on campus! |
| Design/technical Portfolio building blocks Paul Yeates and Brent Innes | ST 155 (Church Auditorium) | Selling yourself is key for any employment, work/job opportunities and college scholarship auditions. Building a portfolio that accurately depicts your hard work, style and designs are key to getting that gig! The workshop is designed to help design and technical students and stage managers learn how to put together a portfolio. With decades of experience training, building and reviewing portfolios Paul Yeates and Brent Innes will unveil some key strategies to building that amazing portfolio. |
| Musical Theatre Magic: Audition Success Vanessa Ballam | ST ST 141 (Cedar Breaks) | Masterclass style workshop for aspiring musical theatre performers! Learn to connect with your material, master vocal techniques, and truthfully live in your circumstances. With personalized coaching, you'll captivate your audience and make every song unforgettable! |
| "The Game's Afoot!" Create a Scene Using Crazy Theatre Card Games Haley Anderson | ST 144 A (Brian Head) | Your improv or playwriting group is handed a solution card that reads "a room full of chickens" and another card naming the hit song from that one musical. Your group's challenge is to create a short scene where you decide the problem and incorporate the song into the solution. Come play and perform using hilarious drama card games like "What's Your Problem?" and "100 Songs Every Theatre Nerd Should Know." |

| Workshop | Room | Description |
|---|-------------------------|--|
| Lock in on Safety Adam Baglureau | ST 144 B (Escalante) | Safety is the primary concern of a fight director. This class will explore how to break down a moment of violence to demonstrate how we create the illusion of violence while maintaining everyone's physical and emotional safety. Locking in on the basic stage slap we will explore the different responsibilities of the performers (those slapping and those receiving) and how to sell a non-contact strike as a full force strike to the face. |
| Brush Up Your British: A Jolly Dialect Workshop Stefan Espinosa | ST 161 D (Theater) | If you haven't had to do a British dialect in a play yet, you most likely will - and nothing is worse than bad dialects on stage! Professional Dialect Coach, Stefan Espinosa, will help you polish your posh RP and clean up your Cockney. You'll see results before you can say "My Fair Lady!" |
| Dancing Through Metaphor: Contemporary Music Theater Dance Malia'Kekia Nicolini | BH 121 | Come feel your feelings on the dance floor! During this workshop we will learn a contemporary dance style combination through metaphor as an alternative option to memorize choreography. This is a movement focused workshop for dancers and non dancers alike. Be prepared to move, sweat, and bring the drama. |
| Heroes and Villains: Acting Through Archetype Christopher Beaulieu | BH 123 | This workshop is an exploration of the timeless archetypes that inhabit all of our human stories. If you look closely enough and dig deep into character development you can see the influence and importance of archetypal understanding. Come and play with building characters that we love and those we love to hate in this active and hands-on workshop. Every challenge can be an opportunity for discovery, if one is willing to see it that way. Be prepared to move, sweat, and bring the drama. |
| Life In The Biz:the day to day life of a working actor Dion Graham | BH 335 | Wonder what it's like to be a professional actor? What's the day to day like on the road to magic? What's it like? Can I do it? How to do it? Is there a big button I can push to make it happen? Come find out!Come meet film, TV, and theatre actor Dion Graham and let's talk about it all! |
| Show Your Work Kolby Clarke | SUMA Classroom | Discover how to document, present, and talk about your technical theatre experience in a way that opens doors. |

Friday: Session 6 Workshops

Utah Theatre Association

| Workshop | Room | Description |
|--|--------------------------|--|
| The Art of Messing Around Richie Call | CC Great Hall | Engage in a hands on conversation about how an actor must have the ability to tap into the spirit of play that we enjoyed as children while negotiating the strict demands of an actor's technique and responsibility. |
| So, you want to be a theatre teacher? Amanda Dawson, Russ Saxton, Julia Ashworth | CC 101 Sage Valley | Are you passionate about theatre and thinking about turning that passion into a career in education? This workshop is your backstage pass to the life of a theatre teacher! Join recent theatre education graduates and seasoned classroom teachers as they share their experiences, challenges, and rewards of teaching theatre. You'll learn about college programs, directing school productions, and the day-to-day realities of managing a classroom. Whether you're curious about the field or already dreaming of leading your own theatre program, this session will give you the insights and inspiration you need to take center stage as an educator. |
| No More Fear- Sing and Move with Purpose Leo Yu-Ning Chang | CC 107 Charles Hunter | Do you ever wonder where to place your hands or what to do during a song performance? This workshop will help you find the purpose in your songs and movements. Through a series of Laban movement exercises and coaching, students will learn how to break free from their postural habits to create believable actions for their characters. Most importantly, it's about having fun on stage! Bring a short song you love (32 bars or 1-minute) and an accompaniment track. Say goodbye to fear. Let's sing with purpose! |
| Figure Fundamentals: Realistic Drawing for Costume Design Jess Wallace | CC 111 Shooting Star | Do you want to level up your costume design renderings? Learn how to realistically draw the human form, clothing, faces, and hair in a hands on and entertaining way! Work with Professor Jess Wallace to draw and design an iconic trio from Shakespeare's canon; the witches from Macbeth. |
| Launching Your Future: Theatre Career Exploration Ed Reggi | CC 112 Yankee Meadows | Theatre skills are for more than just the stage! Theatre-makers have exceptional experiences and skills that support many professions, trades, and industries. In this active and fun hands-on workshop, discover the wonderful world of Applied Theatre that can have you employed for the rest of your life. Discover how theatre-makers shape the fields of healthcare, entrepreneurship, education, and social work. |
| Be the Artist at the Highest Level Cary Trivanovich | CC 114 Vermillion Cliffs | Actors, dancers, and all other artists: Enjoy seeing, feeling and learning what can take you to your highest level. |
| Hip Hop Hero Showdown The Sonnet Man: Devon Glover | CC 201 Roundthaler | Ready to battle it out with your favorite fictional characters? In this high-energy workshop, you'll transform iconic characters into fierce MCs and poets. Learn the art of crafting rhymes, beats, and unforgettable verses. Whether you're a seasoned writer or just starting out, you'll have the chance to create epic rap battles between your favorite heroes and villains. It's time to step into the ring and let your creativity shine! |

| Workshop | Room | Description |
|---|-------------------------------|--|
| UACTT Winter Meeting HOST: UACTT Board of Directors Milinda Weeks (BYU) | CC 211 Whiting Room | UACTT Winter Meeting AND Learn how the United States Institute for Theatre Technology (USITT) can support high school theatre educators and their students. This 20–25 minute session highlights professional development opportunities, classroom-ready resources, and national conferences. Ideal for educators seeking industry connections, curriculum enrichment, and exploration in theatre design and technology. |
| Fabric101 Fan Zhang | CC 212 Redhill Room | Fabrics are essential in bringing character costumes to life! In this interactive workshop, you'll discover the diverse world of fabrics, learning about various types, terms, and properties. Get hands-on experience with a selection of fabric swatches sourced directly from the fashion district in NYC, enhancing your understanding of how fabric choice impacts costume design. |
| Theatre Games (with a purpose!) Jayne Gold | MC 111 Gym | Get ready to lock in your new theatre toolkit! In this high-energy workshop, you'll discover a variety of old and NEW theatre games designed to do more than just entertain. These games are packed with purpose, helping you sharpen essential skills like voice and breath work, movement, energy, and focus—all while building a stronger sense of community and collaboration with your peers. These games will ignite your creativity and give you practical tools to use in the classroom and rehearsal room. Come ready to play, learn, and grow! |
| From Music to Movement: How to Craft Choreography Kacee Neff | MC 116 (Modern Studio) | In this interactive workshop, we will begin to create our own piece of original choreography. Learn how to analyze music and translate that analysis into movement. I'll walk you through the choreographic process, giving you the confidence to create your own dances. |
| Work-it! Wide world of Emcee/Hosting Play Brooklin Green | MC 116a (Ballet Studio) | Hosting, Emcee workshop. Optional Stand-up w/hosting. Be ready to keep the show going! This workshop will work with students interested in emceeing to present their comedy and teach audience warm-ups needed for hosting events. We will use individual and group games and writing techniques to prepare you for emceeing. Optional Feel free to bring your top 1min of material for stand-up comedy or hosting. |
| Simulated Cruise Ship Dance Call Danielle Lydia Sheather | Music 202-Recital Hall | Here dancers will learn what it is like to head to a cruise ship dancer call. Complete with a dance slate and combination students will explore their ability to pick up choreography quickly and efficiently while also exploring the performative aspects of an audition. Skills and strategies will be developed to lead with confidence and self- improvement! |
| Building Your Best Broadway Belt Andrew Barratt Lewis Kenneth Plain | SH 109-Musical Rehearsal Hall | In this interactive workshop, you'll learn warmups, exercises, and techniques that will help you build an impressive, consistent, and HEALTHY belt sound for Musical Theatre singing. All levels of singers are welcome, and no prior experience is necessary! A few students will be asked to sing for the group, so feel free to bring 16-32 bars of a belt song if you'd like to perform. |

| Workshop | Room | Description |
|---|-------------------------|--|
| The painting magic, the mystery and the reveal Paul Yeates | SH 102 | Have you ever been asked to create a design outside the box? Have you ever had a director approach you with a task you didn't know how to do? So have !! Join me for a discussion on some of the bigger design tasks we've taken on that had out of the ordinary asks. We will explore UV paint and lights, translucent drops and some other design challenges that have come my way. This is not a hands on workshop, but an open presentation and discussion on some of the techniques and workshops I have done. Consider it a step by step guide to achieving big ideas. A limited number of hands on painting stations will be available. There is plenty of room for observers! |
| Masterclass Lisa Hopkins Seegmiller | AU 103/104 Theatre | |
| Viewpoints - The Pathway to Truth Onstage Stefan Espinosa | AU 108 (Studio Theatre) | How do we learn to respond Truthfully on stage? How do we listen to our partners with our entire selves? How do we get out of our heads and be present in our bodies and souls? Viewpoints training provides a pathway for actors to discover themselves and how to play truthfully in any role. Whether this is your first contact with Viewpoints or you have done some of the work before, this workshop is for you. Come prepared to MOVE, PLAY and GROW! |
| The Truth About Broadway Open Jar: James Gray | AU 109 (Tap Studio) | Step into the spotlight with acclaimed Broadway Director/ Choreographer/ Performer James Gray in this exclusive, no-nonsense masterclass that pulls back the curtain on what it really takes to make it on Broadway. Learn a super fun combination from some of his original choreography. Drawing from his experience auditioning thousands, directing and choreographing on some of the most iconic stages in the world, Gray shares his unfiltered insights into auditioning, acting, dancing, and singing. Build confidence and storytelling through movement and choreography. This immersive workshop goes beyond technique—it's about authenticity, discipline, and the artistry that separates good performers from great ones. Whether you're a student, a professional, or a dreamer ready to take the leap, James Gray's "The Truth About Broadway" is your pass to understanding what directors are truly looking for. |
| Ideas Taking Shape: Using SketchUp to Explore Your Scenic Design Dreams Richard Lorig | AU Design Lab | Do you struggle with perspective? Have a scenery idea for your play but difficulty getting others to see your vision? This workshop will introduce you to the fundamental tools inside SketchUp and show you how you can take a rough idea and give it form. New designers (or anyone who just isn't confident that their scenic drawings are doing the trick) will practice snapping, pushing, and pulling an idea from the roughest of thumbnail sketches to a three-dimensional form - creating scenic spaces in a digital sandbox. |

| Workshop | Room | Description |
|---|----------------------------------|---|
| Ride the Cyclone! Double Session Part 2 of 2 USU EASTERN | 180 (Anes Black Box) | This is a Double Session--you must attend both! Six teens. One faulty roller coaster. Only one chance to return to the living. Join the Saint Cassian High School Chamber Choir as they sing for their lives in the afterlife's most high-stakes competition. From the viral sensation "Noel's Lament" to the haunting "The Ballad of Jane Doe," Ride the Cyclone is a darkly comedic, high-octane musical that has captured the hearts of theater-goers worldwide. Don't miss the ride of your life! |
| Lock in on your tech program: How to grow your tech program Christine Detweiler | GC 209 | Struggling with small numbers, a small budget or limited access to tech? Come to this workshop to learn how to build your tech program and take it to the next level! This workshop is designed for both students and teachers |
| UTA Information Desk Host: UTA Board | ST 145 (Ballroom)-Center | UTA Registration/Check-in/Information/Lost and Found |
| Exhibitors and College/University Booths | ST 145 (Ballroom) Right | Connect with College and University Representatives! See what their theatre programs have to offer! Check out other community exhibitors! |
| Acting on Camera: How and Why it is different than acting for the stage. Nicholas Dunn | ST 145 (Ballroom) Left | Like a painter who can work in both oils and water colors, the best actors are able to work in different mediums, stage and film. And like a painter, they must know the different techniques and tools for each medium. This workshop explores the differences and similarities between acting for the stage or for the camera, and how each is used to express character and tell story. |
| Clash & Conquer: The Actor's Guide to Swordplay Jason West | ST 208 (Starlight) | Master the steel without the sting! Discover how actors create breathtaking battles using nothing but skill and timing. You'll learn the fundamental strikes and parries that define stage combat, plus the vital safety 'must-knows' that keep the drama on the stage and off the skin. Turn basic moves into a cinematic story and walk away ready to choreograph your own combat sequences. |
| College/University Chats HOST: college/university professors | ST 144 (Convention Center Lobby) | Space and some time set aside to sit down and chat about what your future could look like on campus! |
| Life In The Biz:the day to day life of a working actor Dion Graham | ST 155 (Church Auditorium) | Wonder what it's like to be a professional actor? What's the day to day like on the road to magic? What's it like? Can I do it? How to do it? Is there a big button I can push to make it happen? Come find out!Come meet film, TV, and theatre actor Dion Graham and let's talk about it all! |
| Becoming a Theatre Teacher—and More: Theatre Education Pathways Julia Ashworth, Stewart Shelley, Michael Bahr, Amanda Dawson, Russ Saxton | ST 141 (Cedar Breaks) | Are you passionate about theatre and thinking about turning that passion into a career in education? In partnership with the Utah Shakespeare Festival Education Department and Utah's university theatre education programs, this interactive session introduces students to the wide range of careers that grow from a college theatre education major. This workshop is your backstage pass to the life of a theatre educator as a school teacher, teaching artist, TYA director, and more. |
| Actionable Acting: Practical Vocabulary & Techniques for Every Performer | ST 144 A (Brian Head) | |

| Workshop | Room | Description |
|---|-------------------------|--|
| Lock in on Safety Adam Baglureau | ST 144 B (Escalante) | Safety is the primary concern of a fight director. This class will explore how to break down a moment of violence to demonstrate how we create the illusion of violence while maintaining everyone's physical and emotional safety. Locking in on the basic stage slap we will explore the different responsibilities of the performers (those slapping and those receiving) and how to sell a non-contact strike as a full force strike to the face. |
| Audio Rescue: Tech/Audio Q&A; Aaron Kopp | ST 161 D (Theatre) | Have you ever been haunted by a mysterious buzz in the monitors? Or wondered why the lead actor's body mic sounds like it's underwater right before their big solo? In this session we'll cover emergency troubleshooting: stay calm when your audio goes south, career paths: how to transition from the high school booth to professional live events. Come ask questions about anything related to audio and careers in technical theatre. No question is too basic, and no technical glitch is too strange. Bring your "horror stories" and your biggest "how-to" hurdles—let's solve them together. |
| Dancing Through Metaphor: Contemporary Music Theater Dance Malia'Kekia Nicolini | BH 121 | Come feel your feelings on the dance floor! During this workshop we will learn a contemporary dance style combination through metaphor as an alternative option to memorize choreography. This is a movement focused workshop for dancers and non dancers alike. Be prepared to move, sweat, and bring the drama. |
| Heroes and Villains: Acting Through Archetype Christopher Beaulieu | BH 123 | This workshop is an exploration of the timeless archetypes that inhabit all of our human stories. If you look closely enough and dig deep into character development you can see the influence and importance of archetypal understanding. Come and play with building characters that we love and those we love to hate in this active and hands-on workshop. Every challenge can be an opportunity for discovery, if one is willing to see it that way. Be prepared to move, sweat, and bring the drama. |
| Behind the Curtain Richard Girtain | USF CLOCKTOWER | Class capacity is 25. Take a tour through the theatrical facilities of the Utah Shakespeare Festival and Southern Utah University. This will be lead by resident production staff of the Festival through the backstage, shops, and administrative areas. |

Saturday: Session 7 Workshops

Utah Theatre Association

| Workshop | Room | Description |
|--|--------------------------|---|
| Puppetry for Stage: The Essentials David Thulin | CC Great Hall | In this workshop, we will explore the use of puppetry as an art-form to enhance and expand the world of theater and stage performance. Drawing on techniques and ideas behind plays like "The Lion King" and "War Horse," participants will learn some of the tradition/history of puppetry in theater, cover steps for puppet building and design, and most of all, get hands-on coaching and experience in performing as a puppeteer on the stage. For all students and teachers interested in bringing a new world of creation and storytelling to their repertoire, come learn the skills behind this magical and powerful theatrical tool. |
| Wireless Mics, the key to locking them in Aaron Kopp | CC 101 Sage Valley | Learn the basics of wireless mic operation and tips and tricks to have success. |
| Repertoire: Pippin Choreography Danielle Lydia Sheather | CC 107 Charles Hunter | Students will be lead through movement from Southern Utah University's production of Pippin and have a chance to interact with the choreography they will see at this year's UTA. Embodying the character, movements, and style for a deeper understanding of what they are seeing. Getting a sneak peek into the choreographic process and structure that helped build this production. |
| Become Impressed with Theater of the Oppressed! Truman Barnes and Audree Wells | CC 111 Shooting Star | Have you ever heard of Theatre of the Oppressed? Come get a crash course to this hands-on form of theater that blurs the line between audience and actor. In this workshop, we will be devising short scenes about peer pressure that will allow you to recognize, question, and become empowered to confront oppression you face on a daily basis and take control of your own story. |
| The Pandora's Box of Artificial Intelligence Scott Savage | CC 112 Yankee Meadows | Whether we like it or not, AI is upon us. This workshop takes an AI neutral stance and explores what some of the realities are about AI for our work in the performing arts. The workshop will discuss big ideas, share tools, and allow for open discussion on some key topics surrounding AI for the last part of the session. |
| Embodied Storytelling: Introduction to the Lugerling Method Jenn Chandler | CC 114 Vermillion Cliffs | This dynamic physical-acting workshop introduces students to the core principles of the Lugerling Method, an approach to performance that centers on fully using the voice and body as the source of authentic expression. Students participate in a series of structured movement explorations that build toward creating short, embodied moments of storytelling. Through guided exercises, they learn how an "outside in" acting approach can lead to emotional truth and full-body engagement. The session culminates in mini-presentations where participants apply Lugerling principles to a simple text or improvised moment, helping them experience the power of acting from the inside out. |

| Workshop | Room | Description |
|---|----------------------------------|--|
| Hip Hop Shakespeare: The Remix The Sonnet Man:Devon Glover | CC 201 Roundthaler | Explore the world of Shakespeare through hip-hop and poetry. Study the structure of a Shakespearean sonnet (components, values, and meaning), then write your own. Using similar methods to Shakespeare, you'll also work on adapting a small scene from one of Shakespeare's plays, and present your finished work in the session. |
| Teacher Lounge Host: UACTT | CC 211 Whiting Room | Need a minute away from students to relax or get some work done? Here's your perfect spot. Refreshments provided by UACTT. |
| Comedy Brainstorming-Expand your comedy palate or find your comedic voice. Brooklin Green | CC 212 Redhill Room | How do you use your comedic voice? This course will introduce comedy brainstorming techniques. Brooklin's experience in multiple forms of comedy will cover various ways to create comedy material for sketches, punch-ups, stand-up, and headline jokes. Let your brain play. |
| DISCO is ALIVE in 2026!! Jerry Hatch | MC 111 Gym | Yes, Disco is alive and in your boogie bones! Release your inner Disco, come get down and shake your 'groove thang' as you learn Disco moves to a dance medley from the 70s & 80s. |
| KPOP Star Power-Let's Dance Leo Yu-Ning Chang | MC 116 (Modern Studio) | K-Pop, the global sensation featuring artists like BTS, BlackPink, EXO, Twice, and more, has taken the world by storm. While talent and dedication form the bedrock of their success, charisma and confidence are the secret sauce. As performers, it's vital to embrace our unique journey and authentically express our stories. So, let's start today. Bring water, bring friends, and let's unleash our inner superstar. It's time to shine like the K-Pop stars. |
| Oh My Gosh That Pantomime! Cary Trivanovich | MC 116a (Ballet Studio) | This crash course will equip you for the highest level pantomimes and physical mime techniques. Includes a mini performance that will drive the point home. |
| Unleashing your full acting potential Steven Rimke | Music 202- Recital Hall | Using voice and speech techniques, we are going to increase your emotional range, understand your body and voice better, and achieve your full potential as an actor. |
| Vocal Q&A;—All Things Singing Dr. Brian Manternach | SH 109-Musical Rehearsal Hall | What do you most want to know about the voice and singing? How to develop a belting technique? How to take the best care of your voice? How to get through performance week in one piece? When to use mix? How to riff? Should you avoid caffeine or milk? How do you make a song "your own"? What can we learn from the latest research on musical theatre singing? Dr. Brian Manternach is a singer, professor, voice researcher, and vocologist who has been giving presentations on singing at UTA for more than ten years. During that time, some of the most engaging and informative parts of his presentations have come as a result of questions from the students and teachers in the audience. So, instead of a set program, this year you get to lead the discussion. What do you want to know? Bring your questions and your curiosity! |
| Who's There?! Guerilla design the first moments of Hamlet. Jess Wallace | SH 102 | Ever wanted to try out scenography? As a group of designers and artists, you will work with a hodgepodge of random materials to create a complete theatrical design of the first line of Shakespeare's Hamlet. Design choices may include (but are not limited to) light, sound, set, costume, and projection. Materials will be provided by the instructor but anything in your pockets or bag might prove useful to communicating time and place. |

| Workshop | Room | Description |
|---|--------------------------|---|
| Conference Showcase Host: UTA Board of Directors | AU 103/104 Theatre | *Award Winners *Staged Readings *Off the Cuff Comedy Improv performance |
| Yes, And... Build It: Improv Scene Work, One Brick at a Time Laurie Harrop-Purser | AU 108 (Studio Theatre) | Stop stressing about the "big idea" and start mastering the moment! This workshop focuses on the essential skill of good scene work by treating it like a construction project: One Brick at a Time. We'll master the fundamentals of building strong character, relationships, and committing to an emotional reality using the "Yes, And" principle. Leave with the tools to be a confident, supportive scene partner who always builds a solid foundation. |
| Open Jar Institute Audition --session 1 of 2 Open Jar Institute | AU 109 (Tap Studio) | New York City's most Broadway-integrated actor training program, the Open Jar Institute provides select students one-on-one training with some of Broadway's biggest stars, directors, choreographers, agents and casting directors. \$750 Scholarship to be awarded during the festival! Be prepared to dance and sing a 16-32 bar cut of music with sheet music marked for an accompanist. |
| Creating a Lighting Magic Sheet Jessica Greenberg | AU Design Lab | Planning and executing a great lighting design needs many components. In this workshop we will talk about one particular piece of the paperwork puzzle - the Magic Sheet. We'll talk about what it is, how to use it, and we'll also make ones of our own. |
| Ride the Cyclone! USU EASTERN | USF180 (Anes Black Box) | |
| UTA Information Desk Host: UTA Board | ST 145 (Ballroom)-Center | UTA Registration/Check-in/Information/Lost and Found |
| Exhibitors and College/University Booths | ST 145 (Ballroom) Right | Connect with College and University Representatives! See what their theatre programs have to offer! Check out other community exhibitors! |
| MASTERCLASS Judine Somerville | ST 145 (Ballroom) Left | SONG INTERPRETATION WITH BROADWAYS' OWN JUDINE SOMERVILLE. Pre-Selected students! Unlock the power of your performance in this intimate and focused masterclass on Song Interpretation, led by Broadway's Judine Somerville (Hairspray, The Life, On The Town). This workshop goes beyond singing the notes, teaching you how to act the song and deeply connect with the material. Participants will explore: Text Analysis: Discovering the meaning and motivation behind the lyrics. Vocal Storytelling: Using dynamics and phrasing to build an emotional journey. Audition Technique: Making strong, impactful choices that showcase your unique talent. Bring a prepared 16-32 bar cut of a musical theatre song and get personalized, constructive coaching from Judine to elevate your storytelling and stage presence. 5 pre-selected students will work one on one with Judine. Live accompanist provided. There is plenty of room for remaining students to observe! |
| Clash & Conquer: The Actor's Guide to Swordplay Jason West | ST 208 (Starlight) | Master the steel without the sting! Discover how actors create breathtaking battles using nothing but skill and timing. You'll learn the fundamental strikes and parries that define stage combat, plus the vital safety 'must-knows' that keep the drama on the stage and off the skin. Turn basic moves into a cinematic story and walk away ready to choreograph your own combat sequences. |

| Workshop | Room | Description |
|---|----------------------------------|--|
| Improv for Anxiety Ed Reggi | ST 141 (Cedar Breaks) | This workshop utilizes improv to help actors with social anxiety overcome the fear and avoidance associated with auditions, performances, and life. Ed Reggi will lead participants through a series of improv exercises specifically chosen to help students focus on the present and step outside their comfort zones. Participants will be introduced to new tools to manage stress and anxiety in a safe and nurturing environment. |
| College/University Chats HOST: college/university professors | ST 144 (Convention Center Lobby) | Space and some time set aside to sit down and chat about what your future could look like on campus! |
| Design/technical Portfolio building blocks Paul Yeates and Brent Innes | ST 155 (Church Auditorium) | Selling yourself is key for any employment, work/job opportunities and college scholarship auditions. Building a portfolio that accurately depicts your hard work, style and designs are key to getting that gig! The workshop is designed to help design and technical students and stage managers learn how to put together a portfolio. With decades of experience training, building and reviewing portfolios Paul Yeates and Brent Innes will unveil some key strategies to building that amazing portfolio. |
| Unlock Submission Techniques Adam Baglureau | ST 144 A (Brian Head) | Arm, wrist, and other joint locks are compliance/submission techniques that are an invaluable tool for your actors tool kit. This class will explore a variety of types that you will be able to reproduce and replicate on you own (with some supervision). This class will break down each technique (arm, wrist, ankle, etc.) and demonstrate how following a few ground rules can add a versatile skill to your craft. |
| Connect Your Body to the Stage Utah Shakespeare Festival: Avery Larsen | ST 144 B (Escalante) | Have you ever felt stuck with what to do with your body on stage? This workshop will teach you easy movement tools you can use in any performance. From exaggerations to realistic styles, learn how to move your body in a way that fits a character. Through simple actions that take on a whole new meaning when translating to movement. Come learn about Laban's 8 efforts because acting is more than just your voice. |
| "Look, Ma! I'm In the Show!" Adding Audience Participation Haley Anderson | ST 161 D (Theater) | Explore the fun ways audience participation can be used during performance, including pre-show, post-show, and film. We will workshop and share ways to enrich your audience's involvement in your productions and look at successful examples such as Blue Man Group and The Play That Goes Wrong. |
| Workshop title: Auditioning Relmaged: Banishing Self Doubt Malia'Kekia Nicolini | BH 121 | What might be possible if auditioning felt exciting and not full of doubt? In this workshop you are empowered to show up to your auditions and performances in a way that you can feel capable, playful, and authentic. Gain clarity on your unique contributions to any creative space, so that you are able to stay present and dare I say, enjoy it! Players will be guided through light theater/clown games, written exercises, and discussion that blends observation, reflection, and bubble popping questions. Please bring a journal, pencil, and an open mind/heart. Be prepared to get messy and allow breath filled surprises along the way! |

| Workshop | Room | Description |
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| Stand Up Fall Down Christopher Beaulieu | BH 123 | Step into the world of clowning, Lecoq Lineage, by exploring effort with life and death stakes. In this workshop we focus on timing, repetition, rhythm and overall foolery. Be prepared to get messy and allow breath filled surprises along the way |
| Behind the Curtain Richard Girtain | USF CLOCKTOWER | Class capacity is 25. Take a tour through the theatrical facilities of the Utah Shakespeare Festival and Southern Utah University. This will be lead by resident production staff of the Festival through the backstage, shops, and administrative areas. |
| Tell Me A Story : bringing story to LIFE Dion Graham | SUMA Classroom | Curious about audiobook (and other types) of narration? Come work with acclaimed narrator Dion Graham and find out more. Bring a passage from a favorite book! This workshop focuses on using our imagination to channel story. How do we connect with that to bring narration to life? Come find out! |

Saturday: Session 8 Workshops

Utah Theatre Association

| Workshop | Room | Description |
|---|--------------------------|--|
| Reimagining the Bard! And Mastering your Slates Hannah Tripp and Steven Rimke | CC Great Hall | In this collaborative workshop, you'll reimagine a Shakespeare play from the ground up. From set to audience consideration to style and theme, we'll explore how creative choices can breathe new life into classic stories. Come ready to pitch bold ideas, ask big questions, and rethink the Bard for today's world! Mastering your Slates Over the next hour, you are going to learn techniques for mastering your theatre slates! Whether it's for a huge auditorium, an in-person audition, or a filmed slate, come learn some techniques to improve your slate. |
| Hip-Hop Hamlet to Broadway The Sonnet Man: Devon Glover | CC 101 Sage Valley | Transform Hamlet into modern musical theater! Explore Shakespearean drama through contemporary storytelling, creating new lyrical masterpieces, poetry, raps, and theatrical works. Bring the Bard to the big stage! |
| Improv Stretches! Warm-up games. Brooklin Green | CC 107 Charles Hunter | Don't pull an improvisational muscle! We will play a series of simplistic improv warm-up games geared to get you mentally and physically ready to play hard or go home. All are expected to join in and play. Consider this your improv pregame. Only fun allowed. No snarly faces. Yes, and...Play required. |
| Break the Lock: Turning Criticism into Progress Scott Savage | CC 111 Shooting Star | In a world where success usually means 100%, straight A's and perfection, getting negative feedback can be unpleasant, embarrassing and discouraging. However, no growth happens without knowing where to cut back, modify or make corrections. Taught by a director, critic and educator, learn to embrace feedback, criticism, and develop skills and tools to let go of unhelpful evaluations. |
| Living In The Moment Dion Graham | CC 112 Yankee Meadows | Unlock your richest performance by bringing your whole self to the work. Bring a prepared monologue or scene; come ready to work and have fun! |
| Be the Artist at the Highest Level Cary Trivanovich | CC 114 Vermillion Cliffs | Actors, dancers, and all other artists: Enjoy seeing, feeling and learning what can take you to your highest level. |
| How it Connects: Basics of Theatre Audio Systems Graham Whipple | CC 201 Roundthaler | So many cables, connectors, devices, and questions. How does it all connect? This workshop demonstrating the parts of a sound system, what they do, and how to connect them will get students up to speed on typical audio equipment, signal flow, and all the pieces and steps to get sound from an actor's voice to the audience's ears. |
| Teacher Lounge Host: UACTT | CC 211 Whiting Room | Need a minute away from students to relax or get some work done? Here's your perfect spot. Refreshments provided by UACTT. |
| Writing Awesome Dialogue in Your Play: Jef Petersen | CC 212 Redhill Room | This workshop is for students and teachers alike, who are looking for guidance on how to write effective dialogue in their plays. We will be focusing on tips and exercises to write dialogue that feels authentic to the world of the play, and demonstrates our characters behaving truthfully within the given circumstances of the play. Bring your paper and pencils/pens, or other writing implements, because we will be using our time to start writing scenes with a focus on dialogue. |

| Workshop | Room | Description |
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| Theatre Games (with a purpose!) Jayne Gold | MC 111 Gym | Get ready to lock in your new theatre toolkit! In this high-energy workshop, you'll discover a variety of old and NEW theatre games designed to do more than just entertain. These games are packed with purpose, helping you sharpen essential skills like voice and breath work, movement, energy, and focus—all while building a stronger sense of community and collaboration with your peers. These games will ignite your creativity and give you practical tools to use in the classroom and rehearsal room. Come ready to play, learn, and grow! |
| ChoreoCraft- Let's Make Some Moves! Leo Yu-Ning Chang | MC 116 (Modern Studio) | Do you find choreographing a daunting task? Wanna create a story through movement but don't know where to start? Choreography sounds like a big word, but it doesn't have to be a big hurdle. Everyone can dance, and everyone can create and tell stories through their dance. In this workshop, we will put our imagination into steps, and bring the stories to life. Get ready to groove and make some moves together! |
| From Music to Movement: How to Craft Choreography Kacee Neff | MC 116a (Ballet Studio) | In this interactive workshop, we will begin to create our own piece of original choreography. Learn how to analyze music and translate that analysis into movement. I'll walk you through the choreographic process, giving you the confidence to create your own dances. |
| Improv A Musical Ed Reggi | Music 202-Recital Hall | Imagine the curtain rising on a musical that has never been seen before—and you are improvising the scenes, composing the songs, and starring in it all at the same time! Hits like [title of show], Urinetown, and Forbidden Broadway all started as improvisation. Now, it's your turn to learn the secrets behind the magic of improvising a musical. |
| Audio Rescue: Tech/Audio Q&A; Aaron Kopp | SH 102 | Have you ever been haunted by a mysterious buzz in the monitors? Or wondered why the lead actor's body mic sounds like it's underwater right before their big solo? In this session we'll cover emergency troubleshooting: stay calm when your audio goes south, career paths: how to transition from the high school booth to professional live events. Come ask questions about anything related to audio and careers in technical theatre. No question is too basic, and no technical glitch is too strange. Bring your "horror stories" and your biggest "how-to" hurdles—let's solve them together. |
| What Do I Do With My Hands? - Acting & Physicality in Musical Theatre Andrew Barratt Lewis Kenneth Plain | SH 109-Musical Rehearsal Hall | In this hands on workshop participants will learn to create a roadmap of physicality that will lead to natural and meaningful acting and gesture in Musical Theatre Performance. Bring sheet music for a 32-bar cut if you are interested in a chance to get up and perform. |
| Conference Showcase Host: UTA Board of Directors | AU 103/104 Theatre | *Award Winners *Staged Readings *Off the Cuff Comedy Improv performance |
| Become Impressed with Theater of the Oppressed! Truman Barnes and Audree Wells | AU 108 (Studio Theatre) | Have you ever heard of Theatre of the Oppressed? Come get a crash course to this hands-on form of theater that blurs the line between audience and actor. In this workshop, we will be devising short scenes about peer pressure that will allow you to recognize, question, and become empowered to confront oppression you face on a daily basis and take control of your own story. |

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| Open Jar Institute Audition --session 2 of 2 Open Jar Institute | AU 109 (Tap Studio) | New York City's most Broadway-integrated actor training program, the Open Jar Institute provides select students one-on-one training with some of Broadway's biggest stars, directors, choreographers, agents and casting directors. \$750 Scholarship to be awarded during the festival! Be prepared to dance and sing a 16-32 bar cut of music with sheet music marked for an accompanist. |
| Qlab Audio Crash Course Jessica Greenberg | AU Design Lab | Qlab has become the go-to sound design program in theaters across the country, from colleges to Broadway. Come see what the fuss is about. This workshop will give you a crash course in the main features of this powerful sound design software, and resources to take your training further. |
| Inside the Lighting of Pippin Kolby Clarke | JT 208/209 Randall Jones Theatre | Take a look into the design process, equipment, and programming for Pippin produced at Southern Utah University. |
| Ride the Cyclone! USU EASTERN | 180 (Anes Black Box) | |
| Lock in your paper props! Host: USITT Ben Hohman, | GC 209 | Create detailed and specific paper props. Multiple techniques to add detail to paper props will be shown and then used by the attendees to create several paper props they can take home at the end of the session. Taught by Ben Hohman, Properties Director for the Utah Shakespeare Festival for over 30 years. |
| UTA Information Desk Host: UTA Board | ST 145 (Ballroom)-Center | UTA Registration/Check-in/Information/Lost and Found |
| Exhibitors and College/University Booths | ST 145 (Ballroom) Right | Connect with College and University Representatives! See what their theatre programs have to offer! Check out other community exhibitors! |
| MASTERCLASS Judine Somerville | ST 145 (Ballroom) Left | SONG INTERPRETATION WITH BROADWAYS' OWN JUDINE SOMERVILLE. Unlock the power of your performance in this intimate and focused masterclass on Song Interpretation, led by Broadway's Judine Somerville (Hairspray, The Life, On The Town). This workshop goes beyond singing the notes, teaching you how to act the song and deeply connect with the material. Participants will explore: Text Analysis: Discovering the meaning and motivation behind the lyrics. Vocal Storytelling: Using dynamics and phrasing to build an emotional journey. Audition Technique: Making strong, impactful choices that showcase your unique talent. Bring a prepared 16-32 bar cut of a musical theatre song and get personalized, constructive coaching from Judine to elevate your storytelling and stage presence. 5 pre-selected students will work one on one with Judine. Live accompanist provided. There is plenty of room for remaining students to observe! |
| Prelude to a Kiss - Intimacy for the Stage Vanessa Ballam | ST 208 (Starlight) | Empower yourselves to create sizzling connections between characters while mastering consent and trust. Perfect for aspiring stars, join us to elevate your performances and captivate any audience! |
| College/University Chats HOST: college/university professors | ST 144 (Convention Center Lobby) | Space and some time set aside to sit down and chat about what your future could look like on campus! |

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| Script Analysis for Technical Theater Design Molly Taylor and Delia Leon | ST 155 (Church Auditorium) | Interested in tech? Want to learn how to take a script and put it on stage? Script analysis for technical theater is a skill that every future technician, director, and teacher should know. Please join us as we discuss the basics of script analysis and bringing your visions to life, and give you the opportunity to try designing a technical element yourself! |
| “The Game’s Afoot!” Create a Scene Using Crazy Theatre Card Games Haley Anderson | ST 141 (Cedar Breaks) | Your improv or playwriting group is handed a solution card that reads “a room full of chickens” and another card naming the hit song from that one musical. Your group’s challenge is to create a short scene where you decide the problem and incorporate the song into the solution. Come play and perform using hilarious drama card games like “What’s Your Problem?” and “100 Songs Every Theatre Nerd Should Know.” |
| Don’t Lock Up: A Workshop on Stage Falls Adam Baglureau | ST 144 A (Brian Head) | Falling on stage is one of the main places performers get injured. This class will go over basic stage falls and their safety elements. Students will discover that tension and fear only lead to injury. We’ll explore how to unlock our bodies and love falling to the ground again and again. |
| Working With Actors ON-Book: Techniques to Get the Most out of the Pre-Memorized Actor M. Chase Grant | ST 144 B (Escalante) | You’ve done your table work, you’re excited and eager to really start exploring the scene, but your actors are still on book! What is a director to do with actor who are still holding the script in their hands? Join me for some examples of how best to explore a scene while actors are still working on memorization, without resorting to awkward too-early blocking choices that you end up having to fix later anyway. |
| Stepping stones to create your design Paul Yeates | ST 161 D (Theater) | So you’ve been asked to design. What is next? Research? Models? Drafting? How does a whole design make it from the beginning to the end? Join me as we walk through the steps and processes of creating a staged world for your director, cast and audience. We will discuss design fundamentals, design steps and how to tie them all together to create a collaborative environment. From costumes, to scenery and lights to paint, collaboration between departments is key. |
| Malia'kekia Nocolini Graceful Feedback: How to Offer, Listen & Respond | BH 121 | How do you offer feedback with specificity that empowers the other? How do you stay open and available to listen on the receiving end? Our requirement to give feedback should never be clouded by one's own sense of agenda. In this workshop you'll cultivate conscious communication skills to develop grace in your feedback. Gain clarity on how you can reinforce your listening to authentically support your scene partner, director, students, friends, loved ones, and yourself by using the gift of words. If you can change your language, you can change your story. Please bring a journal with an open mind and heart. Be prepared to gain a new sense of community! |
| Performing the Death Christopher Beaulieu | BH 123 | How do you play the “wound”? In this workshop we learn how to make the “pain” of the punch, the stab, and the death believable for the audience. This is an acting focused workshop with possible light stage combat skills. Be prepared to get messy and allow breath filled surprises along the way! |