Theatre Alberta and Alberta Playwrights’ Network present

PLAYWORKS INK

October 22 – 25, 2009
Glenbow Museum, Calgary

Featuring Colleen Murphy

www.theatrealberta.com
Theatre Alberta and Alberta Playwrights’ Network present

PLAYWORKS INK

ALBERTA’S THEATRE AND PLAYWRITING CONFERENCE EVENT

Colleen Murphy • Lynda Adams • Dennis Cahill • Jane Heather • Ron Jenkins • Jillian Keiley
Stewart Lemoine • Conni Massing • Kevin McKendrick • Eric Rose • Roger Schultz
Vicki Stroich • Cindy Vanden Enden

Call: 780-422-8162 or 1-888-422-8160 (toll free in Alberta)

www.theatrealberta.com
Welcome to PlayWorks Ink 2009

WE FEAR IT.
WE FEAR THE UNKNOWN THINGS LURKING WITHIN IT.
WE TRY TO AVOID IT BUT ITS HOLD ON US GROWS STRONGER.

DARKNESS.

What if we allow ourselves to be a little bit vulnerable, a little bit brave? What if we explore the shadowy cracks and crannies of humanity, society, and our identity? If we shine a light into those corners we may be surprised by what is revealed…

Illumination does not happen spontaneously. It is the result of a process of awakening—unique to every individual—that grows our humanity, our artistry, and our community. Let PlayWorks Ink be the catalyst for your own process of illumination.

Theatre Alberta and the Alberta Playwrights’ Network are thrilled to present Canadian award-winning playwright Colleen Murphy, renowned for creating work that braves dark questions and kindles meaningful engagement with audiences. Jillian Keiley of Artistic Fraud will lead a master class in kaleidography and chorus. Alberta Theatre Projects graciously sponsors our keynote address and reception, and the Glenbow Museum’s sponsorship and involvement with PlayWorks Ink reaches exciting new heights.

Join us in Calgary for this inspiring weekend of workshops, play readings, discussions, and socials. Be brave. Face your fears. Embrace the darkness.

“Art is a ripening, an evolution, an uplifting, which enables us to emerge from darkness into a blaze of light.”

-Grotowski

Marie Gynane-Willis, Executive Director, Theatre Alberta
Lora Brovold, Programmer, Theatre Alberta
Johanne Deleeuw, Executive Director, Alberta Playwrights’ Network

ALBERTA PLAYWRIGHTS’ NETWORK

Alberta Playwrights’ Network (APN) is a not-for-profit arts organization and registered charity that exists to nurture Alberta playwrights and to provide support for the development of their plays. Alberta Playwrights’ Network seeks to increase awareness of Alberta playwrights and plays in the community at large, help Alberta plays reach their full potential, promote Alberta playwrights and plays to the theatre community (locally, nationally, and internationally), build and foster a community of playwrights, and support and encourage an infinite range of playwrights’ voices.

APN PROGRAMS AND SERVICES:

Alberta Playwrights’ Network offers a wide range of programs and services for members across the province, including one-on-one dramaturgical support, script development workshops, public new play readings, playwriting competitions, professional development workshops, playwriting circles, weekly e-bulletins, quarterly newsletters, reduced ticket prices to many Albertan theatres, and a resource library. For further information visit www.albertaplaywrights.com.

THEATRE ALBERTA

Theatre Alberta (TA) is a Provincial Arts Service Organization (PASO) committed to encouraging the growth of theatre in Alberta.

TA PROGRAMS AND SERVICES:

Library – fully circulating with over 15,000 playscripts and reference materials
ArtsTrek – a residential program for teens
DramaWorks – a workshop series for adults
Workshops by Request for community theatres across the province
Emerge – an annual audition event for graduating post-secondary actors
Safe Stages – a publication and seminar for occupational Health and Safety awareness and education
Playbill – an annual poster of Alberta’s theatre season
Theatre Alberta News – a triannual print magazine
Theatre Buzz – a monthly electronic update
Publications including Playscript Catalogues, the Community Theatre Handbook, and the Theatre Facility Handbook
Direct Support to Alberta Playwrights’ Network, CITT Alberta Section, and the Alberta High School Drama Festival Association
Information and Advocacy on local, provincial, and national fronts
THURSDAY, OCTOBER 22

6:30 PM: REGISTRATION, GLENBOW LOBBY
Registration will run throughout the weekend.

7:00 PM: SHOWCASE READING #1, CONOCO-PHILLIPS THEATRE, GLENBOW MUSEUM
THE MURDER OF EDGAR ALLAN POE BY STEPHEN MASSICOTTE
Co-presented by Alberta Playwrights’ Network, Ground Zero Theatre and Hit & Myth Productions

During the last mad hours of Edgar Allan Poe’s life, he repeatedly called out for a man named Reynolds—a man whose identity has never been satisfactorily explained. What or who killed Edgar Allan Poe? Too much drink, too much creativity, or both? Perhaps the death of one of the most famous writers that ever lived was caused by a more sinister agent...an old and persistent friend. Warning—madness, horror, and blood will flow!

Stephen’s plays—The Oxford Roof Climber’s Rebellion, A Farewell to Kings, Pervert and the popular Jedi Handbook series—have played for audiences throughout Canada. Mary’s Wedding premiered at ATP’s playRites Festival. It has won the 2000 Alberta Playwriting Competition, the 2002 Betty Mitchell Award for Best New Play, and the 2003 Alberta Book Award for Drama.

9:00 PM: MIX ‘N’ MINGLE AT THE AUBURN
Hosted by Alberta Playwrights’ Network
Join us at the Auburn Saloon following the reading for hors d’oeuvres & cocktails.

FRIDAY, OCTOBER 23

1:30 PM: REGISTRATION, GLENBOW MUSEUM LOBBY

2:00 PM – 5:00 PM: TWO PART WORKSHOPS
Continued on Sunday October 25, 9:00 AM – 12:00 PM
HIDDEN IMPULSES: UNLEASHING THE CREATIVE CORE
with Dennis Cahill

Do you have to work at creativity, or should it just happen? Where does inspiration come from? Are you looking for new ways to approach acting and the rehearsal process? This workshop will focus on exercises designed to assist participants in finding a more spontaneous approach to the creative process. Discover hidden impulses, engage in playful experimentation, and find new ways to be inspired.

Suitable for performers, directors, educators, and anyone interested in the creative process.

DEMYSTIFYING THE WORKSHOP PROCESS
with Conni Massing & Vicki Stroich

Workshops. Necessary evil or TLC? This session is for playwrights who want to get the most out of play development workshops. Conni Massing and Vicki Stroich will address important questions: What kind of workshop do you need? When do you need it? What should you expect from the dramaturg and the director? How do you process feedback and move the play forward? Methodologies and analysis of the workshop process will yield a practical checklist for future play development experiences.

Suitable for intermediate and advanced playwrights. Participants should bring their workshop experiences to the table.

SATURDAY, OCTOBER 24

8:30 AM: REGISTRATION, GLENBOW MUSEUM LOBBY
Join us for coffee and morning snacks.

9:00 AM – 4:00 PM: TWO DAY MASTER CLASS
Continued on Sunday 9:00 AM – 12:00 PM.

KALEIDOGRAPHY AND CHORUS: PATTERNS IN THEATRE
with Jillian Keiley

Participants in this master class will work to create a cohesive ensemble that works together for every moment of stage time, through music, movement, blocking, text, and technical elements. This workshop will explore the major topics of ensemble building, story telling, listening and group awareness, scoring text and movement to create images out of bodies and music out of text, and laying a truthful performance on top of procedural action and music.

A master class for emerging and working professional actors and creators.

9:00 AM – 4:00 PM: FULL DAY WORKSHOPS
CHARACTERS WHO LISTEN: THE SECRET TO SPARKLING REPARTEE
with Stewart Lemoine

Whether dialogue is poetic, colloquial, floridly hilarious, or tersely dramatic, the vivid exchange of ideas between characters who listen and respond is what grips an audience time and time again. This practical playwriting workshop will strengthen your ability to tell stories through conversation, with a
particular focus given to humor, whether it be the driving force of the play or a momentary refuge in the midst of an exploration of darker themes.

Suitable for playwrights of all levels.

PAGE TO STAGE
with Conni Massing

Found a novel, short story, or screenplay you’re dying to see on stage? Discover how to craft a theatrical adaptation that honours the voice of the source material but also expresses your unique vision. Participants will learn how to illuminate the heart of the source story, assess the challenges and strengths of the original genre, and mine the material for theatrical potential. In-class exercises will be aimed at discovering and developing your concept for the adaptation.

Suitable for playwrights of all levels. Participants should bring at least one idea to adapt for the stage.

ACCESSING YOUR INNER VULNERABILITY
with Cindy Vanden Enden

This workshop will look at the ways a performer can delve into deep emotional places in a safe and effective way. Instead of pushing emotion onto a scene, participants will learn how to integrate the actor’s text work—objectives, obstacles, and stakes of the scene—and allow truthful emotion to emerge from the actor and the scene’s given circumstances. This session is for performers seeking greater authenticity and depth in their work, as well as deeper connections with their scene partners and the text.

Suitable for intermediate and advanced level actors.

NO MORE BLACKOUTS: MASTERING TRANSITIONS
with Kevin McKendrick

Do you worry that you might lose the audience’s focus during blackouts? How about using transitions to enhance and deepen the meaning of the play? Say goodbye to people, props, and production elements that go ‘bump’ in the blackout. Discover how to navigate set changes, actors’ traffic patterns, and use sound and light to enhance, not mask, scene changes. Learn how to create illuminated, imaginative transitions that energize the tops and tails of scenes, encourage the action of the play, and keep your audience engaged from curtain to curtain call!

Suitable for novice and intermediate level directors and educators.

4:30 PM – 6:00 PM: KEYNOTE ADDRESS AND RECEPTION

Martha Cohen Theatre, Alberta Theatre Projects

Sponsored by

CONFRONTING OURSELVES: WRITING TRAGEDY IN A GODLESS WORLD

Guest Speaker: Colleen Murphy

Howard Barker calls tragedy “the most illegitimate of all art forms, the most devastating to social orders... the darkest and yet simultaneously the most life-affirming, for precisely by standing so close to the rim of the abyss it delivers expression to the inexpressible, and stages emotions the so-called open society finds it almost impossible to contemplate.”

Using perspectives from Euripides to George Steiner, as well as examples from her own work, Colleen Murphy discusses tragedy in the 21st century. Following the keynote address, rendezvous in the Martha Cohen Theatre lobby for a complimentary cocktail, hors d’oeuvres, and lively conversation.

8:00 PM: SHOWCASE READING #3, CONOCO-PHILLIPS THEATRE, GLENBOW MUSEUM

KEEPING YOUR DISTANCE BY JEREMY PARK

Winner of the 2009 Alberta Playwriting Competition, Discovery Prize

To what degree is love built through our memories of each other, and what happens when those memories become impossible to maintain? While David is coping with his wife Sara’s escalating illness and memory loss, he befriends a charming young woman named Marianne. As Sara’s state worsens, David and Marianne’s connection deepens. In a marriage built on memories, Sara’s condition jeopardizes David’s identity as well as her own, leaving all three characters caught in a struggle between devotion, happiness, and self-preservation.

Jeremy Park is a Calgary based actor and playwright. He studied at Mount Royal College and the University of Lethbridge, where his playwriting classes fostered the development of this play. Jeremy’s second play, Adam and Eva, was staged at the 2009 Calgary One Act Festival.
SUNDAY, OCTOBER 25
8:30 AM: REGISTRATION, GLENBOW MUSEUM LOBBY
Join us for coffee and morning snacks.

9:00 AM – 12:00 PM: MORNING WORKSHOPS

KALEIDOGRAPHY AND CHORUS: PATTERNS IN THEATRE
with Jillian Keiley
A two-day master class. Continued from Saturday.

IMAGINATION PLAYGROUND: INSPIRING AND DEVISING NEW WORK
with Eric Rose
Continued from Friday.

BEING HUMAN
with Colleen Murphy
Continued from Friday.

ACTIVISM FOR ARTISTS: WRITING SOCIAL ACTION THEATRE
with Jane Heather
Do you have an opinion about the collapse of global capitalism? What about Health Care? Climate Change? The Oil Sands? Are you irked by the many social and political issues surrounding us but don’t know how to address them as an artist? Explore the different models and methods that theatre creators have used to try to change their corner of this complicated world we live in. Bring your issues, ideas, and questions. Learn how to begin building the project that fits your issue.

Suitable for artists wanting to give voice to their social or political concerns.

ACTIONS SPEAK LOUDER THAN WORDS
with Lynda Adams
Filling the onstage life of a character with few words can be a daunting creative process. How does the director facilitate the actors’ non-verbal engagement? How does the actor remain engaged in this particular process? This session will uncover the truthful emotional and physical journey of a character using non-verbal communication concepts and inner and outer character responses, while supporting the overall ensemble and world of the play.

Suitable for actors, directors, dramaturgs, choreographers, and educators of all levels.

12:00 PM – 2:00 PM: LUNCHEON AND PANEL DISCUSSION, CONOCO-PHILLIPS THEATRE, GLENBOW MUSEUM

WIDE AWAKE IN THE CANADIAN THEATRE
Canadian artists are blurring the creative lines of theatre, fearlessly blending storytelling elements and artforms. Artists are displaying a new level of confidence in their work, looking outward for inspiration and creative possibilities: beyond their own experience, their own province, and their own country. Where can this artistic confidence take theatre next? What creative methods are grabbing artists’ attentions across the nation? What excites you about Canadian theatre right NOW? Join us for this theatre revival meeting mash-up of testimonials, manifestoes, and aspirations!

Moderated by Alberta Theatre Projects’ Vicki Stroich, with distinguished panellists Colleen Murphy, Jillian Keiley, and Ron Jenkins.

2:00 PM: SHOWCASE READING #4, CONOCO-PHILLIPS THEATRE, GLENBOW MUSEUM

BLOOD: A SCIENTIFIC ROMANCE
BY MEG BRAEM
Winner of the 2009 Alberta Playwriting Competition, Grand Prize

Following a terrible car crash, twin sisters are left orphaned in a pool of blood off a prairie highway. The doctor who rescues and treats them thinks they will surely die, but amazingly they begin to stabilize just from being together. Left in the doctor’s care permanently, the girls grow up relying solely on each other. Fascinated with their “twin-ness”, the doctor begins to perform various experiments on them. Blood explores the interconnectedness between our relationships, our experiences, and our biology.

Meg Braem is Playwright-in-Residence with Theatre Bombus and has worked with Atomic Vaudeville, The Belfry, Out of the Box, William Head On Stage, and the Sunset Theatre. Her plays include Potentilla (Petri Dish playwriting competition winner) and The Josephine Knot. A recent member of the Banff Playwrights Colony, Meg has her MFA in Playwriting from the University of Calgary.
MEET THE INSTRUCTORS:

FEATURED GUEST

Colleen Murphy is an award-winning playwright and filmmaker. She is the recipient of the Enbridge Playrites Award, the Governor General’s Literary Award for Drama, the Canadian Authors Association/Carol Bolt Award for Drama, and was short-listed for the 2008 Siminovitch Prize in Theatre. Her plays include *The December Man*, *Beating Heart Cadaver*, *The Piper*, *Down in Adoration Falling*, and *All Other Destinations are Cancelled*. Colleen is Playwright-in-Residence for Tapestry New Opera Works in Toronto, where she is writing a libretto for Edmonton-born composer Aaron Gervais. Colleen is currently working on two commissions: one for the National Arts Centre and one for the Banff Centre for the Arts.

Lynda Adams has a master’s degree in choreology (movement analysis) from the Laban Centre in London, England. She was artistic associate at Northern Light Theatre in Edmonton for five years before joining the faculty at Red Deer College in 2003. Lynda has worked with many theatre companies and institutions across Canada including: The University of Alberta’s Studio Theatre, Douglas College, University of British Columbia, Catalyst Theatre, Northern Light Theatre, and Prairie Theatre Exchange. This year at Red Deer College, Lynda will direct the world premiere of Vern Thiessen’s *Wuthering Heights*.

Dennis Cahill is the Artistic Director and one of the founding members of the Loose Moose Theatre Company where he has developed, directed, and appeared in productions for more than 30 years. His workshops have inspired individuals from a wide range of backgrounds, including journalism students, opera singers, and professional actors. He has toured extensively, performing and teaching in Europe, Australia, New Zealand, Japan, the United States, and throughout Canada.

Cindy Vanden Enden has been a performer, director, and teacher for the past 17 years. She is a graduate of the Neighborhood Playhouse School of Theatre and has been seen on stages in New York, Toronto, and Calgary through the years. She has been the Director of Programming at Playhouse North for the past 10 years, as well as being co-founder and Artistic Director of ColdWater Theatre Society. Cindy is the only practicing Certified Meisner Instructor in Canada.

Jane Heather is a director, teacher, playwright, and popular theatre facilitator. She has worked extensively with Catalyst Theatre, creating community engaged theatre projects with prison inmates, aboriginal youth, teachers, seniors, counselors, and disabled adults. Jane has written, directed, facilitated, and created theatre projects with unions, women’s groups, human rights organizations, and activists. Two of her plays, *Are We There Yet?* and *Work Plays*, are performed each year Alberta schools.

Ron Jenkins is the former Artistic Director of Edmonton’s Workshop West Theatre where he directed: *17 Dogs, Mary’s Wedding, Apple, Mesa, and Respectable*. He is an Artistic Associate of November Theatre and has worked with Ghost River Theatre, Alberta Theatre Projects, Studio Theatre, Shadow Theatre, Citadel Theatre, and the Manitoba Theatre for Young People. His direction of *The Black Rider* and *Bash’d* has toured nationally and internationally. Ron has a Betty Mitchell Award for his direction of *The Black Rider* and eight Elizabeth Sterlings Haynes Awards honouring his work as a director and producer.

Jillian Keiley is an award-winning theatre artist and Artistic Director of Artistic Fraud in Newfoundland, whose productions include *In Your Dreams Freud, Under Wraps, Fear of Flight*, and *AfterImage*. Her work has toured nationally and internationally. She has collaborated with Ghost River Theatre, The Old Trout Puppet Workshop, Crows Theatre, and Teatro Soterraneo. She is an instructor at
the National Theatre School and has taught at institutions across Canada. Jillian is the recipient of the Canada Council’s John Hirsch Prize, the Newfoundland and Labrador Arts Council Emerging Artist Award, the Siminovitch Prize in Theatre, and holds an Honorary Doctorate of Letters from Memorial University.

**Stewart Lemoine** has been writing and directing for Edmonton’s Teatro La Quindicina since 1982. His plays include *Cocktails at Pam’s, Pith!, Evelyn Strange, Shockers Delight!, and At the Zenith of the Empire*. Stewart is a five-time winner of Edmonton’s Elizabeth Sterling Haynes Award, the recipient of Toronto’s Dora Mavor Moore Award, and the New York International Fringe Festival’s Award for Excellence in Playwriting. He was awarded a Queen’s Golden Jubilee Medal and was the inaugural recipient of the Tommy Banks Performing Arts Award.


**Kevin McKendrick** is a director, producer, performer, teacher, and arts administrator. His productions of *Urinetown, Boy Gets Girl*, and *The Good Life*, have won the Betty Mitchell Award for Outstanding Production in Calgary. His direction of *Glenn* received a special Betty Mitchell jury prize for Outstanding Ensemble. Kevin has directed for Theatre Calgary, Alberta Theatre Projects, Ground Zero Theatre/Hit and Myth, Sage Theatre, Lunchbox Theatre, Quest Theatre, The Banff Festival, Western Canada Theatre, Persephone Theatre, Manitoba Theatre for Young People, and Theatre Beyond Words.

**Eric Rose** is a freelance director, creator, dramaturg, and educator. He has worked across Canada, the United States, South Korea, and Ghana, Africa. Eric is Co-Artistic Director of Ghost River Theatre and the Playwright-in-Residence at Alberta Theatre Projects. His directing experience spans contemporary and classical theatre, site-specific performance, performance creation, new play development, physical theatre, and dance. This season Eric will direct the world premiere of *The Highest Step in the World*, a Ghost River Theatre and ATP co-production.

**Roger Schultz** is a busy set, costume, and lighting designer, and educator. He works extensively across the prairie provinces, designing for: Theatre Network, Mayfield Dinner Theatre, Keyano Theatre, Red Deer College, The Globe Theatre, and Prairie Theatre Exchange. Though he has only a single, lonely Dora Award nomination, he has multiple Elizabeth Sterling Haynes Award nominations and wins to compensate. Roger has a BFA in Theatre Design from the University of Lethbridge and an MFA in Theatre Design from the University of Alberta.

**Vicki Stroich** is Dramaturg at Alberta Theatre Projects where she has been a member of the play development team for seven years. Vicki’s focus at ATP is dramaturgy and programming for the Enbridge playRites Festival of New Canadian Plays and dramaturgy at The Banff Centre’s Banff Playwrights Colony. She also freelances as a dramaturg, facilitator, and director. Her work has included dramaturgy of both dramatic text and performance creation. Vicki is Vice President (Canada) of the Literary Managers and Dramaturgs of the Americas.
IMPORTANT ADDRESSES

GLENBOW MUSEUM
PlayWorks Ink is housed in the beautiful Glenbow Museum in downtown Calgary. The PlayWorks Ink registration desk can be found in the Glenbow Museum Lobby.
130 – 9 Avenue SE
www.glenbow.org

ALBERTA THEATRE PROJECTS
Proud sponsor of Colleen Murphy’s Keynote Address and Reception, the keynote event will be presented in ATP’s Martha Cohen Theatre on the set of Kristen Thomas’ I Claudia.
215 – 8 Avenue SE (in the EPCOR CENTRE for the Performing Arts)
www.atplive.com

DELTA BOW VALLEY HOTEL
For the convenience of participants travelling to Calgary for PlayWorks Ink 2009, the Delta Bow Valley Hotel is extending a special conference rate of $129.00 per night for Delta Standard and Premier rooms, based on availability. Located in the heart of downtown Calgary, the Delta is only three short blocks from the Glenbow Museum.
209 – 4 Avenue SE
Reservations: 1-877-814-7706
Front Desk: 403-266-1980
www.deltahotels.com

Please inform Delta Reservations that you are requesting the Theatre Alberta Corporate Rate. Book your rooms well in advance to avoid disappointment!

AUBURN SALOON
Every respectable conference needs an affiliate watering hole and ours is Calgary’s much-loved theatre bar, the Auburn Saloon. Show your PlayWorks Ink nametag and enjoy 10% off cocktails.
115 – 9 Avenue SE (in the base of the Calgary Tower)
www.auburnsaloon.ca

WORKSHOP COSTS

Early Bird Special! Register for PlayWorks Ink 2009 on or before September 18, 2009 and receive $25.00 off the Full Weekend Package or $10.00 off each Day Pass.

WORKSHOP PACKAGES

Full Weekend Package: Everything included! Registration in three days of workshops and admission to all Special Events: $185.00 Early Bird / $220.00 after September 18, 2009 (including GST).

Day Pass: Includes registration in one workshop and admission to all special events that day.

Friday Pass: $70.00 Early Bird / $80.00 after September 18 (including GST)

Saturday Pass: $90.00 Early Bird / $100.00 after September 18 (including GST)

Sunday Pass: $70.00 Early Bird / $80.00 after September 18 (including GST)

SPECIAL EVENTS PACKAGES

Special Events Pass: $45.00 (including GST). This includes admission to showcase readings, keynote address and reception, luncheon and panel, and socials (no workshops).

Colleen Murphy Keynote Address and Reception: $15.00 (including GST).

Note: Admission to this event is included in the Full Weekend Package, Special Events Pass, and Saturday Pass.
REGISTRATION INFORMATION

All workshop participants must be current members of either Theatre Alberta or Alberta Playwrights’ Network through to the final day of PlayWorks Ink (October 25, 2009). Membership is not required to attend special events.

Register for PlayWorks Ink online at: www.theatrealberta.com. Applications may also be downloaded from the website and submitted to the Theatre Alberta office by fax, mail, or in person.

We accept VISA, MasterCard, debit, cheques, and cash. Please do not fax credit card numbers. Full payment must be included with registration.

Office hours: Monday to Friday, 9:00 AM – 4:00 PM.

Registration opens August 16, 2009.

Note: 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 4:00 PM on October 12, 2009. Registrations are non-transferable. Memberships are non-transferable and non-refundable.

FINANCIAL ASSISTANCE

Theatre Alberta and Alberta Playwrights’ Network want to make PlayWorks Ink accessible to all theatre artists. Bursaries may be available for PlayWorks Ink participants, based on financial need. Contact Theatre Alberta for more information.

If you are a member of ACTRA, CAEA, or other professional organizations, please check with them regarding the availability of professional development funds for PlayWorks Ink workshops.

CHOOSING YOUR WORKSHOP

PlayWorks Ink workshops are offered at a variety of levels and in a variety of disciplines. A phone call to Theatre Alberta can help you plan your PlayWorks Ink experience so that you’ll be both comfortable and challenged in your workshops.

Workshops are limited to a maximum of 12 – 16 participants per class. Avoid disappointment and register early to reserve your spot in the workshops of your choice.

THEATRE ALBERTA – PLAYWORKS INK 2009

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