

THE OPEN PAGE

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

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FOREWORD

Since the first year of the Magdalena Project's existence in 1986, a newsletter has kept the communication flowing between the women involved in the Project's activities. The Newsletter has a format of four pages of short, flexible editorials, articles, news, photographs and critical fora with the function of information, documentation and discussion. In 1996 the first issue of The Open Page was published to give more space to women's words, theories and analysis. If the Magdalena Project aims to support the work of women in theatre, The Open Page aims to support the reflections of women working in theatre and to stimulate and encourage them to write so as to start building their own memory and critical perspective within theatre history. The Open Page aims to give space to many different voices which can be useful to our practice in theatre, keeping a balance in contributions from experienced authors and scholars, practitioners wanting to put thoughts on paper and first-time-writers usually only accustomed to express themselves on stage.

The Open Page is an annual journal and each issue is dedicated to a theme. The first one was Theatre-Women-Myth, the second Theatre-Women-Lives, the third is Theatre-Women-Politics, the fourth will be Theatre-Women-Trespass. Besides the articles, in the second issue we started a new section of the journal - Open News - for shorter pieces of information in relation to the theme and in this issue we are adding Open Quotes and Open Letters.

In collecting the articles we have given great importance to international diversity, but the choice of printing in one language has forced us to confront the problem of translation. There are many opinions on the path to follow when translating. We are aware of the difficulties and consequences of what necessarily becomes an incorrect version of the original. Some of the articles are written in English by women whose mother tongue is not English. Other articles have been translated. We have tried to be faithful to the meaning of the texts, even when not respecting English scholarly form and grammar. The gender form chosen by each author for the word actress-actor-female performer has been respected.

We would welcome comments and suggestions for the future of The Open Page and also contributions, information and letters in relation to the theme of the fourth issue: Theatre-Women-Trespass.