

# THE OPEN PAGE

no. 5  
March  
2000

**A journal of  
women's thoughts,  
questions and  
visions  
for theatre**

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## FOREWORD

*This is the fifth volume of The Open Page, a theatre journal which originally complemented the Magdalena Project's Newsletter, the last issue of which was published in Autumn of 1999. The Newsletter gave an opportunity for the sharing of accessible information, documentation and discussion and its function has been replaced by a website ([www.magdalenaproject.org](http://www.magdalenaproject.org)). The Open Page was founded on the recognition that there needed to be a more substantial space for women theatre practitioners to report on their work and express their thoughts, feelings and analysis about theatre, as a means of building their own memory and a critical perspective within theatre history. As the journal has grown so too has the necessity to document and historicise women's work in theatre: we have to leave behind traces of our work for ourselves and for future generations.*

*Women's work in theatre has until very recently been poorly documented or neglected. The Open Page does not come from one ideological position through which the choice of what is or is not published is filtered, nor does it insist upon an adherence to theoretical perspectives which can inhibit the expression of a plurality of ideas and experiences. Rather The Open Page seeks to give space to many different voices, some of them dissident, others not, keeping a balance in contributions from experienced authors and scholars, practitioners needing to put their thoughts on paper and first time writers more accustomed to expressing themselves through performance.*

*The fifth issue of The Open Page has the theme of Women - Theatre - Generation and issue six will focus on Women - Theatre - Text. In collecting articles we have given great importance to international diversity although the choice of printing in one language forces us to confront the problems of translation. As far as possible we have tried to be faithful to the original intentions of the texts even if it has meant showing disrespect for English scholarly form or grammar. The gender form chosen by the author for the word actress-actor-female performer has been respected.*

*We welcome comments and suggestions and information and letters in relation to the sixth issue, Women - Theatre - Text.*