Theatre Alberta and Alberta Playwrights' Network present

PlayWorks Ink

the evolution of play

November 1 – 4, 2007
Glenbow Museum, Downtown Calgary
Welcome to PlayWorks Ink
the evolution of play!

Theatre Alberta and Alberta Playwrights’ Network join forces once again to present PlayWorks Ink 2007, a unique theatre conference and workshop event.

Participate in outstanding workshops, be inspired by guest speakers, attend showcase readings of plays by some of Canada’s finest established and up-and-coming playwrights, and experience dynamic panel discussions over the course of a full weekend of theatrical magic.

To ring in our fifth year, we are thrilled to welcome special guests Morwyn Brebner and Kevin Kerr—two engaging writers and creators who will be conducting workshops, taking part in panel discussions, and sharing excerpts from their new works.

Our exciting workshop line-up presents opportunities for theatre professionals as well as novices, educators and community theatre practitioners, and writers and creators of all theatrical stripes.

In addition to workshops, PlayWorks Ink is a community of artists. Get acquainted with colleagues from across the province at our panel discussions, play readings, and social events!

Join us in Calgary for PlayWorks Ink 2007: a weekend of connection and sharing that will spark new ideas in the evolution of theatre.

Marie Gynane-Willis, Executive Director, Theatre Alberta
Jill Connell, Programmer, Theatre Alberta
Johanne Deleeuw, Executive Director, Alberta Playwrights’ Network

Alberta Playwrights’ Network

Alberta Playwrights’ Network is a non-profit arts organization and registered charity dedicated to fostering playwrights and playwriting in Alberta. APN serves as an information centre and resource for members and the general public, offering programs such as professional script development workshops; seminars on the art, craft, and business of playwriting; and formal and informal play readings.

Programs and Services:

- Play Development – dramaturgical support, script reading, and workshop programs
- Provincial Playwriting Competitions – the Alberta Playwriting Competition, the Alberta Student Playwriting Competition, and the APN Commissioning Program
- Dialogue – our quarterly playwriting newsletter
- The e-Bulletin – timely electronic updates and news
- Reduced Ticket Prices at many Alberta theatres
- Resource Library and online catalogue of Alberta plays

Call: 1-888-422-8160 (in Edmonton 422-8162)
www.theatrealberta.com
A two-part workshop examines the interaction between performance space and story in site-specific theatre, and some of the ideas surrounding drawing narrative from a location and building a play that is tailored for a particular venue. Participants will explore subjects such as analyzing a space for its theatrical and narrative potential, the audience’s relationship to the space in the understanding of the story, as well as the power of a location to engage the audience’s imagination and to create the sense of “event.” Suitable for playwrights of all levels of experience.

Expanding our Theatre Palette: Laban Effort Principles Put Into Action

with Lynda Adams
16 participants

ACTORS! DIRECTORS! DRAMATURGS! PLAYMAKERS! Rudolf von Laban created techniques, vocabulary, and methodologies in dance, theatre, and movement therapy that still resonate as profoundly today as they did in the mid-20th century. This workshop will guide participants through a myriad of activities that apply the principles of Laban’s effort actions, exploring the ways in which movement relates to inner intention. Focusing on the world of theatre, participants will discover how to distill the effort actions using the components of space, weight, and time as they relate to text work, character development, and self-creation work. No previous experience is required and even those with Laban background are bound to discover something new! Please wear clothes appropriate for movement.

When the Director is the Dramaturg

with Vanessa Porteous and Trina Davies
16 participants

Directing a new play, and also acting as the dramaturg? Curious about the process? Now’s your chance to ask everything you’ve ever wanted to ask! We’ll discuss the dynamics of the director/playwright relationship, roles and responsibilities, key questions to illuminate the script, negotiating cuts and revisions, and how to arrive at the best possible production of the best possible draft by opening night. Participants should come with three specific questions based on a recent or upcoming new play experience. Suitable for directors, playwrights, and dramaturgs who are working with new plays.

Writing for Musicals

with Morwyn Brebner
16 participants

From rock musicals to sung-through opera, musical theatre is now enjoying a renaissance. It’s also a wide-open form that presents playwrights with great opportunity. This workshop will look at various approaches and examples to writing words for musicals, stressing not rules but the myriad possibilities of the form. How do you balance book and lyrics? How does a writer collaborate with a composer? Must lyrics rhyme to be considered divine? Suitable for playwrights of all levels of experience.

Friday Night Events

7:00 PM: Showcase Reading #2, Burlington Resources Theatre, Glenbow Museum

Waxworks by Irina Davies
Winner of the Alberta Playwriting Competition, Grand Prize

Developed with the assistance of the Alberta Playwrights’ Network, CanStage’s New Play Development Department, the Playwrights Theatre Centre Colony 2006 and New Play Festival 2007, and the Banff Playwrights Colony 2007.

1789. The edge of the French Revolution, and a young Madame Tussaud (Marie Grosholz) is recalled from her post at the Palace of Versailles to Dr. Curtius’ Wax Salon in the heart of Paris. There she is introduced to the most influential persons in Paris, including Maximilien Robespierers, who takes a particular interest in her art. As the revolution descends into shadow, Marie is forced to confront the remains of those she has befriended, whose waxen images must be set with signs that identify them as “patriots” or “enemies.” Waxworks is an exploration of the tales we are told, the heroes and villains we create, and the life of an extraordinary artist who developed the first world-wide brand in entertainment history.

8:00 PM: A Radiant Opening Reception, Engineered Air Theatre, EFCOR CENTRE for the Performing Arts

with readings by Morwyn Brebner and Kevin Kerr

Join us for a wine & cheese reception (cash bar), and a taste of new plays being written by Morwyn Brebner and Kevin Kerr. Come mingle with fellow participants, instructors, and special guests—a PlayWorks Ink event not to be missed!

Building Character

with Val Pearson
16 participants

Mother always said “Walk to school even when it’s forty below—build character.” Well, this is NOT that kind of class! Instead, we’ll be looking for FUN ways to develop character and achieve that crucial element of a compelling performance: making your character come to life! Participants will explore a variety of approaches to building character within the context of a script, including text analysis, physical and vocal attributes, emotional arcs, and the character’s choices, reasons, and desires... Suitable for actors of all levels of experience.

Successes of the Indie Show: The Fine Art of Self-Producing

A Symposium Discussion with Kevin Kendrick, Ron Jenkins, and Lindsay Burns

Alberta’s stages are being trodden from all sides by independent artists, not to mention the juggernaut force of new companies and alliances that seem to rise forth and merge back into the political mosaic of our theatre scene like waves in a sea of artist-driven productions. How does this indie machinary work, and how might we ride this entrepreneurial wave without getting bogged down in debt? Join Kevin Kendrick, Ron Jenkins, and Lindsay Burns in a symposium discussion and Q&A on how to sell your show, your ideas, and yourself. Get the inside scoop from three marvelously successful self-promoters responsible for much of our production output including Urtinette and The Pillowman (Ground Zero Theatre and Hit & Myth Productions); Black Rider (November Theatre, Theatre Network); Basid (Kill Your Television); and Dough: The Politics of Martha Stewart (Ground Zero Theatre and Firebelly Theatre).

Writing For and Writing With: Two Approaches to TYA

with Clem Martini
16 participants

Theatre for Young Audiences is a theatrical form that tends to arise from one of two approaches: 1) Writing for Young People, in which the playwright attempts to capture an audience’s experience that is presented to an audience of young people; and 2) Writing with Young People, in which young people are involved to some degree within a creative, collaborative process. This workshop will examine and compare both approaches, explore some examples that have arisen out of these processes, and offer strategies for utilizing them. Suitable for playwrights of all levels of experience.

12:30 PM – 2:00 PM: Luncheon and Keynote Address, Burlington Resources Theatre, Glenbow Museum

Plays Well With Others

Guest Speaker: Morwyn Brebner

Have playwrights become too collaborative? Do we need more real argument in our process and our work? Join the celebrated Canadian playwright Morwyn Brebner for a provocative keynote address on why dissent may be the future of theatre.
2:00 PM – 5:00 PM: Saturday Afternoon Workshops

Performance Creation with David van Belle
A two-part workshop: Saturday afternoon and Sunday morning
14 participants

A practical performance creation workshop for theatre artists who want to create their own work (either solo or group) outside of a traditional writing model but aren’t quite sure how to begin. In this writing-based two-part workshop, participants will collectively create the first draft of a new work with the facilitation of a seasoned performance-creation professional. Learn techniques for freeing your creativity, minimizing self-judgement, and exploring new artistic paths. Leave your hesitation behind—in this workshop nothing is true, and everything is permitted. Suitable for artists of all levels of experience.

Steering the Ship: The Director’s Role with Kate Newby
A two-part workshop: Saturday afternoon and Sunday morning
14 participants

So you want to try your hand at directing and have agreed that 90% of a director’s work is simply casting fabulous actors from here? Well, you could always cling to the belief that your own process while remaining open to new possibilities? How might your new play benefit or be conveyed narrative in ways other than dialogue, how do they walk that line between including the necessary physical and visual information on the page without infringing on the creative territory of directors, designers, and actors? These job designations become increasingly blurry when one considers the prevalence of play workshops, collective creation, and non-text-based plays. Join playwright/actor/director Kevin Kerr, designer Terry Gunovskahd, and director/dramaturg Johanne Deleuw in a symposium discussion and Q&A on the compromises and collaboration involved in stage directions.

Can Playwriting be Taught? with Morwyn Brebner
16 participants

Are there key aspects of process that work for every playwright? Is it possible to learn structures? Dialogue? Even in a post-secondary playwriting program (which are few and far between) or playwriting workshop among peers, mentors and colleagues can only offer tools and advice. How do you trust your own process while remaining open to new possibilities? How might your new play benefit or be protected from a world of play development that involves increasing amounts of dramaturgy and collaboration? An examination of how to figure out your own process, without reinventing the wheel or waiting for someone to tell you what to do. Suitable for playwrights of all levels of experience.

Saturday Night Events

7:00 PM: Showcase Reading #3, Burlington Resources Theatre, Glenbow Museum

The Lonely Hearts by Jana O’Connor
Winner of the Alberta Playwriting Competition, Discovery Prize

Inspired by the nefarious antics of Raymond Fernandez and Martha Beck, The Lonely Hearts is set in the midst of the media circus that surrounded their 1949 trial. The pair were dubbed “The Lonely Hearts Killers” for their propensity to lure unsuspecting women to their death through a “Lonely Hearts” newspaper column. A sordid tale of lust, murder, and betrayal—truly bizarre and bizarrely true!

8:00 PM: Special Event at the Auburn Saloon after the Showcase Reading... Why? This is a secret yet to be revealed! Particularly to those organizing this event! But fear not, we promise no mere night of exchanging platitudes with fellow participants, instructors, and special guests—NO! Brace yourself for an unforgettable nightcap to a busy day. Stay tuned.

9:30 AM – 12:30 PM: Sunday Morning Workshops

Performance Creation with David van Belle
Continued... See Saturday afternoon for workshop description.
A two-part workshop: Saturday afternoon and Sunday morning

Steering the Ship: The Director’s Role with Kate Newby
Continued... See Saturday afternoon for workshop description.
A two-part workshop: Saturday afternoon and Sunday morning

Comedy is a Serious Business with Val Pearson
16 participants

Dare to discover your inner comic. Through exercises and scene work, participants will explore comic timing and delivery, and the development of character with an eye to the physicality of comedy. This workshop will tackle the emotional base of comedy, challenging actors to go beyond the light, over-the-top, and ridiculous, and delve into the earnest approach required to be genuinely funny: A journey towards putting it all together and understanding what makes us laugh. A seriously fun adventure.

9:00 AM: Registration, Glenbow Museum Lobby
Registration will run throughout the day.

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Continued... See Saturday afternoon for workshop description.
A two-part workshop: Saturday afternoon and Sunday morning

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12:30 PM – 2:00 PM: Luncheon and Panel Discussion, Burlington Resources Theatre, Glenbow Museum

Evolution or Extinction?: The Metamorphosis of the Canadian Theatre Artist

The disappearance of the playwright. The merging of creators and performers. The emergence of the dramaturg. Without a doubt, the zeitgeist of contemporary Canadian theatre is one of transformation. Must we defend tradition against a threat, or embrace flux and flow, lest we become irrelevant? Is our changing landscape increasingly inhospitable to certain types of theatre artists, or like all creatures in today’s theatre world, must they evolve (or go into television) in order to survive? How might Alberta emerge from this metamorphosis a butterfly?

Join us for a lunch and a fascinating discussion. Panelists include Kevin Kerr, Morwyn Brebner, and other special guests.

2:00 PM: Showcase Reading #4, Burlington Resources Theatre, Glenbow Museum

Everything Is Terribly Nice Here (working title) by David van Belle

Developed with the assistance of the Alberta Playwrights’ Network and the Alberta Foundation for the Arts. Loosely based on the 2004 murder of Dutch filmmaker Theo van Gogh by the radical Islamist Mohammed Bouyeri, Everything Is Terribly Nice Here re-locates the events into a Canadian context. Two ideologies, Theo and his killer, Haitham, are trapped in the moment immediately following the murder. As their time together stretches toward infinity, the two have no choice but to duke it out. It would be a fairly straightforward metaphysical showdown, if only they could make sense of these mysterious visits from the Blue Angel... An investigation of Trudeau-era notions of multiculturalism, artistic freedom, and the politics of religious conviction.
Meet the Instructors:

Morwyn Brodner
Morwyn Brodner’s plays include Music for Contrarian, award-winning musical Little Mercy’s First Murder, The Optimist (nominated for the 2006 Governor General’s Award for Drama), and The Poetess. Her translations include Strawberries in January and Matilde; her adaptations include Love Among the Russians for the Shaw Festival; her writing for television includes The Eleventh Hour and At the Hotel. She is a playwright-in-residence at Tarragon Theatre in Toronto and a graduate of the National Theatre School of Canada’s playwriting program.

Kevin Kerr
Kevin Kerr is a playwright, director, actor, and founding member of Vancouver’s Electric Company Theatre, with whom he’s co-written numerous plays including The Wake, The Score, Dona Flor and Her Two Husbands, Flip, The Fall, and Brilliant! The Blinding Enlightenment of Nikola Tesla. He developed Unity (1918) while Writer-in-Residence at Touchstone Theatre, which earned him the Governor General’s Literary Award for Drama in 2002. Recent works include The Remittance Man (Vancouver), 2007 PuSh International Performing Arts Festival in Vancouver, and a graduate of the National Theatre School of Canada’s playwriting program.

Trina Davies
Trina Davies is an actor, writer, and director. Her plays include Multi-Urse Dungeon (Alberta Playwriting Competition Discovery Award 2000), The Auction (Writers Guild of Alberta Short Play Competition 2002), and Shatter (Alberta Theatre Projects 24 Hour Playwriting Competition 2003), world premiere Ship’s Company 2005. Trina’s plays have been read and/or performed at the Globe Theatre (Regina); Theatre Network, Ciruel Theatre, Workshop West Theatre, and the Edmonton International Fringe Festival (Edmonton); Alberta Theatre Projects (Calgary); Ship’s Company (Parasboro, Nova Scotia); and Playwrights Theatre Centre (Vancouver). She is currently working on stage works, which has been workshoped/featured at CanStage’s Raw Raw Raw, PTC Writing Colony and New Play Festival, and the Banff Playwrights Colony.

Christopher Hunt
Christopher Hunt has been a freelance actor for over 20 years, working mainly in theatre, but also in film, television, and radio. Recent stage credits include Sitting On Paradise (Alberta Theatre Projects’ Maple Leaf); The Man from Tartar (Vertigo Theatre); GLORIOUS! (Theatre Calgary/CanStage, Toronto), Mesa (Ghost River Theatre – UK Tour); and Olanna (Ground Zero Theatre). He is the proud recipient of three Meryle Avory Mitchell acting award. In addition to acting, Christopher works as a director, teacher, coach, and adjudicator. He also sits on the board of CADA (Calgary Arts Development Authority). He lives in Calgary with his family—Elizabeth, Grady, and Arden.

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Lynda Adams
Lynda Adams has directed and choreographed for theatre from Vancouver to Toronto and has taught at MacEwan University, the University of Alberta, the University of British Columbia, Douglas College, the Citadel’s Foote Theatre School, Victoria School of Performing and Visual Arts, and Opera Nuova. Lynda was artistic director at Northern Light Theatre in Edmonton for five years before taking up her current faculty position at the Theatre Studies at Red Deer College. She is entering her 20th year as curriculum director for ArtsTrek, a summer theatre program for teens. Most recently, Lynda workshoped and directed the premier production of The Dada Play by Mieko Ouchi (Red Deer College). Lynda has a Masters Degree from the London Centre of Dance and Movement in London, England.

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Ron Jenkins
Ron Jenkins is the former Artistic Director of Workshop West Theatre in Edmonton, where he directed the world premieres of Ron Chambers’ 17 Dogs, Mieko Ouchi’s The Red Priest (Eight Ways to Say Good-bye), and Vern Thiessen’s Apple. Ron has been honoured with five festival Awards for Outstanding Direction for theatre, Black Rider (November Theatre, Theatre Network); Respectable (Workshop West); Steel Kiss, and The Horror, The Horror (Skid Theatre). Additional directing credits include My One and Only, Mesa, The Blue Light, and Ila Queen of the Nobi Love Camp (Workshop West); and The Watcher (Lunchbox Theatre – co-director, Edmonton Opera/Workshop West); Toronto at Dreamer’s Rock (Fringe Theatre Adventures); Burt (Shadow Theatre); and Eureka! (Skid Theatre). Ron has just completed a successful run of Bushi by Chris Craddock and Nathan Cuckow (Kill Your Television).

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Kate Newby
Kate Newby has been actively involved in professional theatre since 1985 and has over 100 theatre and film credits to her name. Selected acting credits include Counsellor at Law, Stravinsky’s Women (Theatre Projects); The Goat or Who’s Afraid of Virginia Woolf (MESA); Playing with the Lion (Lunchbox Theatre); CRAVE (Blacklist Theatre Project); Flowers (University of Alberta); and Otherwise Bob (Globe Theatre). Kate received a Betty Mitchell Award for Outstanding Direction in 1988 for Lion in the Streets (Sage Theatre), which she will be directing once again for Sage Theatre’s 10th anniversary season in September 2007.

Vanessa Porteous
Vanessa Porteous is a director and dramaturg based in Calgary. In fall 2007 she will be directing Dramaturg on The Wars by Dennis Garnhum at Theatre Calgary. Selected directing credits include: Why Freud Fainted by David Rhymer with Vancouver TheatreSports (Dixon Place Theatre Projects’); The Syringa Tree (ATP, Edmonton’s Island Playhouse); Pinocchio with The Old Trout Puppet Workshop (ATP, Magnetic North); and Plan B. Proof, The Hurlyburly, and Respectable (ATP). Upcoming directing credits include: Swan in the Grass (Vertigo Theatre), Helen’s Necklace (Urban Curve), and The Syringa Tree (Alberta Theatre Projects). Vanessa is a member of the Executive of the Literary Managers and Dramaturgs of the Americas.

Val Pearson
Val Pearson is looking forward to PlayWorks Ink after a busy summer performing, assistant directing, and teaching at Shakespeare in the Park (Mount Royal College) and playing an old vaudevillean in The Full Monty (Ground Zero Theatre and Hit & Miss Productions). She has a long association with Theatre Alberta having previously taught at both Dramaworks and Artstrek. Her acting career spans 28 years with stage credits including The Stone Angel, Angels in America, and Who’s Afraid of Virginia Woolf (Alberta Theatre Projects). Twelfth Night (The Globe), and Counsellor at Law and Cyrano (Theatre Calgary). She has recently begun directing with credits such as The Glass Menagerie and Dogarked for The Globe Theatre and Sandstone Cowboys for the Calgary Centennial Project. Val lives in Calgary with Pat, her husband of 40 years.

Clem Martini
Clem Martini is equally at home writing for adults and young people, whether for live theatre, film, or television. He is a three-time winner of the Alberta Writers Guild Drama Prize, a Governor General’s Award for Drama Nominee for A Three Martini Lunch, a National Playwriting Competition winner for The Life History of the African Elephant, and the past president of the Playwrights Guild of Canada. His text on playwriting, The Blunt Playwright, has enjoyed tremendous success at universities and colleges across the country. His trilogy of novels for young adults, Feather and Bone: The Crow Chronicles, has been translated into German, Dutch, Swedish, and Japanese, and optioned for film. Clem is a Professor of Drama at the University of Calgary where he teaches Playwriting, Screenwriting and Theatre for Young Audiences.

Peter Moller
Peter Moller is a Calgary-based musician/designer. Selected sound design credits include Bay Gets Girl (Theatre Junction); Mesa, The Carrot Warrior Seminar, and Paranormal (Ghost River Theatre); Rowoff (Old Trout Puppet Workshop Projects); Mesa (Workshop West); Mystery Boof & The DeadRats Trilogy (generic theatre); Mom, Dad, I’m Living With A White Girl (Theatre Network, Running with Scissors Theatre); and DreamMachine (One Yellow Rabbit). He is the recipient of two YYC Drama Awards and two Sterling Awards for his work in sound design. Peter has been a member of Theatre Junction’s Resident Company of Artists since its inauguration in 2006/07. He plays and tours with Calgary’s Kris Deeman & his Crack Band and has released a solo album entitled The Shiny Impossible Love (Concrete Discs 2005). A selection of his sound designs can be found at www.eggpress.ca/p_moller.html.

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David van Belle
David van Belle is a Calgary-based writer, director, actor, and singer. He recently completed a six-year stint as part of the creative ensemble of One Yellow Rabbit Performance Theatre, where he participated in the creation of plays such as Dream Machine, Somalita Yellow, and Hayride. David has written numerous professionally-produced plays, including X-Ray (with David Rhymer and Kira Bradley) and Picnic (with Doug Curtis, David and Oliver Eve), for Ghost River Theatre, and Dragonfly (with Anita Moioli and Ken Cameron) for Theatre of the Living Statue. David co- wrote OYR’s Friction (2005), which premiered in Calgary and toured to Amsterdam, Berlin, and Maastricht. David’s new solo show, Board, was produced twice in Calgary and performed this past April as part of Toronto’s RED Festival.
### PlayWorks Ink 2007 Timetable

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<td>Thursday, Nov 1</td>
<td>9:00 AM</td>
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<td>10:00 AM</td>
<td>A Refresher for Experienced Actors (2)</td>
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<td>Luncheon and Panel Discussion: Evolution or Extinction? The Metamorphosis of the Canadian Theatre Artist</td>
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<td>Lunch &amp; Showcase Reading #1: Everything is Terribly Nice Here by David van Belle</td>
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<td>Special Event at the Auburn Saloon</td>
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<td>Showcase Reading #2: The Lonely Hearts by Jana O’Connor</td>
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<td>A Refresher for Experienced Actors (1)</td>
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<td>Venue at Extremis</td>
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<td>Lunch &amp; Showcase Reading #3: The 1984-1985 Toronto Studio</td>
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<td>Special Event at the Auburn Saloon</td>
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<td>Showcase Reading #5: The Comedy Project by David van Belle</td>
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<td>Opening Reception of Engineered Air</td>
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<td>Lunch &amp; Showcase Reading #4: Show Off by Morwyn Brebner, Steve Kerras</td>
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<td>Special Event at the Auburn Saloon</td>
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<td>2:00 PM</td>
<td>Showcase Reading #6: The Director’s Role</td>
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<td></td>
<td>3:00 PM</td>
<td>Opening Reception of Engineered Air</td>
</tr>
<tr>
<td></td>
<td>4:00 PM</td>
<td>Theatre Alberta – PlayWorks Ink 2007</td>
</tr>
<tr>
<td></td>
<td>5:00 PM</td>
<td>Special Event at the Auburn Saloon</td>
</tr>
<tr>
<td></td>
<td>6:00 PM</td>
<td>Supper &amp; Raffle</td>
</tr>
</tbody>
</table>

### Registration Information

Register for PlayWorks Ink through the Theatre Alberta office by phone, fax, mail, online, or in person. We accept VISA, MasterCard, debit, cheques, and cash. Online registrations can only be paid for using a credit card.

Full payment must be included with registration.

Office hours: Monday to Friday 10:00 AM – 3:00 PM.

Please note that if you cancel your registration, you will be charged a non-refundable administration fee of $35.00. All requests for refunds must be made in writing to Theatre Alberta. No refunds will be issued after 3:00 PM on October 22, 2007. Registrations are non-transferable. Memberships are non-transferable and non-refundable.

Participants will not be permitted to switch workshops or be moved into workshops they have been wait-listed for after 3:00 PM on October 22, 2007.

Please do not fax your credit card number. If you wish to fax your registration form, please phone in your credit card number to ensure your own security.

Bursaries may be available for participants, based on financial need. Contact Theatre Alberta for more information.

### Accommodations in Calgary

For the convenience of participants and guests travelling to Calgary for PlayWorks Ink 2007, the Delta Bow Valley hotel is extending a special conference rate of $119.00 per night to our participants. Located in the heart of downtown Calgary, the Delta is only three short blocks from the Glenbow Museum.

**The Delta Bow Valley**

209 – 4 Avenue SE  
Toll Free: 1-877-814-7706

Please inform the Delta Reservations Desk that you are attending the Theatre Alberta/Alberta Playwrights’ Network PlayWorks Ink Conference and would like the conference rate (booking code GKMTPAW).

### Important Addresses

PlayWorks Ink 2007 is housed in the beautiful Glenbow Museum in downtown Calgary. The registration desk can be found in the Glenbow Museum Lobby, 130 – 9 Avenue SE.

Every respectable conference needs an affiliate watering hole, and ours is the much-loved Auburn Saloon in the base of the Calgary Tower, #163, 115 – 9 Avenue SE.

**Theatre Alberta**

3rd Floor – Percy Page Centre  
11759 Groat Road  
Edmonton, Alberta T5M 3K6

Phone: (780) 422-8162 (Edmonton and area)  
Or Toll Free: 1-888-422-8160 (In Alberta)  
Fax: (780) 422-2663 (Attn: Theatre Alberta)  
theatreab@theatrealberta.com  
www.theatrealberta.com
PlayWorks Ink 2007

Registration Form

Please Note: Space in workshops is limited; please register early to reserve your spot in the workshops of your choice and avoid disappointment. Workshops without sufficient registration three weeks prior to PlayWorks Ink will be cancelled.

Registration and membership information is collected by Theatre Alberta and Alberta Playwrights' Network for communication and programming purposes only. Registration and member information is considered confidential and is not released to third parties without consent. All workshop participants must be current members of either Theatre Alberta or Alberta Playwrights' Network until the final day of PlayWorks Ink (November 4, 2007). Membership is not required to attend Special Events.

Last Name   First Name

Address

City/Town   Province   Postal Code

Home Phone   Work Phone   Cell Phone

Fax   Email

Preferred Method of Correspondence:

○ Regular Mail
○ Email

Please specify how Theatre Alberta can use your contact information (choose one):

○ You may release any of the above information with no prior consent.
○ You may release my phone number(s) and email address(es) only with no prior consent.
○ You may release my email address(es) only with no prior consent.
○ You may release my contact information only with prior consent.
○ You may not release my contact information at any time.

Please view Theatre Alberta’s Privacy Policy online at: www.theatrealberta.com/PrivacyPolicy

The following information is collected to help your instructors plan your workshops. Please take the time to fill out this section in full.

Gender:

○ Male
○ Female

Age:

○ 18-29 years
○ 30-39 years
○ 40-49 years
○ 50-59 years
○ 60+ years

Note: All participants must be 18 years of age or older

Occupation

Have you attended PlayWorks Ink before?  ○ Yes  ○ No
Have you attended Theatre Alberta’s Dramaworks or Dramaworks Calgary before?  ○ Yes  ○ No
Have you attended Alberta Playwrights’ Network’s Fresh Ink Conference before?  ○ Yes  ○ No

Areas of involvement in theatre (please check all appropriate boxes):

○ Community/Amateur
○ Semi-Professional
○ Professional
○ Equity/Equity Apprentice
○ Educator
○ Student
○ Enthusiast

Name of theatre or school affiliation, if applicable

Please list, in point form, your primary reasons for taking each workshop:

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In consideration of PlayWorks Ink 2007 accepting this application and of my attendance at the event, I forever release the PlayWorks Ink staff and volunteers, Theatre Alberta, Alberta Playwrights’ Network, the Glenbow Museum, the City of Calgary, and The Alberta Foundation for the Arts from any and all claims, demands, damages, or cause of action arising out of participation in PlayWorks Ink 2007.

I hereby allow Theatre Alberta to use any photographs taken of me at PlayWorks Ink 2007 for the purposes of promotion at any point in the future. Promotion includes brochures, pamphlets, posters, display boards, handouts, notices, advertisements, billboards, and web pages.

Signature   Date
Choose the Membership Package that is right for you:
If you are not a member of Theatre Alberta or Alberta Playwrights’ Network (up to and including November 4, 2007), please indicate which organization you wish to join and include your membership fee with registration. You may join both organizations for a reduced fee.

○ 1 year Theatre Alberta Membership $30
○ 2 year Theatre Alberta Membership $50
○ 1 year Theatre Alberta Student Membership $15
○ 2 year Theatre Alberta Student Membership $25
○ 1 year Theatre Alberta/Alberta Playwrights’ Network Membership $40
○ 2 year Theatre Alberta/Alberta Playwrights’ Network Membership $70
○ 1 year Alberta Playwrights’ Network Membership $35
○ 1 year Student/Senior Alberta Playwrights’ Network Membership $25
○ 1 year Alberta Playwrights’ Network/Theatre Alberta Membership $45

Choose the Registration Package that is right for you:

Early Bird Special! If you register by mail, fax, or online for PlayWorks Ink 2007 on or before September 30, 2007, receive $25.00 off the Full Weekend Package!

○ Full Weekend Package: Registration in three days of workshops (Friday afternoon, Saturday morning and afternoon, Sunday morning) and admission to all lunches, panels, guest speakers, showcase readings, and socials: $175.00 (including GST)

○ Full Weekend Package – Early Bird Special (received by Theatre Alberta or postmarked on or before September 30): $150.00 (including GST)

○ Special Events Pass: Admission to all lunches, panels, guest speakers, showcase readings, and socials (no workshops): $45.00 (including GST)

Note: Tickets can be purchased individually for any of the Special Events at the door (cash only).

Online Registration: Participants who register online at www.theatrealberta.com will receive an additional $5.00 off the Full Weekend Package: $145.00 (including GST) Early Bird: $170.00 (including GST) after September 30, 2007.

Total Enclosed (Registration Fee plus Membership Fee):

Full payment must be included with registration.

Method of Payment

○ Cheque (payable to Theatre Alberta)
○ Visa
○ MasterCard
○ Direct Debit (in person only)
○ Cash (in person only)

Credit Card Number  Expiration Date (Month/Year)

Name of Cardholder  Signature of Cardholder

Note: If you are a member of ACTRA or Canadian Actors’ Equity Association please check with these organizations regarding the availability of professional development funds for Theatre Alberta workshops.

Workshops
Please indicate which workshops you would like to attend by circling them in the timetable below. Please ensure selected workshops do not conflict by only circling one workshop per column.

Please note that some workshops span two days. If you wish to attend a two-day workshop you must attend both days—you cannot register for only one half of a two-part workshop.

<table>
<thead>
<tr>
<th>Friday, November 2</th>
<th>Saturday, November 3</th>
<th>Saturday, November 3</th>
<th>Sunday, November 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00 PM – 5:00 PM</td>
<td>9:30 AM – 12:30 PM</td>
<td>2:00 PM – 5:00 PM</td>
<td>9:30 AM – 12:30 PM</td>
</tr>
<tr>
<td>A Refresher for Experienced Actors</td>
<td>Performance Creation</td>
<td>Comedy is a Serious Business</td>
<td></td>
</tr>
<tr>
<td>CHRISS HUNT</td>
<td>DAVID VAN BELLE</td>
<td>VAL PEARSON</td>
<td></td>
</tr>
<tr>
<td>Laban Effort Principles</td>
<td>Building Character</td>
<td>Sound Design</td>
<td></td>
</tr>
<tr>
<td>LYNDIA ADAMS</td>
<td>VAL PEARSON</td>
<td>PETER MOLLER</td>
<td></td>
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<tr>
<td>When the Director is the Dramaturg</td>
<td>Success of the Indie Show: A Symposium Discussion</td>
<td>Stage Directions: A Symposium Discussion</td>
<td></td>
</tr>
<tr>
<td>VANESSA PORTEOUS and TRINA DAVIES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When the Director is the Dramaturg</td>
<td>Success of the Indie Show: A Symposium Discussion</td>
<td>Stage Directions: A Symposium Discussion</td>
<td></td>
</tr>
<tr>
<td>VANESSA PORTEOUS</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Venue as Narrative</td>
<td>The Director’s Role</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEVIN KERR</td>
<td>KATE NEWBY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing for Musicals</td>
<td>Writing TYA</td>
<td>Can Playwriting be Taught?</td>
<td></td>
</tr>
<tr>
<td>MORWYN BREBNER</td>
<td>CLEM MARTINI</td>
<td>MORWYN BREBNER</td>
<td></td>
</tr>
<tr>
<td>Embracing Cinematic Conventions</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>KEVIN KERR</td>
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</tbody>
</table>

Special Events
Please indicate which special events you would like to attend by circling them in the timetable below. Admission to all Special Events is included in the Full Weekend Package.

<table>
<thead>
<tr>
<th>Thursday, November 1</th>
<th>Friday, November 2</th>
<th>Saturday, November 3</th>
<th>Sunday, November 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 – 2:00 PM</td>
<td>Luncheon and Keynote Address</td>
<td>Luncheon and Panel Discussion</td>
<td>Showcase Reading #4: Everything is Terribly Nice Here</td>
</tr>
<tr>
<td>2:00 – 4:00 PM</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>7:00 – 9:00 PM</td>
<td>Showcase Reading #1: Maverick Playwrights of Alberta</td>
<td>Showcase Reading #2: Waxworks</td>
<td>Showcase Reading #3: The Lonely Hearts</td>
</tr>
<tr>
<td>9:00 – 11:00 PM</td>
<td>Opening Reception @ Engineered Air</td>
<td>Special Event @ the Auburn</td>
<td></td>
</tr>
</tbody>
</table>

Please note that you are not required to sign up for workshops and events in all time slots; simply circle which events and workshops you wish to attend and leave the remaining sections blank.