CONFEREECE
PROGRAMME

3rd INTERNATIONAL WOMEN
PLAYWRIGHTS CONFERENCE
NGARNNA TAIKURRA Sisters Working Together
3-10 JULY 1994 ADELAIDE AUSTRALIA
The Third International Women Playwrights Conference Inc. thanks its major sponsors:

Australia Council for the Arts and Cultural Development (SA)
The Flinders University of SA

The Conference is also sponsored by:

Australia-China Council
South and SE Section, International Cultural Relations Branch, Department of Foreign Affairs & Trade
The Myer Foundation
Australia-Indonesia Institute
Australia-New Zealand Foundation
Ministry of External Relations, International Trade and Worship of Argentina
Arts Queensland
Arts Victoria
Northern Territory Arts
South Australian Youth Arts Board
Aerolíneas Argentinas
Alliance Française en Australie du Sud
Arena Theatre

The Flinders University of South Australia, Drama Discipline
The Flinders University of South Australia, Centre for Research into New English Languages
National Institute of Dramatic Art (NIDA)
University of New South Wales, School of Theatre and Film Studies
University of New South Wales, St George Campus
University of Queensland, Drama Department
University of Western Australia & Murdoch University, Theatre Studies Department

AN ASSITEJ WORLD PROJECT 1994

THIRD INTERNATIONAL WOMEN PLAYWRIGHTS CONFERENCE INC.

Chair: Marjorie Fitz-Gerald OAM JP
Artistic Director: Julie Hoolledge
Convener: Phyllis Jane Rose
Administrator: Helen Rickards

Board of Management:
Jill Berry, Kiersten Coulter, Marjorie Fitz-Gerald, Cate Fowler, Julie Holledge, Julie Keldoulis, Phyllis Jane Rose, Juliet Taylor, Muriel van der Byl and Fij Miller (to September 1993).

Publicity and Marketing: Adelaide Fringe

Production Co-ordination: Kelvin Harman (Flinders University Drama Centre)

Festival Centre production co-ordination: Peter Kelly and Michael McCabe

Programme Copy: Sheree Tirrell

Secretariat: ICMS Pty Ltd

Conference Poster Design: “Sisters Dreaming” painted on silk by Aboriginal artist Muriel van der Byl

Conference Travel: The Convention Travel Management Company
WELCOME TO ADELAIDE...

Adelaide has a well-deserved reputation as an ideal city in which to stage international arts events.

Adelaide and South Australia are delighted to host the 3rd International Women Playwrights Conference and proud to be the first city in the southern hemisphere, indeed in the Asia-Pacific region, to do so. We welcome delegates from all over the world to Australia.

More than 400 delegates from over 35 countries will take part in the Conference. As well as international delegates, participants will converge from all states and territories of Australia, and from a multiplicity of backgrounds and disciplines - all of them create theatre.

In Australia, and throughout the world, women have been under-represented or overlooked as playwrights - fewer than 10 per cent of the plays produced, published and studied are by women and yet women make up 65 per cent of the audiences. It's time they were noticed!

The immense scope and scale of this 3rd International Women Playwrights Conference is the result of a tremendous amount of voluntary and committed work by a dedicated team. Phyllis Jane Rose brought this exciting project to Adelaide, Julie Holledge gave it its artistic vision and programme, and Helen Rickards has handled its administration. Innumerable others have made it work - particularly its active and voluntary Management Committee.

Nor would the event have existed without its sponsors. In particular, the South Australian Department for the Arts and Cultural Development, the Australia Council, the Flinders University of South Australia, Foundation South Australia, the South Australian Tourism Commission, Qantas Airways and Australia's Department of Foreign Affairs and Trade.

My thanks to all. The Conference is a wonderful opportunity for the exchange of ideas, skills, experience and friendship. It will influence the theatre of the future!

Marjorie Fitz-Gerald OAM JP
Chair, 3rd International Women Playwrights Conference

"South Australia has a proud history of women artists working in the theatre, and in this centenary year of women's suffrage it is appropriate that this major international event is convened in this State. I wish all delegates, and everyone associated with organising the 3rd International Women Playwrights Conference, a great conference - and lots of fun during the forthcoming week of activities."

The Hon Diana Laidlaw, MLC
Minister for the Arts
Minister for the Status of Women
Minister for Transport

"The 3rd International Women Playwrights Conference has brought together women and men from all over the world to see and hear about the work of women playwrights and makers of plays. This gathering will enrich and revitalise contemporary theatre and writing, not only in Australia but throughout the world."

The Hon Anne Levy, MLC
Minister for the Arts, April 1989 - February 1991; Minister for the Arts and Cultural Heritage, February 1991 - December 1993
# CONFERENCE COMMITTEES

## INTERNATIONAL ADVISORY COMMITTEE
- **Australia**
  - Catherine Faragher
  - Margaret Mappin
  - Heather Nimmo
  - Helen Vicqua
- **Barbados**
  - Cynthia Wilson
- **Brazil**
  - Leliah Assuncao
- **Canada**
  - Marie Annharte Baker
  - Marcia Blumberg
  - Nancy Cullen
  - Laura J. Fort
  - Bathsheba Garnett
  - Barbara Godard
  - Margaret Hollingsworth
  - Lynn McGuigan
  - Pauline Peters
  - Sharon Pollack
  - Ann Wilson
- **Chile**
  - Isidora Aguirre
  - Teresa Cajaio Salas
- **England**
  - Linda Fitzsimmons
  - Gillian Hanna
  - Nesta Wilson
- **Greece**
  - Maria Lampadaridou Pothou
- **Iran**
  - Ezzat Goushegir
- **Israel**
  - Goren Agmon
- **Italy**
  - Patrizia Monaco
- **Jamaica**
  - Honor Ford Smith
- **Japan**
  - Koharu Kisaragi
- **Mexico**
  - Sabina Berman
- **New Zealand**
  - Riwa Brown
  - Renée
- **Nigeria**
  - Tess Onwuemez
  - Zulu Sofola
- **The Philippines**
  - Ma Lourdes Jacob
- **South Africa**
  - Fatima Dike
  - Spain
  - Diana Razonovich
- **Sri Lanka**
  - Somalatha Subasinghe
- **United States**
  - Diana Barth
- **Kathleen Betoko**
- **Rosemary Curb**
- **Glenda Dickerson**
- **Janet Feindel**
- **Anna Kay France**
- **Nora Glickman**
- **Gloria Miguel**
- **Muriel Miguel**
- **Elizabeth Page**
- **Eunice Poethig**
- **Elsa Rael**
- **Victoria Rue**
- **Julie Schonfield**
- **Rachel B. Shrier**

## SOUTH AUSTRALIAN PLAYWRIGHTS COMMITTEE
- **Roxyx Bent**
- **Anne Brookman**
- **Kiersten Coulter (Chair)**
- **Gwen Daily**
- **Sheela Langeberg**
- **Margaret Lau**
- **Andrea Lemon**
- **Jeanne Mazure**
- **Anne-Marie Mykyta**
- **Rosemary Nursey-Bray**
- **Pat Rix**
- **Helen Vicqua**
- **Jenny Weight**

## RESEARCH COMMITTEE
In October 1991, when Adelaide was selected as the venue for the 3rd International Women Playwrights Conference, one of the first tasks was to establish a number of research groups to ensure that the promise to increase the participation of Asian and southern hemisphere playwrights and artists at the Conference would be fulfilled.

A large number of Australian and international artists and academics were contacted, and by the beginning of 1992 there were three research committees in existence. There was a local South Australian committee, which tracked down all the playwrights in South Australia; an interstate committee, which compiled lists of women playwrights living in their state or territory: and an international committee, which researched international playwrights and provided recommendations regarding guest speakers.

The Conference would like to thank all the women who were involved in this process for their work in expanding not only the Conference's international network, but also our collective knowledge of women playwrights and performing artists.

**Research Co-ordinator:**
Julie Holledge

## SOUTH AUSTRALIAN COMMITTEE
- **Anne Brookman**
- **Constance Gordon Johnson**
- **Margaret Lau**
- **Helen Vicqua**
- **Jane Williams**
- **Gina Zoia**

## NATIONAL COMMITTEE (AUSTRALIA)
- **Jacqui Lo**
- **Venetta Gillet**
- **Caroline Pickett**
- **Peta Tait**
- **Veronica Kelly**

## INTERNATIONAL COMMITTEE (AUSTRALIA)
- **May Brit Akerholt**
- **Jennifer Barry**
- **Jenny Castles**
- **Jacqui Lo**
- **Antonietta Morgillo**
- **Maria Shevtsova**
- **Carol Stevenson**
- **Joanne Tompkins**
- **Consuelo Torrealba**

## INTERNATIONAL COMMITTEE
- **Fatima Chebchoub (Morocco)**
- **Susan Crofts (England)**
- **Linda Fitzsimmons (England)**
- **Lizbeth Goodman (England)**
- **Dr Shim Jung Soon (Korea)**
- **Karen Smith (Costa Rica)**
- **Naomi Tonooka (Japan)**
- **Lisa Warrington (New Zealand)**
3rd INTERNATIONAL WOMEN PLAYWRIGHTS CONFERENCE
Adelaide Festival Centre
3-10 July, 1994

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Programme details are correct at the time of printing but are subject to change.
PAST, PRESENT AND FUTURES

Ngarra Taikurn is Kaurna language for Women Playwrights Conference. Literally translated, it means “sisters working together”. On behalf of the International Advisory Committee, I thank our Aboriginal hosts for this dreaming and for welcoming us to their land.

At the 1st International Women Playwrights Conference in 1988, more than 250 delegates from 34 countries came to Buffalo New York to discover themselves as artist-citizens of the world. To an audience of international colleagues, new contents/forms/styles were neither alien nor dismissed. Participants were empowered as we discovered that differences of language, race, sexuality, class, culture and politics were barriers more easily transcended than the barrier of gender in our own home towns.

At the 2nd International Women Playwrights Conference in 1991, more than 350 delegates from 30 countries came to Toronto Ontario, to further exchange ideas as well as to challenge and encourage each other. From that Conference, women’s plays were commissioned, produced and published and new audiences were nurtured.

Increasing networks for the production, publication, translation and distribution of scripts by women playwrights and opportunities for audiences to participate in the construction of their meanings continue with this 3rd Conference. Those of us who work in the theatre, and those of us who sit in the audience, know that the playwright is the mother/partner of us all.

As Convenor, it has been my privilege to work with the dedicated citizens of South Australia. In addition to the committees listed on page 2, hundreds of women and men, from students to government ministers, have worked thousands of hours to produce the 3rd International Women Playwrights Conference. If you have suggestions that will benefit organisers of the 4th Conference, please write them down and submit them to a member of the International Advisory Committee. Better yet, become an IAC member yourself (see page 36 and the nomination form in your registration kit).

I look forward to meeting each one of you and invite you to introduce yourself at your earliest convenience. Your well-being at this event is my priority and Ngarra Taikurn is an invitation I hope you’ll accept.

Dr Phyllis Jane Rose
Convenor, 3rd International Women Playwrights Conference

THE INTERNATIONAL CENTER FOR WOMEN PLAYWRIGHTS

Established by the Steering Committee of the 1st International Women Playwrights Conference (1988) in Buffalo New York, the International Center for Women Playwrights (ICWP) is a not-for-profit multicultural arts organisation created:

- to provide a headquarters to support and further the work of women dramatists;
- to provide women playwrights with an ongoing means of communication and contact;
- to bring international attention to the achievements of women playwrights;
- to encourage the production and distribution of their work.

Membership is international, and the ICWP exists to support all women theatre artists. It serves its members through:

- facilitating communications among members of the International Advisory Committee;
- publishing and distributing Seasons, its international quarterly newsletter;
- New Plays Network;
- the maintenance of a library of playscripts.

Soon the ICWP will initiate communications via computer electronic mail.

To become a member and submit news to Seasons fill out and return the membership form in your registration kit.

or contact

Editor: Diane Taber-Markiewicz
International Center for Women Playwrights
819 Forest Avenue
Buffalo, New York 14209, USA

IWPC Co-Director Trish Sandberg and International Liaison Marcia Morrison are present at the 3rd International Playwrights Conference. Please introduce yourself to them.
THE CONFERENCE THEME

- the relationship between women's traditional ritual or storytelling and contemporary theatre created by women

All of the delegates who are speaking and performing at this Conference have two things in common: they are artists and women. Further similarities cannot be assumed. They come from 40 cultures, speak 30 languages, belong to different classes or castes, are racially diverse and have entirely different understandings of the practice and purpose of theatre.

In choosing a theme for this Conference, I have tried to design a meeting point or crossroads at which creative ideas from this extraordinarily diverse group of women can intersect and interact.

The theme - the relationship between women's traditional ritual or storytelling and contemporary theatre created by women - grew out of the First Asian Women in Theatre Conference which I attended in Tokyo in 1992. Women artists from all over Asia participated in this Conference and, despite the diversity of their cultural backgrounds, were all grappling with the relationship between their traditional performance forms and the theatre of modernity, by which they meant the theatre of the West or the "black box theatre" introduced to their countries during periods of colonisation.

This dynamic between indigenous traditional performance and the theatre of modernity is crucial to theatrical debates throughout the post-colonial world, and is central to current developments in Australian theatre. This continent has a tradition of women's ritual performance that is thousands of years old, a 200-year-old history of European theatre and an increasingly vibrant presence of Asian theatre. We have only just begun to explore the inter-relationship of these diverse cultural traditions within our contemporary performance.

The Conference theme fits easily into Australia, Asia and the post-colonial world, but as our guest speakers will make clear, its reverberations can be felt by the indigenous artists of North America, the writers of Eastern Europe, and the bodies of post-modern female performance artists in New York.

Dr Julie Holledge
Artistic Director, 3rd International Women Playwrights Conference
BRIEF CONFERENCE GUIDE

The Conference consists of a range of different activities: keynote papers on the daily themes; performance/forums that involve both performance and debate; workshops; information sessions; playreadings; performances and small group discussions. There is also a selection of evening performances both within the Conference programme and presented independently, to complement the Conference.

This is a guide to the structure and purpose of these different activities.

KEYNOTE SESSIONS
Venue: The Playhouse
The Conference Keynote session on Monday and the subsequent Daily Keynote sessions throughout the week are discussions of the thematic structure of the Conference. Each day of the Conference has been designated a theme: Ritual and the Body (Monday); Storytelling (Tuesday); Language (Wednesday); Identity (Thursday) and Reflection and Planning (Friday).

FORUM/PERFORMANCES
Venue: The Playhouse
The forum/performances have been designed to link discussion and performance. Each speaker has been requested to illustrate her paper with an extract performed either by herself or by the Conference Company. See daily timetables in this programme for details of individual sessions.

WORKSHOPS
Venue: Various venues in the Festival Centre complex will be used for these sessions. Check foyer signage and daily timetable on the day of the workshop for venues.

The workshop programme is intended to provide all Conference participants with the opportunity to attend one high-quality, "hands-on", practical workshop. In devising the workshop programme we have attempted to integrate the thematic structure of the Conference with the recommendations we received from our national and international committees.

As the Conference can run only four-six workshops per day, the size of each practical workshop has been limited to 20 participants.

Each workshop will be two hours in length. Places in the workshops have been pre-booked by delegates on registration. However, if there are vacancies, an announcement will be made in the daily Conference news-sheet, and places will be allocated on the day of the workshop on a "first come first served" basis at the Conference registration desk.

INFORMATION SESSIONS
Venue: Various venues in the theatre foyers will be used for these sessions. Check foyer signage and daily timetable on the day of the session for venues.

The aim of the information sessions is to provide a talk-shop on specific areas of employment and business management for writers, as recommended by national and international committees. Each delegate will have access to one of these events. There will be up to 30 participants in each session. The sessions will be two hours in length.

All places in the information sessions have been pre-booked by delegates on registration. However, if there are any unfilled places, an announcement will be made in the daily Conference news-sheet, and places will be allocated on the morning of the information session on a "first come first served" basis at the Conference registration desk.

SPACE DAYTIME PERFORMANCES
Venue: The Space Theatre
From Monday to Friday, lunchtime and early evening, performances will be presented in the Space Theatre.

The programme is a mixture of Australian and international work and has been selected for its relevance to the Conference themes. For performance schedule, see daily timetables in this programme.

ARTSPACE READINGS
Venue: The Artspace (seating limited)
The Artspace readings have been scheduled as an alternative to the Space Daytime Performances. Extracts from 33 plays and three full-length short plays will be read in the Artspace during the Conference week by students from Flinders Drama Centre. For more information, see daily timetables in this programme.
SMALL GROUP DISCUSSIONS
Venue: The Playhouse, Theatre Foyers and numbered group areas.

With the large numbers in attendance at keynote sessions and performance/forums, lengthy and in-depth debate will, of necessity, be limited. A series of small group discussions has been scheduled during the week to give delegates a chance to reflect upon the major issues and themes that emerge in the sessions during the day.

Delegates will be allocated to a numbered group for the week when they collect their information kit from the registration desk.

A full Conference plenary session will be held on Friday morning in the Playhouse, at which a nominated representative from each group will report back to the body of the Conference.

OPEN CAUCUS PROGRAMME
Venue: Lion Bar

An Open Caucus Programme will be held every evening at the Lion Bar to provide a networking opportunity for special interest groups. A chair has been appointed to facilitate these group meetings. For details of the caucuses scheduled to date, see page 42.

Delegates who wish to call new caucuses (minimum five delegates) should notify the Conference desk and the Conference secretariat will try to allocate a time and space. These will be posted in the Conference newsheet.

EVENING SHOWCASE PERFORMANCES AND OPEN PERFORMANCE MARATHON
Venue: Lion Theatre

The Evening Showcase Performance programme and the Open Performance Marathon have been designed to provide an opportunity for delegates to showcase their work at the Conference. The programme will be a mixture of works-in-progress, readings, extracts and full performances by delegates who have requested the opportunity to present their work. For details and schedule of Showcase Performances, see page 43, for Marathon, see page 44.

EVENING PERFORMANCES AT TANDANYA, THE FESTIVAL CENTRE AND CITY VENUES

During the Conference there will also be a programme of performances at Tandanya, and affiliated performances at various venues. For details of performances at Tandanya, see page 46. For affiliated performances, see pages 47 and 49.

ADSA CONFERENCE
Venue: Flinders University

The Australasian Drama Studies Association (ADSA) is holding its annual conference at Flinders University from Friday, July 8, to Monday, July 11.

The conference theme is Gender Identity and Performance and will incorporate more than 60 papers from Australian and International academics. Delegates who wish to attend the ADSA conference should contact the registration desk. For more information, see page 40.

MURPHY SISTERS BOOKSHOP

Adelaide’s feminist bookseller, Murphy Sisters Bookshop, is the official on-site bookseller for the Conference. Sale of all texts on the Conference site must be through Murphy Sisters, which will also sell texts on behalf of delegates. The Murphy Sisters Bookshop is situated in the Space Theatre foyer.

TRANSLATION

Simultaneous translation units will be available on entrance to the Playhouse, for sessions given by non-English speaking presenters.

MEALS

Morning and afternoon teas and lunch will be served for delegates in the Playhouse foyer from Monday to Friday. Only those wearing Conference name tags will be issued with meals.

CONFERENCE MANAGEMENT

The 3rd International Women Playwrights Conference has engaged International Conference Management Services (ICMS) to organise and facilitate all aspects of the Conference.

The Conference registration desk will be open on Sunday, July 3 (1pm-6pm), and Monday, July 4, to Friday, July 8 (8.30am to 6pm).

All information or inquiries about the Conference and/or your stay in Adelaide can be directed to them. Tel: (08) 210 6776. Fax: (08) 212 5101.
3rd INTERNATIONAL WOMEN PLAYWRIGHTS CONFERENCE

SUNDAY OPENING CEREMONY

The Playhouse 5.00pm

As a traditional custodian of Kaurna, the Adelaide Plains, Muriel van der Byl will welcome guests and delegates to the 3rd International Women Playwrights Conference. An accomplished performer and co-founder of Aboriginal Theatre in Adelaide, Muriel van der Byl also created the design on silk used on the poster for the 3rd International Women Playwrights Conference. Van der Byl has spent her life creating art and promoting Aboriginal culture through her handpainted designwork and, more recently, her work on silk. An active campaigner for Aboriginal rights, van der Byl has spent the past 20 years working with the Aboriginal Education Foundation.

Marjorie Fitz-Gerald, Conference Chair, will introduce delegates from around the world and major Conference sponsors.

The Conference special guest is Australia's best-known and most controversial woman playwright, Dorothy Hewett. Hewett is a novelist, poet and autobiographer, who has written 18 plays and four screenplays, and was awarded the Order of Australia for her services to literature. In her 70th year, she still refuses to subdue her passion for her primary subject: women at every age as active sexual beings. Hewett describes her writing style as "symbolic poetry with the use of music, dance, ritual, movement and chorus".

The Jumbuck Mob, South Australia's first Aboriginal youth theatre, will also welcome guests to the Conference.

Opening Ceremony produced by Juliet Taylor, Programming Fellow, AFCT.

| SUNDAY SALON |
| Free Winter Foyer Concerts in the Festival Centre |
| Sunday July 3, 2-4pm |

US WOMEN - THOSE BLUES celebrates laughter, love, lust, loss and, most of all, hope in an afternoon of blues, cabaret and swing.

Take three of Adelaide's hottest performers - Virginia Hyam, Isabel Story and Wendy Joseph - simmer slowly with three cool blues women - Genna Bonavita, Cheryl Barclay and Sally Cooper - mix in a sweet spice of three-part harmony, a whole heap of feeling and just a touch of soul - a delicious feast of spirit and song.

| Conference Souvenirs & Gifts |
| A range of items will be on sale throughout the Conference |
| Postcards $1 |
| Posters $15 |
| T Shirts $20 |

all feature a full colour quality reproduction of the Conference silk designed and created by Muriel van der Byl

Conference Programme $10

Limited copies

ON SALE NOW!

ICMS Registration Desk, Playhouse Foyer, or Murphy Sisters Bookshop outlet, Space Foyer, Adelaide Festival Centre
## DAILY TIMETABLE
### MONDAY JULY 4

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<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9am</td>
<td><strong>CONFERENCE KEYNOTE</strong>&lt;br&gt;Chair: Robyn Archer (Australia) with Fatima Dike (South Africa), Griselda Gambaro (Argentina), Vijaya Mehta (India), Joan Littlewood (England), Justine Saunders (Australia)</td>
<td>PLAYHOUSE</td>
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<tr>
<td>10.30am</td>
<td><strong>Morning Tea (provided)</strong></td>
<td>FOYER</td>
</tr>
<tr>
<td>10.45am</td>
<td><strong>Workshop (2 hrs)</strong>&lt;br&gt;<strong>Writing an Identity Through Sexual Preferences - Writing from a Lesbian Perspective</strong>&lt;br&gt;Loree Parry (New Zealand) and Sandra Shotland (Australia)</td>
<td>LATE SHOW FOYER</td>
</tr>
<tr>
<td></td>
<td><strong>Workshop (2 hrs)</strong>&lt;br&gt;<strong>Writing Erotica</strong>&lt;br&gt;Helen Vicqua (Australia)</td>
<td>REHEARSAL ROOM</td>
</tr>
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<td></td>
<td><strong>Information Session (2 hrs)</strong>&lt;br&gt;<strong>Adaptations and Translations</strong>&lt;br&gt;May Brit Akerholt (Australia), Carolyn Burns (Australia/New Zealand), Deborah Levy (England)</td>
<td>PLAYHOUSE BALCONY</td>
</tr>
<tr>
<td>11am</td>
<td><strong>Forum/Performance</strong>&lt;br&gt;<strong>RITUAL AND THE BODY</strong>&lt;br&gt;Chair: Matra Robertson (Australia) with Kim Kum hwa (Korea) and Jeannie Herbert (Australia)</td>
<td>PLAYHOUSE</td>
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<tr>
<td>12 noon</td>
<td><strong>Lunch (provided)</strong></td>
<td>FOYER</td>
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<tr>
<td>12.15pm</td>
<td><strong>Artspace Reading</strong>&lt;br&gt;Extracts from <em>Y A Otra Cosa Mariposa</em>, Susana Torres Molina (Argentina); <em>Cigarettes &amp; Moby Dick</em>, Migdalia Cruz (United States); <em>Undertow</em>, Andrea Lemon (Australia) and <em>Small Domestic Acts</em>, Joan Lipkin (United States)</td>
<td>ARTSPACE</td>
</tr>
<tr>
<td>12.15pm and 1pm</td>
<td><strong>Performance</strong>&lt;br&gt;HANDSPAN THEATRE presents <em>The Immaculate Conception</em>&lt;br&gt;Michele Spooner (Australia)</td>
<td>SPACE</td>
</tr>
<tr>
<td>1.30pm</td>
<td><strong>Forum/Performance</strong>&lt;br&gt;<strong>CONTEMPORARY BODY</strong>&lt;br&gt;Chair: Suzanne Spunner (Australia) with Kishida Rio (Japan), Pol Pelletier (Canada) and Peggy Phelan (United States)</td>
<td>PLAYHOUSE</td>
</tr>
<tr>
<td>1.30pm</td>
<td><strong>Workshop (2 hrs)</strong>&lt;br&gt;<strong>Writing in New Englishs</strong>&lt;br&gt;Cherie Imlah (Australia) and Stella Kon (Singapore)</td>
<td>LATE SHOW FOYER</td>
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<tr>
<td></td>
<td><strong>Workshop (2 hrs)</strong>&lt;br&gt;<strong>Cultural Identity as the Drama of Community Struggle</strong>&lt;br&gt;Sistren Theatre (Jamaica)</td>
<td>REHEARSAL ROOM</td>
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<td></td>
<td><strong>Information Session (2 hrs)</strong>&lt;br&gt;<strong>Dramaturgy</strong>&lt;br&gt;Facilitator: Louise Gough (Australia), May Brit Akerholt (Australia), and Tori Haring-Smith (United States)</td>
<td>PLAYHOUSE BALCONY</td>
</tr>
<tr>
<td>3.30pm</td>
<td><strong>Afternoon tea (provided)</strong></td>
<td>FOYER</td>
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<tr>
<td>4pm</td>
<td><strong>Small Group Discussions (1 hr)</strong></td>
<td>NUMBERED AREAS</td>
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<tr>
<td>5pm</td>
<td><strong>Artspace Reading (1 hr)</strong>&lt;br&gt;<strong>Information for Foreigners</strong>&lt;br&gt;Griselda Gambaro (Argentina)</td>
<td>ARTSPACE</td>
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<tr>
<td></td>
<td><strong>Performance</strong>&lt;br&gt;<strong>Walking on Sticks</strong>, Sarah Cathcart and Andrea Lemon (Australia)</td>
<td>SPACE</td>
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<tr>
<td>6pm</td>
<td><strong>Dinner break</strong></td>
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<tr>
<td>6.30pm</td>
<td><strong>Youth Caucus</strong>&lt;br&gt;Chair: Anne Brookman (Australia)</td>
<td>LION BAR</td>
</tr>
<tr>
<td>7.30pm</td>
<td><strong>Showcase Performance (1 hr)</strong>&lt;br&gt;<em>Sparkling Community Spirit Through Theatre</em>, Dale Colleen Hamilton (Canada)</td>
<td>LION THEATRE</td>
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<td>8pm</td>
<td><strong>Performance</strong>&lt;br&gt;<strong>Ngaonyatjarra, Pitjantjatjarra, Yankunytjatjarra Women</strong></td>
<td>TANDANYA</td>
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<td>8pm</td>
<td><strong>Performance</strong>&lt;br&gt;<strong>Morning Sacrifice</strong>, Dymphna Cusak</td>
<td>PLAYHOUSE</td>
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<td>9pm</td>
<td><strong>Showcase Performance (1 hr)</strong>&lt;br&gt;<em>Toxic Girls</em>, Mardi McConnochie</td>
<td>LION THEATRE</td>
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* denotes performances Free to Full Conference Delegates but requiring tickets
** denotes public performances which have a Special Conference Delegate ticket price
MONDAY

RITUAL AND THE BODY
Ritual is the source of all drama and women’s ritual is the focus of the day

CONFERENCE KEYNOTE
9am The Playhouse

The relationship between traditional women’s ritual or storytelling and contemporary theatre created by women

Chair: Robyn Archer (Australia)
Panel: Fatima Dike (South Africa)
Griselda Gambaro (Argentina)
Joan Littlewood (England)
Vijaya Mehta (India)
Justine Saunders (Australia)

Panelists from five different continents discuss the Conference theme through their diverse range of experience and cultural contexts.

In many countries, the dynamic between traditional performance forms and “modern theatre” has powerful resonances. It is often tied to a history of colonial domination and cultural repression, which has seen traditional forms marginalised. In response to this, new hybrid forms of drama are evolving out of the interaction of traditional and “modern” performance.

Joan Littlewood has spent her life questioning established practices in British theatre and working to restore it to the vital force it was in Elizabethan society. In India Vijaya Mehta is developing an international theatre, that incorporates the traditions of both Indian and Western theatre. Fatima Dike is creating new work in a new South Africa, emerging from a half-century of apartheid. In Argentina Griselda Gambaro draws on the traditional dramatic form of sainete, in which caricatures, exaggerations and humour are the tools for her expression of violence and terror in her country. Justine Saunders draws on the traditions of her Aboriginality in her work in theatre in Australia.

Women from the Ngaanyatjarra, Pitjantjatjara, and Yankunytjatjara communities will perform at Tandanya on July 2, 3 and 4.
FORUM/PERFORMANCE
1 1am The Playhouse

RITUAL AND THE BODY
The Art of Ritual Performance

Chair: Matra Robertson (Australia)
Panel:
Kim Kum hwa (Korea)
Jeanne Mungarrayi Herbert

This forum will focus on women’s traditional ritual in Central Australia, and Central and Northern Korea. In these cultures women ritual artists act as mediators between the worlds of the living and the dead. Their bodies make the invisible world of spirits and ancestors visible through ritual dance, costume and symbolic decoration.

Australia has the longest living tradition of women’s performance in the world, with a history of 40,000 years of Aboriginal women’s ritual performance. Women’s stories of Tjukurpa or “dreaming” are told through dance, song and both body- and ground-painting. A cycle of songs is usually sung by women as they use coloured ochres to paint intricate “designs” on each others’ bodies in preparation for ceremonial dancing and singing. The “designs” themselves are significant and form part of the story or stories being told. Jeanne Mungarrayi Herbert will speak on behalf of the woman from Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara Women’s Council, which will perform at Tandanya on July 2, 3 and 4.

In Korea it is generally accepted that shamanism is the origin of all the traditional performing arts in the peninsula. Ninety per cent of the shaman or mudang are women, practising the shamanistic arts of dance, music, singing and trance possession. Kim Kum hwa is the acknowledged leader of Korean shamanism and is recognised as a Living National Treasure. She will perform at Tandanya on July 5, 6 and 7.

FORUM/PERFORMANCE
1.30pm The Playhouse

CONTEMPORARY BODY
Visual Theatre and New Physical Images of Women

Chair: Suzanne Spunner (Australia)
Panel:
Kishida Rio (Japan)
Pol Pelletier (Canada)
Peggy Phelan (United States)

In ritual dramas the body of the performer is visible as the site of mediation between the worlds of the living and the dead. In this forum/performance the panel discusses the female body as text in contemporary theatre.

Pol Pelletier is the founder-director of a training centre for actors in Montreal that is based on an elaborate theory of actors’ physical and spiritual presence… “Two things are most important for me in actors”, says Pelletier, “their bodies, their carnality, this brute, animal thing. You need to know this thing… It has to be powerful, and trained, and sensitive. The other aspect is the spirituality of the actor. What is this invisible force that great actors have? Why is it some people have it and some people don’t? Can you cultivate it? Can you train it?”

In discussing the performance genre called “ordeal art”, Peggy Phelan writes that “This performance calls witnesses to the singularity of the individual’s death and asks the spectator to do the impossible - to share that death by rehearsing for it.” Perhaps she thus explains a fundamental bond between this performance and ritual.

Kishido Rio says “Therapeutic drama on stage has revealed with significant frequency the signs of the physical expression or manifestation of women in a state of spiritual possession - and it does so far more prominently than it shows the physical expressions of women in a state of spiritual purification or exorcism. It has become apparent that among the women of the Asian world, there are those who have been struggling against the depressive impacts of intangible emotional and psychic forces.” Kishido will speak of how the physical expressions of the shaman of Korea and the shrine priestess of Japan are thought to be sublime emanations of the subconscious realm.
WORKSHOP
10.45am

Writing an Identity through Sexual Preferences - Writing from a Lesbian Perspective

Lorae Parry (New Zealander)
Sandra Shodlender (Australia)

This workshop will address different aspects of lesbian writing, including language, imagery and aesthetics, and the process and techniques of creating lesbian material. These issues will be explored through readings of the work of lesbian playwrights, and discussion among participants. Other topics to be discussed include deconstruction of gender and sexuality; naturalistic/non-naturalistic lesbian theatre; and whether a lesbian aesthetic still operates if you are a lesbian playwright but haven't included a lesbian character.

Our erotic life is self knowledge; it helps us pursue excellence not only safety or security. Celebrating the erotic makes our actions intentional, brings us to our power. The erotic keeps us in touch with our psychic and emotional selves providing energy to the spirit. Energy to create.

In ancient cultures there was a link between women, theatre and sexuality. Temple priestess/prostitute/virgins, such as Medea, attended to the ritual, ceremonial and celebratory needs of their communities. How can we revitalise that ancient link between women, theatre and sexuality?

INFORMATION SESSION
10.45am

Adaptions and Translations
The Writer Translates - Straddling Cultures and Languages

Chair: May Brit Akerholt (Australia)
Panel: Carolyn Burns (Australia/New Zealand)
Deborah Levy (England)

Modern translations tend to have as their catchcry, “Be faithful to the original”, but they should really be new works with their own unique character. Through the process of taking the original into another idiom, with a different set of cultural and social values, a new work emerges.

If a translation is a “faithful” rendering, in another language, of all the elements of the original, there is the danger it will merely be a pale replica with no peculiar character, without nuance, colour, energy or individuality.

A nation's culture is a combination of diverse voices, but cultural diversity is also about “appropriating” works written in other languages and making them part of one's own. This session looks at the literary process of this cultural “appropriation”.

WORKSHOP
10.45am

Writing Erotica

Helen Vicqua (Australia)

Do you think of how your characters feel and behave sexually?
Do your characters' sexualities help define the action and progress the plot?

For 3,000 years the oppression of women has largely been through the oppression of their erotic life, denial of their fantasies, surgical removal of their pleasure response. Cultural myths which define women's sexuality as only passive, romantic and submissive, and which stereotype women's unleashed libido as "dangerous and disgusting" have also repressed women's erotica.
WORKSHOP  
1.30pm  

Writing in the New Englishes of Post Colonialism  
Stella Kon (Singapore)  
Cherie Imlah (Australia)  

This workshop will explore the phenomena of New Englishes, which many feel are infusing the theatre with exuberance and vitality. It will cover questions such as why there is a need for New English, discuss the roadblocks encountered in its creation, and its political dimensions. And, how does this new language liberate writers and actors?  

The workshop will also incorporate a practical experiment in which a new language called Ngarrnpatok will be created, and a play put together using it. A discussion period will follow in which to explore whether this new language set free or constrained.  

WORKSHOP  
1.30pm  

Cultural Identity as the Drama of Community Struggle  
Sistren Theatre Collective (Jamaica)  

Sistren has inherited a tradition of storytelling, singing and ritual performance, which developed out of the Jamaican struggle against colonial oppression.  

The Collective tries not to impose a method of work, but to create an atmosphere in which the reality of personal experience can be exposed, thereby establishing a community of thoughts and feelings. Their theatre focuses on the historical experience of working-class Jamaican women and examines the ways in which gender oppression is compounded by class, regional and racial inequalities.  

This workshop explores the techniques developed by the Sistren Collective in the creation of their community theatre.

INFORMATION SESSION  
1.30pm  

Dramaturgy  
Miracles and Madness: The Process of Wrighting; the Practice of Dramaturgy  
Facilitator: Louise Gough (Australia)  
Panel: May Brit Akerholt (Australia)  
Tori Haring Smith (United States)  

The focus of this session will be on the craft of playwrighting and individual dramaturg's philosophies and practice with Louise Gough putting the development of new works and the rise of the dramaturg within the Australian performing arts industry into an historical context.

Third International Women Playwrights Conference  
TANDANYA PROGRAM  

Aboriginal Women in Performance  
Tandanya Cafe Fri. July 1 & Fri. July 8 at 9 pm  

Pitjantjatjara Women “Dreaming Stories”  
Tandanya Theatre Sat. July 2 & Sun. July 3 at 4 pm, Mon. July 4 at 8 pm  
Kim Kum hwa (from Korea)  
“Shamanic Performances”  

Spiderwoman Theatre (from U.S.A.)  
“Rever-ber-berations”  
Tandanya Theatre Fri. July 8 at 8 pm, Sat. July 9 at 4 pm & 8 pm, Sun. July 9 at 4 pm.  

BOOKINGS & ENQUIRIES 223 5427
PERFORMANCE
12.15pm and 1pm The Space
Handspan Theatre presents
The Immaculate Contraption
Devised, designed and performed by Michele Spooner

Using a combination of puppets and objects, Michele Spooner tells the story of an egg travelling through time trying to become fertile. Discovered in the primordial age, then reincarnated in a time of Christian dominance, the egg finally arrives in the era of science and technology. Here it “succeeds” in becoming pregnant via in-vitro fertilisation.

With special thanks to all Handspace members, John Ashton, Jane Pugh, Peter Moss and Rubbery Figures, Michele Spooner sponsored by Arts Victoria and Handspace Theatre, Melbourne.

PERFORMANCE
5pm The Space
Walking on Sticks
Sarah Cathcart and Andrea Lemon
Performed by Sarah Cathcart
Directed by Andrea Lemon
Designed by Trina Parker
Lighting design by Liz Pain

Walking on Sticks was conceived and developed from Sarah Cathcart’s experiences travelling in war-zones from New York to Nicaragua in 1989-90. It is the story of a reluctant traveller who becomes stranded in the war-zone.

Through her eyes, the play weaves together the lives of four women living on different sides of an enemy border - an American nun is kidnapped in Nicaragua, a US army officer becomes disillusioned and a Nicaraguan mother smuggles bombs and bullets in her tortilla basket for the urban guerilla.

This award-winning play has just returned from a highly acclaimed national tour of Australia, travelling to every capital city and into the outback. In 1992 Walking on Sticks also appeared at the Edinburgh Festival and in Leicester, England.

“... evocative, honest and beautifully executed theatre.” The Bulletin, Australia

“Cathcart... tells her story with a piercing but delightfully wry sense of humour deeply etched in humanity and compassion.” The Herald, Scotland

ARTSPACE READING
12.15pm Artspace
Extracts from:
Y A Cosa Otra Mariposa (Four Play) by Susana Torres Molina (Argentina)
Cigarettes and Moby Dick by Migdalia Cruz (United States)
Undertow by Andrea Lemon (Australia)
Small Domestic Acts by Joan Lipkin (United States)

ARTSPACE READING
5pm Artspace
Information for Foreigners by Griselda Gambaro (Argentina)
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<tr>
<td>8.30am</td>
<td>Workshop (1 hr) A Cleansing Ritual: Path to Creativity</td>
<td>REHEARSAL ROOM</td>
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<td>Pol Pelletier (Canada)</td>
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<td>9am</td>
<td>Daily Keynote</td>
<td>PLAYHOUSE</td>
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<td>STORYTELLING</td>
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<td>Chair: Thesese Radic (Australia) with Merlinda Bobis (Australia-The Philippines),</td>
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<td>Dorinda Hafner (Australia/Ghana), Somalatha Subasinghe (Sri Lanka) and Mona Ngitj Ngitji</td>
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<td>Tur (Australia)</td>
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<td>10am</td>
<td>Morning tea (provided)</td>
<td>FOYER</td>
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<td>Launch of Maggie Theatre's YOUNG PLAYWRIGHTS COMPETITION</td>
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<td>10.15am</td>
<td>Workshop (2 hrs) Cross Cultural Collaborations</td>
<td>REHEARSAL ROOM</td>
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<td>Vijaya Mehta (India)</td>
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<td>Information Session (2 hrs)</td>
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<td>Why Women Stop Writing and How They Start Again</td>
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<td>Carolyn Burns (Australia/New Zealand) and Alison Lyssa (Australia)</td>
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<td>10.30am</td>
<td>Forum/Performance NEW STORYTELLERS</td>
<td>PLAYHOUSE</td>
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<td>Chair: Heather Nimmo (Australia) with Sarah Cathcart, Andrea Lemon and June Mills</td>
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<td>(Australia) and Spiderwoman Theater (United States)</td>
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<td>12 noon</td>
<td>Lunch (provided)</td>
<td>FOYER</td>
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<td>12.15pm</td>
<td>Artspace Reading (1 hr)</td>
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<td>Extracts from Personalia, Roxxy Bent (Australia); Fish or Fowl, Laura Ruohonan (Finland)</td>
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<td>Is Every Sperm Sacred?, Irene Stephano (South Africa); Angels of Power, Sandra Shotlander (Australia)</td>
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<td>12.15pm</td>
<td>Performance (1 hr) Ang Tau Mui (A Modern Woman), Leow Puay Tin (Malaysia)</td>
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<td>1.30pm</td>
<td>Forum/Performance NEW STORIES FROM OLD</td>
<td>PLAYHOUSE</td>
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<td>Chair: May Britt Akerkolt (Australia) with Griselda Gambero (Argentina), Saoli Mitra</td>
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<td>(India), Ratna Sarumpaat (Indonesia) and Thorunn Sigurdardottir (Iceland)</td>
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<td>Workshop (2 hrs) Wriiting the (Destabilised) Body</td>
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<td>Peggy Phelan (US) and Peta Tait (Australia)</td>
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<td>Workshop (2 hrs) Writing Women's Comedy</td>
<td>LATE SHOW FOYER</td>
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<td>Roxxy Bent (Australia)</td>
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<td>Information Session (2 hrs)</td>
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<td>Radio Chair: Alana Valentine (Australia) Carol Dee and Renée</td>
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<td>(New Zealand), Maria Kristjansdottir (Iceland), Louise Page (England)</td>
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<td>3.30pm</td>
<td>Afternoon tea (provided)</td>
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<td>4pm</td>
<td>Small Group Discussions</td>
<td>NUMBERED AREAS</td>
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<td>5pm</td>
<td>Artspace Reading (1 hr)</td>
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<td>Extracts from Voices of Resistance, Christiana Lambrinidis (Greece); The Lift, Heng Siok</td>
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<td>Tian (Singapore); Shimada, Jill Shearer (Australia); Madame Mao, and The Emperor Regrets,</td>
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<td>Therese Radic (Australia)</td>
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<td>6pm</td>
<td>Performance (1 hr) Wellington Women Playwrights Association</td>
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<td>6pm</td>
<td>Dinner break</td>
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<td>TBA</td>
<td>Women with a Disability Caucus</td>
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<td>Chair: Helen Flinter</td>
<td>LION THEATRE</td>
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<td>6pm</td>
<td>Showcase Performance The Ingkota's Wife; Suzanne Spanner (Australia)</td>
<td>LION THEATRE</td>
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<td>7.30pm</td>
<td>Showcase Performance Her Indoors, Gerry Gowans (Australia)</td>
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<td>8pm</td>
<td>Performance (1 1/2 hrs) Kim Kum hwa - Shaman (Korea)</td>
<td>TANDANYA</td>
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<td>Performance Morning Sacrifice, Dymphna Cusack (Australia)</td>
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<td>Performance Poor Johanna, Robyn Archer (Australia)</td>
<td>CARDWELL ST THEATRE</td>
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<td>Performance Fugues, Quartets and Other Dissonances, Jeanne Masure (Australia)</td>
<td>PROMETHEAN</td>
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<td>8.30pm</td>
<td>Performance Yorda Che Bruto... Poretta Dina Panozzo (Australia)</td>
<td>SPACE</td>
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<td>9pm</td>
<td>Showcase Performance Us, Karen Malpede (United States)</td>
<td>LION THEATRE</td>
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** denotes public performance which has a Special Conference Delegate Ticket Price
TUESDAY

STORYTELLING
A day about storytelling dedicated to Scheherezade, who told stories for a thousand and one nights.

DAILY KEYNOTE
9am The Playhouse

STORYTELLING
Traditional custodians of women's stories discuss their craft

Chair: Therese Radic (Australia)
Panel: Merlinda Bobis (Australia/Philippines)
        Dorinda Hafner (Australia/Ghana)
        Somalatha Subasinghe (Sri Lanka)
        Mona Ngiti Ngiti Tur (Australia)

Each speaker will discuss the role of storytellers in her culture, and how women's stories are handed down from one generation to the next.

Merlinda Bobis will speak of the traditions of epic chanting in The Philippines. She explains that although it is women who usually do the chanting, the tales they tell are traditionally about men's exploits at war. Bobis turns this around in her work, in which she uses the traditional form but invents new content. "I change a traditional myth, which disempowers women into a story of female determination and empowerment," she says. Bobis will give a short performance as part of the discussion, and will also be performing at the Open Marathon Performance.

Mona Tur is a storyteller whose Aboriginal name Ngiti Ngiti means cicada. Tur is respected in the Adelaide Aboriginal community as a teacher of storytelling. She will tell a story in her own language and then explain its meaning.

Sri Lanka also has a rich tradition of storytelling as a form of communication, entertainment and education. Somalatha Subasinghe will discuss the different kinds of stories, such as the Jakatha Tales, parables used by Buddhist priests to impart to the people the ethics, values and principles of their religion. These are said to be the tales that inspire artists and provide them with themes.

In the arena of women's storytelling, Dorinda Hafner regards herself as Ghanaian/Australian, and will examine the use of Anansi, the spiderman, to teach moral values within African traditional culture. Hafner will also compare the reasons for storytelling, especially to children, in Western and African cultures.

Kim Kum hwa and her company will perform at Tandanya on July 5, 6 and 7
FORUM/PERFORMANCE
10.30am The Playhouse

NEW STORYTELLERS
Contemporary storytellers on making new stories from oral sources

Chair: Heather Nimmo (Australia)
Panel: Sarah Cathcart (Australia)
Andrea Lemon (Australia)
June Mills (Australia)
Spiderwoman Theater (United States)

The discussion will explore the relationship between the work of these women and traditional storytelling in their cultures, covering discussion of their techniques and the sources of their material. It will also look at the contemporary social context in which the work is performed.

Members of Spiderwoman Theater will discuss their combining of family rituals, traditional quests, dances, drumming, stories, personal memories and popular songs into theatre that entertains but also teaches, if the listener wants to learn.

Sarah Cathcart and Andrea Lemon have developed their own form of storytelling, based on interviews with women, which they transform into fragmented narratives told with extreme physicality, imagery, music and humour. They will discuss how they developed this form and the processes involved.

June Mills will bring an Aboriginal perspective to the discussion, reflecting on traditional storytelling and its relationship to her own contemporary work.

FORUM/PERFORMANCE
1.30pm The Playhouse

NEW STORIES FROM OLD
The Retelling of Old Tales - Antigone, the Mahabharata and the Icelandic Sagas

Chair: May Brit Akerholc (Australia)
Panel: Griselda Gambaro (Argentina)
Saoli Mitra (India)
Ratna Sarumpaet (Indonesia)
Thorunn Sigurdardottir (Iceland)

These women have all written pieces based on ancient tales from diverse cultures. Ratna Sarumpaet and Griselda Gambaro have both rewritten the Antigone myth, each placing emphasis on different aspects of the tale. Instead of focusing on the theme of bad government against a good populace, Gambaro deals with passivity in the face of repression. While Sarumpaet’s Antigone focuses more on issues of state power and political leadership, and the father-son relationship between Creon and Hemon, which is strongly patriarchal and might be seen as reflecting Sarumpaet’s Batak heritage.

Saoli Mitra’s inspiration came from the Indian epic of the Mahabharata. Her first play is a reappraisal of the story of Queen Draupadi, who married all five of the Pandava brothers. Mitra was inspired to write of Draupadi’s courage and dignity in the face of extreme suffering, giving the ancient tale new life.

Thorunn Sigurdardottir was also drawn to the tale of a woman with five husbands for her first play. The story is from the Icelandic Laxdaela saga and tells the story of Gudrun Osvifursdottir. Many of Sigurdardottir’s plays are historical and deal with the position of women and their fate.

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WORKSHOP

8.30am

A Cleansing Ritual: Path to Creativity

Pol Pelletier (Canada)

Every stage performance mobilises resources both visible (the body in space) and invisible (inner space). What tools will enable us to train the invisible, to create a link between visible and invisible?

The most powerful tool is dynamic meditation, which is practised in the morning with an empty stomach, and mobilises the entire body. Its effect is to cleanse body and mind, unblock one’s true energy and to allow a clear focus on the movements of the psyche. One can then identify them exactly and reproduce them from the source, rather than by imitation. This form of training demonstrates the need for knowledge based on direct experience, rather than on concepts or opinions. It enables us to know ourselves.

Participants should wear light and loose or stretch sport clothes.

WORKSHOP

10.15am

Cross-cultural Collaborations

Vijaya Mehta (India)

For a number of years Vijaya Mehta has collaborated with the American playwright Lavonne Mueller. In this workshop she will take an extract of their joint work - Letters to my Daughter - and conduct an open rehearsal for delegates. Mehta describes the play as “an excellent cross cultural collaborative effort”. The text is based on the correspondence between Nehru and his daughter Indira Ghandi during his years of imprisonment.

INFORMATION SESSION

10.15am

Why Women Stop Writing and How They Start Again

Carolyn Burns (Australia/New Zealand)
Alison Lyssa (Australia)

Whether you write to tell a story, earn your living, work out your thoughts, show others your world, or revel in any of the infinite reasons for inventing words, there could be someone desperate to stop you. If not, you could always invent an opposition.

There have been plenty of governments, churches, teachers, fathers, mothers, lovers, sponsors, critics, publishers or theatre directors who take it for granted that they know what women are good for, and it's not writing. If you get enough education, money, time and confidence to get past that hurdle, they could fight you with ridicule, lies, neglect, censorship, violence, death or love. Survive that, and they might let you in the stage door, but only if you write their story, not your own. Plenty of male writers, too, have been punished for writing something that wasn’t the official or the fashionable story.

This session looks at practical techniques to harness your courage, craft, resilience and imagination. This is the opportunity to share ways to trust in the pleasure of putting it in your own words.

MAYLANDS PRODUCTIONS

Producers specialising in feminist drama and documentary films and videos

Relocated to
11 Phoebe Street,
Balmain NSW 2041
Phone: 02 810 6473
WORKSHOP
1.30pm
Writing Women's Comedy

Roxy Bent (Australia)

B. Cooke (yes, sorry, it's Brian not Barbara) said discussions about comedy were about as productive as shovelling smoke.

Roxy Bent agrees there's no explanation for how to, or who can, create humour. But she does believe that it can be developed. In this session she will give some practical information - tools, rules, tips, comic set ups - that she has picked up in her years as a comedy writer.

As a playwright, who considers being funny her most valuable asset to the world, Bent will discuss the fear of not being funny and what it means; her desire to see more women's comedy; being funny, feminist, doing edgy dangerous work and insisting it be palatable.

WORKSHOP
1.30pm
Writing the (Destabilised) Body

Peggy Phelan (United States)
Peta Tait (Australia)

The destabilised body exists both inside and outside itself and can be formulated as either a visual or an invisible presence. A performative body, which contravenes fixed notions of gender and cultural identity, establishes a language of multifarious bodies. Therefore, the writer who creates fluid and diverse representations in theatre, challenges political beliefs and cuts across socially regulated spaces. Such texts must redefine the parameters of artistic bodies in order to position them outside appropriated categories.

Peggy Phelan describes the language of performance as an experience of the continuous present. Peta Tait finds that the writer works in the past tense in relation to a performative present tense. The body of the text comes into existence in the gap between the act of writing and the performer's present. How can the writer transverse this space?

In this workshop there will be discussion of the theoretical ideas behind writing for a destabilised body and exploration of the writer's position in relation to the performative present.

INFORMATION SESSION
1.30pm
RADIO

Chair: Alana Valentine (Australia)
Panel: Carol Dee and Renée (New Zealand)
        Maria Kristiansdottir (Iceland)
        Louise Page (England)

Australian radio drama enjoys an international reputation for originality and excellence, having won prizes in the prestigious Prix Italia, Prix Futura, and New York TV and Radio Awards. This session will profile the vigorous participation of radio performance in the cultural life of several countries, including the influences of new technology and changes brought about by writers and producers exploring the “landscapes of sound”.

Radio is a medium where many women writers began their careers and choose to continue writing, not least because of its intimacy, immediacy, and accessibility to a diverse and often enormous listening audience.
PERFORMANCE
12.15pm The Space

A Modern Woman Called Ang Tau Mui
Written and performed by Leow Puay Tin (Malaysia)
Directed by Krishen Jit

Ang Tau Mui, or the Red Bean Soup Girl, made a startling appearance in Leow Puay Tin’s Three Children, as a woman with a dubious past. She is now resurrected in the expanded form of a monodrama that delves into the presence and meaning of modernity in our society.

Ang Tau Mui returns to the stage as a 40-year-old toilet cleaner at the Plaza shopping complex in Kuala Lumpur. She dreams of being a Modern Woman. How, where, will she find herself as the Modern Woman?

The story of Ang Tau Mui is told in narrative, dialogue, Chinese opera-style and popular 1950s and 1960s Chinese songs.

This is the third creative collaboration between Leow Puay Tin and Krishen Jit, a founding member of The Five Arts Centre in Malaysia. They began working together in 1981, when they presented Tikam Tikam: And her Grandmother Said, a nonscripted performance piece that related the life and times of the people of Kapan Road in Malacca.

Leow Puay Tin’s visit sponsored by the South and South-east Section in the International Cultural Relations Branch in the Department of Foreign Affairs and Trade (Australia); School of Visual, Performing and Theatre Arts, Deakin University (Victoria) and Malaysian Airlines.

PERFORMANCE
5pm The Space

Wellington Women Professional Playwrights Association
(New Zealand)

Four members of the Wellington Women Professional Playwrights Association (WOPPA) - Jean Betts, Cathy Downes, Vivienne Plumb and Lorae Parry - will read extracts from their work, and discuss WOPPA and their individual writing.

WOPPA, a group of six women playwrights, was formed in May 1992 to foster and encourage women playwrights. The women wanted to see more women’s plays on stage. This led them to organise a Festival of New Women’s Plays to honour New Zealand’s Suffrage Year, and to encourage more women to write and present their work. They have also formed their own publishing company, The Women’s Play Press, to enable more women’s writing to be published.

ARTSPACE READING
12.15pm Artspace

Extracts from:
Personals by Roxxy Bent (Australia)
Fish or Fowl by Laura Ruohonen (Finland)
Is Every Sperm Sacred? by Irene Stephanou (South Africa)
Angels of Power by Sandra Shotlander (Australia)

ARTSPACE READING
5pm Artspace

Extracts from:
Voices of Resistance by Christiana Lambrinidis (Greece)
The Lift by Heng Siok Tian (Singapore)
Shimada by Jill Shearer (Australia)
Madame Mao and The Emperor Regrets by Therese Radic (Australia)
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<tr>
<th>Time</th>
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<tr>
<td>9am</td>
<td><strong>Daily Keynote</strong></td>
<td><strong>PLAYHOUSE</strong></td>
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<td><em>LANGUAGE AND LAUGHTER</em></td>
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<td></td>
<td>Chair: Maryanne Fahey (Australia) with Fatima Chebchoub (Morocco),</td>
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<td>Deborah Maiman (Australia) and Lorae Parry with Carmel McGlone (New</td>
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<td>10am</td>
<td><strong>Morning tea (provided)</strong></td>
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<td>10.15am</td>
<td><strong>Workshop (2 hrs)</strong></td>
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<td><em>The Ritual Drama of Korean</em></td>
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<td><em>Shamanism Kim Kum hwa</em> (Korea)</td>
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<td><strong>Workshop (2 hrs)</strong></td>
<td><strong>LATE SHOW FOYER</strong></td>
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<td><em>Ritualised Writings of State Violence</em></td>
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<td><em>Griselda Gambaro</em> (Argentina)</td>
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<td><strong>Information Session</strong></td>
<td><strong>PLAYHOUSE GALLERY</strong></td>
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<td><em>Marketing and Publicity</em></td>
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<td><em>Facilitator: Cate Fowler with Rooy Bent and Jill Shearer</em> (Australia)*</td>
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<td><em>Joan Lipkin (United States)</em></td>
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<td><em>NEW ENGLISHES</em></td>
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<td>Chair: Vertly Laughton (Australia) with Beverly Hanson and Pauline</td>
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<td>Matthie (Jamaica), Cherie Imliah (Australia), Stella Kon (Singapore)</td>
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<td>and Dianet Sears (Canada).</td>
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<td><strong>FOYER</strong></td>
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<td>12.15pm</td>
<td><strong>Artspace Reading</strong></td>
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<td><em>Diving for Pearls, Katherine Thomson (Australia)</em></td>
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<td><em>Kindertransport</em>, Diane Samuels (England); <em>Where there’s a will...</em></td>
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<td><em>Alison Lyssy (Australia); Cancer Bodies: Women</em></td>
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<td><em>Speaking the Unspeakable, Victoria Rue (United States)</em></td>
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<td>1.30pm</td>
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<td><em>PLAYWORKS SHOWCASE</em></td>
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<td>Cakes, Cops and Calling the Shots - Voices of Contemporary Australian*</td>
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<td><em>Women Playwrights Playworks, Australia’s Association of Women</em></td>
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<td><em>Playwrights will present a selection from their Annual Showcase of</em></td>
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<td><em>contemporary women’s writing. Directed by Sally Richardson,</em></td>
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<td><em>it includes the works of Beatriz Christian, Beth Eldridge,</em></td>
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<td><em>Kathleen Mary Fallon, Anni Finsterer,</em></td>
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<td><em>Noelle Janaczenska, Margaret Kirby,</em></td>
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<td><em>Sonia Ryan, Jennie Swain,</em></td>
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<td><em>Jenny Weights and Catherine Zimdahl.</em></td>
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<td><strong>Workshop (2 hrs)</strong></td>
<td><strong>REHEARSAL ROOM</strong></td>
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<td><em>Writing the Everyday Rituals of Gendered Performance</em></td>
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<td><em>Meredith Rogers and Suzanne Spanner (Australia)</em></td>
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<td><strong>Workshop (2 hrs)</strong></td>
<td><strong>CONFERENCE ROOM 3</strong></td>
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<td><em>Bi-lingual Writing</em></td>
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<td><em>Maria Alice Casimiro Branco and Bethay Mondragon (Australia)</em></td>
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<td><strong>Information Session (2 hrs)</strong></td>
<td><strong>PLAYHOUSE GALLERY</strong></td>
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<td><em>Managing a Writing Career</em></td>
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<td><em>Katherine Thomson (Australia)</em></td>
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<td>2.45pm</td>
<td><strong>Workshop (2 hrs)</strong></td>
<td><strong>CONFERENCE ROOM 2</strong></td>
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<td><em>Writing Australian Identities</em></td>
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<td><em>Hannie Rayson (Australia) and Dr Tzvetta Sofronieva (Bulgaria)</em></td>
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<td><strong>Information Session (2 hrs)</strong></td>
<td><strong>LOWER SPACE FOYER</strong></td>
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<td><em>Theatre for Young People</em></td>
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<td><em>Chair: Heather Nimmo (Australia) with Anne Brookman (Australia)</em></td>
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<td><em>Somalatha Subasinghe (Sri Lanka) and Leow Puay Tin (Malaysia).</em></td>
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<td><strong>Afternoon tea (provided)</strong></td>
<td><strong>FOYER</strong></td>
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<td>5pm</td>
<td><strong>Artspace Reading</strong></td>
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<td><em>Wallflowering, Peta Murray (Australia); Summer at Casa Magni,</em></td>
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<td><em>Patricia Monaco (Italy); The Belle of the Belfast City,</em></td>
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<td><em>Christina Reid (Ireland); Falling from Grace and Hotel Sorrento,</em></td>
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<td><em>Hannie Rayson (Australia); Running up a Dress,</em></td>
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<td><em>Suzanne Spanner (Australia)</em></td>
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<td>6pm</td>
<td><strong>Dinner break</strong></td>
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<td><strong>Healing Caucus</strong></td>
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<td><strong>Showcase Performance</strong></td>
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<td><em>Baked Bean Dreaming</em>, Jane Barton (Australia)*</td>
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<td>7.30pm</td>
<td><strong>Showcase Performance</strong></td>
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<td><em>Tell Tale</em>, Alison Richards (Australia)*</td>
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<td>8pm</td>
<td><strong>Performance</strong></td>
<td><strong>TANDANYA</strong></td>
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<td><em>Kim Kum hwa - Shaman</em> (Korea)*</td>
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<td><em>Morning Sacrifice</em>, Dymphna Cusack (Australia)*</td>
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<td><strong>Performance</strong></td>
<td><strong>CARDWELL ST THEATRE</strong></td>
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<td><em>Poor Johanna</em>, Robyn Archer (Australia)*</td>
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<td><strong>Performance</strong></td>
<td><strong>PROMETHEAN</strong></td>
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<td><em>Fugues, Quartets and Other Dissonances</em>, Jeanne Mazure (Australia)*</td>
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<td>8.30pm</td>
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<td><em>Yorda Che Bruta... Porchetta</em>, Dina Panazzo (Australia)*</td>
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<td>9pm</td>
<td><strong>Showcase Performance</strong></td>
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<td><em>Disenchantment</em>, Bronwyn Calcutt (Australia)*</td>
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* denotes performances Free to Full Conference Delegates but requiring tickets
** denotes public performances which have a Special Conference Delegates Ticket Price
WEDNESDAY

LANGUAGE
Devoted to writers creating new laughter and new languages in their post-colonial worlds.

DAILY KEYNOTE
9am The Playhouse

LANGUAGE AND LAUGHTER
Laughing Women
Chair: Maryanne Fahey
Panel: Fatima Chebchoub (Morocco)
        Deborah Mailman (Australia)
        Lorae Parry with
        Carmel McGlone (New Zealand)

What is it that makes the funny bits funny? Four women who use comedy in their writing and/or performing discuss why they use the form and how it is developed.

Women’s comedy in Melbourne has made a name for itself throughout the world. Chair, Maryanne Fahey, brings her experience of the Melbourne comedy scene to the Conference.

Lorae Parry regards comedy as a powerful and subversive tool, and uses it to tackle many issues, notably sexual identity, class and gender. She will perform an extract from Digger and Nudge, which she wrote with Carmel McGlone. These two comic characters are new age “men”, who have just discovered “the woman within”.

The session will also consider whether there is a difference between male and female humour.

Fatima Chebchoub thinks that the genders’ laughter is different, with women’s laughter coming from inside and male laughter being more influenced by external factors. Wanting to communicate joy rather than sadness, Chebchoub uses humour to deal with subject matters such as unemployment, enforced prostitution and censorship.

A new voice in the world of comic theatre is Deborah Mailman, one of the members of the Conference Company. Mailman delighted audiences with her stand-up comedy routine at the last National Playwrights Conference in Canberra.

FORUM/PERFORMANCE
10.30am The Playhouse

NEW ENGLISHES
English, Singlish, Spanglish? Making New Languages
Chair and Dramaturg: Verity Laughton (Australia)
Panel: Beverly Hanson and
        Pauline Matthie (Jamaica)
        Cherie Imlah (Australia)
        Stella Kon (Singapore)
        Djanet Sears (Canada)

The participants in this session share the experience of writing as women in a post-colonial world. All of the women - except Beverly Hanson, who works in Jamaican patois - work in English, the language of an invasive, patriarchal colonial power. Some of the writers will explore how this situation has affected their use of the language, others will take a more broad-based approach. All will use performed extracts from their plays as points of focus in their talks.

Stella Kon’s work Emily of Emerald Hill helped establish Singlish (Singapore’s local patois) as a vehicle for serious and truthful representation of her society. Singapore’s emergent literature, rooted in the English of the colonial era, is now seeking rapprochement with the nearby ancient cultures of China, India and Islam.

For Cherie Imlah, writing as an indigenous person in a neo-colonial society raises issues of sexism, ethnocentrism and racism. Although her play The Dormitory, written in Aboriginal English, created controversy, Imlah believes that to write it in any other way would falsify the oral tradition from which the events of the story came. “Language is an important aspect of identity, and it is essential to the authenticity of the work,” she says.

The panel will also include Beverly Hanson and Pauline Matthie, members of the dynamic Sistren Theatre Collective, which has been creating works about their lives and experiences for Jamaican, Caribbean and international audiences since 1977. Hanson’s plays are written and performed in Jamaican patois.

Djanet Sears is a writer, actor and director of stage and film who lives and works in Canada and derives from England via Africa.
FORUM/PERFORMANCE
1.30pm The Space

PLAYWORKS SHOWCASE
Cakes, Cops and Calling the Shots
- Voices of Contemporary
Australian Women Playwrights.

Presented by Playworks in co-production with
ABC Radio National.
Directed by Sally Richardson.
Dramaturgy by Beatrix Christian.
Production/Design: Michelle Daddo.
Actors: Anni Finister, Jamie Robertson and
Arianthe Galani.

This showcase features the work of 10 writers
from Playworks 1993-94 Development
Programme, each writer’s “voice” forming the
bridge between the readings of their work.
Together they represent a cross-section of
contemporary Australian women’s writing for
performance. Their work covers a broad
spectrum of forms, styles and genres, and
explores a diversity of themes:

... of ghosts and gothic opera in Sydney
Harbour; a detective singing the ballad of
Scatty Dwee-Bop; an exorcism in rural
Australia; going inside a train on to the sand,
Into the sea; a Christmas with Santagrams
and cake tins in the kitchen; the journey of
Medusa; Billy Bait; Saturation and her
chorus of heartbeats; flies as big as bombers
in the war; and Polish and Korean
Australians making wedding cake; witches;
women clergy; when a child dies under the
wheels of a tractor, and you discover you’ve
pegged yourself to the Hills Hoist.

The plays with extracts featured are:
Blue Murder by Beatrix Christian
Dreaming in Five Senses by Beth Eldridge
Three Boongs in the Kitchen by Kathleen
Mary Fallon
Bloodwood by Anni Finister
In the Winter Garden by Noelle Janaczewska
My Body, My Blood by Margaret Kirby
The Seer and the Seen by Sonya Ryan
There Goes the Neighbourhood by Jennie Swain
The Revivalists by Jenny Weight
Family Running For Mr Whippy by Catherine
Zimdahl

Playworks is a national organisation
committed to nurturing new women writers,
couraging new forms of writing, and
supporting and developing the work of
experienced women writers. Each year
Playworks advertises for submissions of plays
and other performance works. Selected writers
are offered options designed to develop their
work through collaboration with other theatre
workers. These programmes are designed in
consultation with the writer, covering diverse
media, including theatre, performance, film,
video, radio and more. Among the services
offered are dramaturgical assistance, workshops,
written assessment and an Annual Showcase
Programme.

Clare Grant and Sally Richardson, co-directors of Playworks.

Blue Murder courtesy of Belvoir Street Theatre. Bloodwood
and Family Running For Mr Whippy courtesy of Sydney
Theatre Company. Playworks gratefully acknowledges the
support of the Australia Council, the Commonwealth
Government’s arts and funding advisory board, through its
Performing Arts and Literature Boards, and the NSW
Ministry for the Arts.
WORKSHOP
10.15am

The Ritual Drama of Korean Shamanism

Kim Kum hwa (Korea)

It is generally accepted that shamanism is the origin of all traditional performing arts in the Korean peninsula. Today Kim Kum hwa is acknowledged as the leader of Korean charismatic shamanism. Co-existing with neo-Confucianism, which traditionally belonged to the Court and men, shamanism has always belonged to the country and women. In Korea, 90 per cent of the shaman or mudang are women. The rituals performed involve music, dance and singing, with shamanas also experiencing trance states. As a leading shaman, Kim Kum hwa is also responsible for the training of “spirit daughters”, apprentices she teaches and then initiates as fully fledged shamans.

In this workshop participants will have an opportunity to learn some basic drumming patterns involved in shamanistic ritual, as well as some basic movement and dance patterns, and ritual chanting.

WORKSHOP
10.15am

Ritualised Writings of State Violence

Griselda Gambaro (Argentina)

Griselda Gambaro’s work is deeply rooted in the psyche of Argentina. Since 1963, when Gambaro published her first book, she has lived through military coups, rigged elections, and most of the country’s Dirty War (1976-83), enduring menace, terror, and the disappearance of friends and colleagues.

“This [Argentina] is a schizophrenic country,” says Gambaro, “a country that lives two lives. The courteous and generous have their counterpart in the violent and the armed who move among the shadows - para-military police units that weren’t dissolved at the end of the Dirty War, secret services that still operate, all blatantly serving totalitarian interests. One never really knows what country one is living in, because the two co-exist... Argentina is seismic as well as schizophrenic. From night to day, things can change drastically owing to causes below the surface, behind the screen that’s offered up as reality.”

Gambaro’s writing has always been concerned with violence - its roots, manifestations and spheres of influence, as well as the ways in which it is perceived, masked and denied. This workshop explores the techniques of representing on stage, those images that are hidden behind screens, making reference to Gambaro’s play, Information for Foreigners, which is featured in Monday’s 5pm Playreading.

INFORMATION SESSION
10.15am

Marketing and Publicity

Facilitator: Cate Fowler (Australia)
Panel: Roxxy Bent (Australia) 
Joan Lipkin (United States) 
Jill Shearer (Australia)

Cate Fowler, who with Juliet Taylor has programmed the Showcase and Marathon performances, will chair this session, with three speakers sharing their experience of marketing their particular company or play. As a founding member of Vidalstix, Roxxy Bent will look at the strategies they have used for marketing a women’s theatre company in an era dubbed "post-feminist". Joan Lipkin will discuss her experiences as an American playwright and artistic director of That Uppity Theatre Company. Jill Shearer will talk about her experiences on Broadway, with the production of her play Shimada.

ARTSPACE READING
12.15pm Artspace

Extracts from:
Diving for Pearls by Katherine Thomson (Australia)
Kindertransport by Diane Samuels (England)
Where there’s a will... by Alison Lyssa (Australia)
Cancer Bodies: Women Speaking the Unspeakable by Victoria Rue (United States)
WORKSHOP
1.30pm

Writing the Everyday Rituals of Gendered Performance
Meredith Rogers (Australia)
Suzanne Spunner (Australia)

This workshop will offer participants hands on experience in the simultaneous rehearsal of language/body/space and object, the workshop practice developed by Home Cooking Theatre Co. to generate text, performance and design in a group process. The theme of the workshop will be “The Roaring Forties”.

Suzanne Spunner (playwright/designer/dramaturg) and Meredith Rogers (performer/director/designer) are founding members of Home Cooking Theatre Co. and have collaborated on I am Whom You Infer, Not Still Lives, Running up a Dress, Edna for the Garden and The Accompanist.
Participants should bring with them: their everyday bodies, a constrictive item of clothing, an object they find personally intrusive and a desire to roar!

WORKSHOP
2.45pm

Writing Australian Identities
Hannie Rayson (Australia)

This is a workshop designed to explore the relationship between character and narrative. What comes first… character? plot? theme? How do these elements intersect?
This session presupposes an interest in narrative-based theatre and will explore approaches to creating the world of the story and “peopling” it efficiently and dynamically. Ways to focus the drama by understanding character journeys will be examined.
The workshop will also look at processes to create characters that embody the intellectual framework of the play without being mouthpieces for points of view. It will also consider how to write beyond stereotype to dimensionalise character and enrich the interplay of ideas.

INFORMATION SESSION
2.45pm

Theatre for Young People
Chair: Heather Nimmo (Australia)
Panel: Anne Brookman (Australia)
Somalatha Subasinghe (Sri Lanka)
Leow Puay Tin (Malaysia)

Why is it so rewarding and yet so challenging to write for children’s and youth theatre? Is it because you must present sometimes confronting subject matter in an entertaining, theatrical package to a potentially restless audience with an infallible bullshit detector. Or the challenge of having to write plays that can be performed by a cast of three on a set that can be packed away in a van at the end of each show? Writing for young people is an opportunity to stimulate imaginations, possibly change behaviour and build self-esteem. It provides the opportunity to work with idealistic, young people; to perhaps write for the child in oneself. These are some of the many reasons why writers choose to write for young people. Other issues to be covered in this session include censorship and value systems and how they inform the work.

INFORMATION SESSION
1.30pm

Managing a Writing Career
Katherine Thomson (Australia)
Dr Tsvetta Sofronieva (Bulgaria)

Is mere survival enough? Should we expect to make a living as a playwright? How do we “buy” time to write? Why does the writer always feel grateful when other theatre workers assume they have a place in the Business? Can we balance hard-nosed financial pragmatism and the vulnerability we need to create?
This session will tackle these questions and try to ascertain if there are financial, artistic and emotional strategies writers can develop to give the security they need to be consistently dangerous.
Katherine Thomson invites delegates to bring to the session their ideals, their dreams, their stumbling blocks, and the methods they use to maintain an ongoing relationship with the theatre.

ARTSPACE READING 5pm
Artspace

Extracts from:
Wallflowering by Peta Murray (Australia)
Summer at Casa Magni by Patrizia Monaco (Italy)
The Belle of the Belfast City by Christina Reid (Northern Ireland)
Falling from Grace and Hotel Sorrento by Hannie Rayson (Australia)
Running up a Dress by Suzanne Spunner (Australia)
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converging realities: feminism in australian theatre

by peta tait

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of women in australian theatre and we would be pleased if you could join us for the launch on thursday
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CONFERENCE COMPANY

The Conference Company has been funded by the Department of the Arts and Cultural Development to enable the Conference to programme a number of forum/performances. At most arts events, the boundaries between discussion and performance are quite rigid. Forum/performances aim to blur those boundaries and satisfy expectations that a large number of extracts from playwrights' work will be heard without losing the theoretical element from the Conference.

A company of five actors and two directors, assisted by two dramaturgs has been employed to work on five of the performance/forums. The remaining three forum/performances involve solo artists who will present their own work. The company members are all Australian, from diverse cultural origins. They will perform extracts from a wide variety of international work.

Iris O'Loughlin has acted as researcher and developer for the forum/performance New Traditions, with Cath McKinnon as dramaturg. Verity Laughton dramaturged the forum/performance New Englishes.

SUZANNE CHAUNDY (Director) was recently Co-ordinator of the Young Playwrights Festival (part of Melbourne's Next Wave Festival). She adapted Alison Lester's children's book Isabella's Bed (in collaboration with Ian Pidd and Susan Giles), which was presented as part of the National Children's Book Conference. Chaundy was Dramaturg and Associate Director of Anthill Theatre. She has also worked for the Victoria State Opera, the West Australian Opera, the Melbourne Theatre Company, the Sydney Theatre Company, Playbox Theatre in Melbourne, the Griffin in Sydney, the Melbourne Writers' Theatre and La Mama, Melbourne. She has been a Victorian representative for the Australian National Playwrights Centre since 1989, has co-ordinated the two previous Young Playwrights Festivals for Next Wave and has worked as production dramaturg on more than 20 plays. Chaundy has a degree in Literature and Fine Arts and studied directing at NIDA.

DEBORAH MAILMAN (Actor) graduated from the Queensland University of Technology (QUT), Academy of the Arts, with a Bachelor of Arts in 1992. Her latest role was in The Taming of the Shrew for La Boite Theatre. Her theatre credits include One Woman's Song for the Queensland Theatre Company and Summer of the Aliens for Metaluna Theatre Company and QPAT in 1993. In 1992 she had roles in Bumpy Angels and Top Girls for QUT, Academy of the Arts, and Gwenwa for Brisbane Theatre Company. Mailman is also a tutor at Contact Youth Centre and won the 1992 AMP Youth Art Award for Performing Arts. Deborah Mailman sponsored by Arts Queensland.

KATHRYN FISHER (Director) has worked in theatre and film for a number of years as an actor, stage manager, director and consultant. She has directed Koorie Love by Cathy Craigie for Belvoir Street, and Through the Murri Eyes for Brisbane Street Arts. Fisher co-directed Freedom Ride and You Came to my Country and You Didn't Turn Black by Sue Rider for La Boite Theatre, and was one of the directors at the 1993 National Playwrights Conference in Canberra.

LUCIANO MARTUCCI (Actor) graduated from NIDA in 1984. His theatre credits include Hamlet for Phillip Street Theatre and Q Theatre; Romeo in Romeo and Juliet with the Sydney Theatre Company; and for the State Theatre Company of South Australia Much Ado About Nothing, A Midsummer Night's Dream, Louis Nowra's Cosi and Sex Diary of an Infidel. He was an actor/text integrator in the Sydney Dance Company's Shakespeare Dances, which toured to Europe in 1992.

PATRICK FROST (Actor) joined the State Theatre Company of South Australia under the direction of George Ogilvie. He has appeared in productions ranging from Comedy of Errors to How Does Your Garden Grow. He spent three seasons at Melbourne Theatre Company in productions including Bent, Privates on Parade, Mourning Becomes Electra. Back in Adelaide since 1981, he has performed in Gone with Hardy and The Removalists with the Stage Company, and had roles at the State Theatre including Away and King Lear. Frost has had extensive experience on screen including roles in The Sullivans, The Shiralee and The Lighthousemen. He recently appeared in Springboard Theatre Company's Whose Life is it Anyway.

DAPHNE GREY (Actor) trained in London and worked in British theatre, radio and television. She has worked extensively with the State Theatre Company of South Australia, where her leading roles have included Lady Macbeth, Gertrude in Hamlet, Olivia in Twelfth Night and Volumnia in Coriolanus. Other appearances include School for Scandal, Bilbie Spirit, Alpha Beta and Revenger's Tragedy. Her performance as Rose in the Stage Company's tour of Percy and Rose won her a Green Room Award as Best Actress in Melbourne in 1983. Last year she spent touring Stephen Sewell's new play Garden of Daughters to Melbourne and Sydney's Wharf Theatre. Television and film work includes Melba, Short Changed, The Shiralee, Pals, Struck by Lightning and The Crossing.

CAROLINE MIGNONE (Actor) graduated with honours from the Flinders University Drama Centre where she appeared in Women Beware Women and the Centre's 1988 Adelaide Festival production of Under Southern Eyes. She worked for Doppio Teatro in Il Cabaret Dell'Immigranti, Qui Tutto Bene and Pappino for Magpie. Mignone performed in A Couple of Kids and the title role in Alice in Wonderland. A member of the acting ensemble for the State Theatre Company of South Australia during 1990, her appearances included Marni/Sode, The Comedy of Errors, Tales from the Decameron and Flea in her Ear. Mignone has also worked in film and television.

The Conference Company is sponsored by the Department of the Arts and Cultural Development, SA.
ARTSPACE READINGS

A series of Conference playreadings will be held at lunchtime and in the early evening from Monday to Friday in the Artspace. Extracts from 32 plays and three full plays will be read as part of this programme.

Seventeen of the extracts come from recent works of major Australian playwrights. A further 16 have been selected by the South Australian Playwrights Committee from the 300 plays submitted to the Conference for consideration in the readings programme. The selected plays come from South Africa, United States, Ireland, Italy, Finland, Germany, England, Argentina, Singapore, Greece and Canada. The three short plays included in the final selection come from Argentina, Algeria and England.

For details of performance schedules, please consult the daily timetables.

The Artspace Readings are directed and performed by students of the Flinders Drama Centre.

Since 1974 the Drama Centre has provided training in theatre, film, radio and television for hundreds of performing arts and media professionals. The combination of a strong grounding in performance theory and a high level of technical expertise has resulted in the Drama Centre becoming known as "the intelligent alternative in Australian drama training".

Flinders Drama Centre Students
# Daily Timetable

## Thursday July 7

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9am</td>
<td>Daily Keynote: <strong>IDENTITY</strong>&lt;br&gt;Chair: Maria Alice Casimiro Branco (Australia) with Fatima Gallaire Bourreg (Algeria), Li Ying Ning (China) and Fe Remocigues (The Philippines)</td>
<td>PLAYHOUSE</td>
</tr>
<tr>
<td>10am</td>
<td>Morning tea (provided)&lt;br&gt;BOOK LAUNCH - Converging Realities (Currency)</td>
<td>FOYER</td>
</tr>
<tr>
<td>10.15am</td>
<td>Workshop (2 hrs): <strong>Writing the Body in Space</strong>&lt;br&gt;Jenny Kemp (Australia)</td>
<td>REHEARSAL ROOM</td>
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<tr>
<td></td>
<td>Workshop (2 hrs): <strong>Techniques of Documentary Storytelling</strong>&lt;br&gt;Sarah Cathcart and Andrea Lemon (Australia)</td>
<td>LATE SHOW FOYER</td>
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<tr>
<td></td>
<td>Information Session (2 hrs): <strong>Commissions and Contracts</strong>&lt;br&gt;Therese Radic (Australia)</td>
<td>PLAYHOUSE GALLERY</td>
</tr>
<tr>
<td>10.30am</td>
<td>Forum/Performance: <strong>IDENTITY AND DISPLACEMENT</strong>&lt;br&gt;Chair: Justine Saunders (Australia) with Fatima Dike (South Africa), Veneta Gillot (Australia), Lia Karavia (Greece), Tse Lyssiotis (Australia), Yvette Nolan (Canada) and Renée (New Zealand)</td>
<td>PLAYHOUSE</td>
</tr>
<tr>
<td>12 noon</td>
<td>Lunch (provided)</td>
<td>FOYER</td>
</tr>
<tr>
<td>12.15pm</td>
<td>Artspace Reading: Extracts from <em>The Hope, One Small Step</em> and <em>Mean Deeds</em>, Heather Nimmo (Australia); <em>Six Palm Trees</em>, Caitlin Hicks (Canada); <em>Love Child</em>, Joanna Murray-Smith (Australia); <em>Hospice</em>, Pearl Cleage (United States)</td>
<td>ARTSPACE</td>
</tr>
<tr>
<td>12.15pm</td>
<td>Performance: <em>Moulat Serr</em>, Fatima Chebchoub (Morocco)</td>
<td>SPACE</td>
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<tr>
<td>1.30pm</td>
<td>Forum/Performance: <strong>IDENTITY, SEXUALITY AND THE BODY</strong>&lt;br&gt;Chair: Hannie Rayson (Australia) with Shen Hong Guan (China), Tobsha Learner (Australia), Deborah Levy (England) and Joan Lipkin (United States)</td>
<td>PLAYHOUSE</td>
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<tr>
<td></td>
<td>Workshop (2 hrs): <strong>New Stories from Old Saoli Mitra</strong> (India)</td>
<td>REHEARSAL ROOM</td>
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<td></td>
<td>Information Session (2 hrs): <strong>Film and Television</strong>&lt;br&gt;Alison Lyssa and Katherine Thomson (Australia), Rassami Paoluengtong (Thailand), Rata Sarumpaat (Indonesia)</td>
<td>PLAYHOUSE GALLERY</td>
</tr>
<tr>
<td>2pm</td>
<td>Workshop (2 hrs): <strong>Traditional Storytellers Teach Their Craft</strong></td>
<td>TANDANYA&lt;br&gt;(transport provided)</td>
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<tr>
<td>3.30pm</td>
<td>Afternoon tea (provided)</td>
<td>FOYER</td>
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<tr>
<td>3.45pm</td>
<td>Meeting of 1994-97 International Advisory Committee</td>
<td>SPACE FOYER</td>
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<tr>
<td>4pm</td>
<td>Small Group Discussions</td>
<td>NUMBERED AREAS</td>
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<tr>
<td>5pm</td>
<td>Artspace Reading: <em>B-Fife</em>, Deborah Levy (England); <em>George Sand</em>, Ginka Steinwachs (Germany)</td>
<td>ARTSPACE</td>
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<tr>
<td></td>
<td>Performance: <em>Salt, Fire, Water</em>, Top End Girls (Australia)</td>
<td>SPACE</td>
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<tr>
<td>6pm</td>
<td>Dinner break</td>
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<tr>
<td>TBA</td>
<td>Women of Colour Caucus&lt;br&gt;Chair: Roberto Uno (United States)</td>
<td>LION BAR</td>
</tr>
<tr>
<td>6pm</td>
<td>Showcase Performance: <em>A Girl is Born</em>&lt;br&gt;Jyoti Mhapsaker (India)</td>
<td>LION THEATRE</td>
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<tr>
<td>7.30pm</td>
<td>Showcase Performance: <em>Miss Ida B. Wells</em>, Endesha Ida May Holland (United States)</td>
<td>LION THEATRE</td>
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<tr>
<td>8pm</td>
<td>Performance: <em>Kim Kum hwa - Shaman</em> (Korea)</td>
<td>TANDANYA</td>
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<tr>
<td></td>
<td>Performance: <em>Morning Sacrifice</em>, Dymphna Cusack (Australia)</td>
<td>PLAYHOUSE</td>
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<td></td>
<td>Performance: <em>Poor Johanna</em>, Robyn Archer (Australia)</td>
<td>CARDWELL ST THEATRE</td>
</tr>
<tr>
<td></td>
<td>Performance: <em>Fugues, Quartets and Other Dissonances</em>&lt;br&gt;Jeannie Masure (Australia)</td>
<td>PROMETHEAN</td>
</tr>
<tr>
<td>8.30pm</td>
<td>Performance: <em>Verda Che Bruta... Poretta</em>&lt;br&gt;Dina Panozzo (Australia)</td>
<td>SPACE</td>
</tr>
<tr>
<td>9pm</td>
<td>Showcase Performance: <em>Maia of Chaggaland</em>, Sheela Langeberg (Australia/Tanzania)</td>
<td>LION THEATRE</td>
</tr>
</tbody>
</table>

* denotes performances Free to Conference Delegates but requiring tickets<br><br>** denotes public performances which have a Special Conference Delegates Ticket Price
THURSDAY

IDENTITY
Writing/wrighting through cultural identities

DAILY KEYNOTE
9am The Playhouse

IDENTITY
Creating Identities from Cultural Traditions and Cultural Contradictions

Chair: Maria Alice Casimiro Branco (Australia/East Timor)
Fatima Galleire-Bourega (Algeria)
Li Ying Ning (China)
Fe Remotigue (The Philippines)

Playwrights discuss the representation of traditional cultural values in their dramatic works.

Fe Remotigue is a major playwright in the community cultural development movement in Mindanao. This is a network of cultural workers which operates throughout the island, organising theatre workshops for fishing communities, urban and rural groups, Muslim and Christian organisations. The workshops allow the different groups to experience their reality in a theatrical form, using songs, dances and stories of their traditional cultures.

The youth writer Li Ying Ning has experienced the Chinese cultural revolution first hand. She believes that traditional thoughts are not antagonistic to modern thoughts. "Inheriting tradition is not reproducing something that existed in the past. Instead, it is the fundamental reforming and re-establishing of tradition as a whole," she says. She believes that the blending of China's theatre traditions and Western drama culture offers new prospects for the development of modern theatre.

Fatima Galleire-Bourega's plays speak of her alienation from the traditional world of Algerian women. She was born in Algeria but now lives in France, and is bilingual in Arabic and French. She has spent many years trying to integrate the two languages and cultures. Her first play, You Have Come Back (which is being read at the Conference on Friday at 5pm), is the story of an aristocratic Algerian woman's return to her homeland after the death of her father. The play explores the contradictions created within Algeria by Islamic fundamentalism.

Spiderwoman Theater perform at Tandanya on July 8, 9 and 10.
IDENTITY AND DISPLACEMENT

Cultural Displacement in a Post-Colonial World

Chair: Justine Saunders (Australia)
Panel: Fatima Dike (South Africa)
Veneta Gillot (Australia)
Lia Karavia (Greece)
Tess Lysiotis (Australia)
Yvette Nolan (Canada)
Renée (New Zealand)

The speakers in this session will address the Conference in pairs:
Veneta Gillot, a South African who lives in Darwin, and Fatima Dike, a playwright from Cape Town.
Lia Karavia from Greece and Tess Lysiotis, one of a new generation of Australian/Greek playwrights.
Renée, a New Zealand playwright of Ngāti Kahungunu and Irish/English ancestry, and
Yvette Nolan, a Canadian of Irish and Algonquin parentage.

Chairied by Justine Saunders, one of Australia’s best-known Aboriginal actors, this session will explore the importance of cultural identity in these writers’ work. It will also raise questions about cultural displacement for indigenous writers working within post-colonial contexts, and for writers from immigrant cultures working in Australia.

IDENTITY, SEXUALITY AND THE BODY

Speaking The Body Through Sex and Desire

Chair: Hannie Rayson (Australia)
Panel: Shen Hong Guang (China)
Tobsha Learner (Australia)
Deborah Levy (England)
Joan Lipkin (United States)

The morning sessions have explored cultural identity, this session will focus on the construction of identity through sex and sexuality in drama. How do these playwrights write the body into their work? How do they create female subjectivities for their characters and audience?

Tobsha Learner puts forward the idea of the playwright being beyond gender. She views female subjectivities as multiple fields of compromising male and female characteristics of such depth that she has written many works entirely (and convincingly) from a male character’s point of view. She will use examples of her work to illustrate this and other aspects of gender crossing.

Shen Hong Guang asks how women in China can demand the right of ownership when they are given such low status in their culture. She sees major problems in the traditional view of heavy concepts belonging to men and light concepts to women - the relationship between economics and the home. Shen Hong Guang sees increasing women’s power over their own destiny as vital to their gaining power of authorship.

Joan Lipkin will use Small Domestic Acts, her play about a heteronsexual couple and a butch-femme lesbian couple, to explore strategies for representing a range of female sexual expressions and identities. She will also discuss gendering of narration and the role that language can play in female sexuality and its depiction. She is also interested in the challenges and limitations of theatrical representation, particularly for under-represented populations.

Like Learner, Deborah Levy sees no clear-cut lines between the male and female perspectives. “I think if you are going to create a character for the theatre,” she said, “you have to make it complicated - whether it’s a man or a woman or a pig. Forbidden appetite, the underworld of a particular psychic geology, is what intrigues. There is no simple reductive male or female persona.”
WORKSHOP
10.15am

Writing the Body in Space

Jenny Kemp (Australia)

This workshop throws focus on the way in which a kinesthetic engagement in the space can work as stimulus for writing. The participants will be able to respond both to their own physical/emotional involvement and more indirectly to their perception of other bodies in space.

The structure of the workshop involves a warm up, focusing on relaxation and centring, then Impulse Grid Work. This involves a simple grid, requiring participants to move within a narrowly focused parameter - on impulse. The workshop will then move to writing, allowing a continuation of acceptance of impulse to occur on the page. Various written and visual stimuli will also be provided at this stage, the function of these is to serve as both focusing and dislocating devices which can stimulate or challenge pre-existing patterns and expectations.

Please note: Although participants are required to participate physically, there is no emphasis on acting or relating on the floor. The work on the floor is meditative in nature and is there to act as a stimulus for writing.

WORKSHOP
10.15am

Techniques of Documentary Storytelling

Sarah Cathcart (Australia)
Andrea Lemon (Australia)

This workshop will use practical exercises to explore ways of creating theatre from documentary sources. Topics will include:

- Generating new material, including research processes and interviewing techniques.
- Determining the essence or central question emerging from the material gathered.
- Filtering the material to identify the resonant stories.
- Bringing the material together - including the exploration of non-linear narrative structures; the juxtaposition of ideas with actions; and the possible uses of imagery, physicality and music.

INFORMATION SESSION
10.15am

Commissions and Contracts

Chair: Therese Radic (Australia)
Panel: Peta Murray (Australia)
      Sandra Shotlander (Australia)
      Chris Smart (Australia)
      Merle Thornton (Australia)
      Jane Westbrook (Australia)

The speakers for this session present a wealth of industry experience in the practical realities of commissions and contracts. Jane Westwood from the Performing Arts Board and the Australia Council, will speak on commissioning, and Chris Smart for the Australian Writers Guild (AWG) will cover contract. Merle Thornton, Chair of the Victorian chapter of the AWG, will speak about moral rights. All of the panelists will be available to answer questions from the participants.

Topics could include how the AWG fields difficulties between playwrights and managements; and attempts by management to place imposts on playwrights for transfers and other management take-ons.

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WORKSHOP
1.30pm

New Stories From Old
Saoli Mitra (India)

This workshop will explore the techniques developed by Saoli Mitra to adapt traditional Indian storytelling into modern narrative theatre.

"All the storytellers that I have come across," says Mitra, "have been found to have great regard for their Kathoa, the words, the important words that constitute and connect the story, the narration. Dance, music, song - whatever accompaniment is used - is supplementary; the most important element is the Kathoa. These artists were common people of Indian villages. Within moments beautiful images are created by their subtle artistry. The Moah form or Raam Kiase of central India can be effectively and artistically made use of in modern theatre."

WORKSHOP
2pm Tandanya

Traditional Storytellers Teach Their Craft

Aboriginal storytellers from southern and central Australia.

This workshop will explore the relationship between Aboriginal mythology and "dreaming", and the tradition of storytelling. Participants will look at the parts played by dance, song and painting in the traditional Aboriginal craft of storytelling. The workshop will also look at oral storytelling as a traditional practice and the contemporary development of recording these stories as written narratives.

Participants meet at Foyer Registration Desk at 1.30pm for transport to Tandanya.

INFORMATION SESSION
1.30pm

Film and Television
- Putting Your Voice on the Screen

Chair: Alison Lyssa (Australia)
Panel: Rassami Paolungtong (Thailand)
       Ratna Sarumpaet (Indonesia)
       Katherine Thomson (Australia)

How do writers for film or television keep their individual voice? It is a world where the writer can be made to feel very insignificant. What the writer intended with their original script might be interpreted and changed, not only by the director and cast, but also by sound, lighting and camera crews, film editors, publicists, producers and "focus groups" used to test audience appeal.

Added to that, the finished product might have to meet the approval of advertisers, financiers or government censors. The screen has immense power and possibility to reach audiences. How does the screen writer survive?

This session is an opportunity to meet writers working in film or television, and learn from their struggles and successes in the industry.
PERFORMANCE
12.15pm The Space

Moulat Sserr
by Fatima Chebchoub (Morocco)

Moulat Sserr, the guardian or possessor of the secret. Fatima Chebchoub will perform her one-woman show about colonisation and enforced prostitution in the brothels of her homeland from 1930 to 1950. Full of humour, the piece features many traditional dances and songs from Morocco. This play will be performed in Moroccan/Arabic, with an English translation supplied.

ARTSPACE READING
12.15pm Artspace

Extracts from:
The Hope, One Small Step and Mean Deeds by Heather Nimmo (Australia)
Six Palm Trees by Caitlin Hicks (Canada)
Love Child by Joanna Murray Smith (Australia)
Hospice by Pearl Cleage (United States)

PERFORMANCE
5pm The Space

Salt Fire Water
developed by Top End Girls (Joanna Barrkman, Maria Alice Casimiro Branco, Venetia Gilot, Betchay Mondragon, Lillian Rababarisoa, Desak Putu Warti, Paia Ingram, Hortensia "Techy" Masero and Alyson Mills)

Salt Fire Water is the story of seven women, led by a mythical mermaid, on a journey to the unknown. There they meet an indigenous woman who tells them it is customary to speak to the spirits of the land upon arrival. Each woman must tell of herself, her country, her people and why she has come. And so begin the stories of the women...

Salt Fire Water is the performance showcase from the Top End Girls Creative Development Project, involving nine women from different cultural and racial backgrounds who live and practise their art in Darwin. The Creative Development Project is the result of a desire among the participating artists to work with peers, and to break down cultural isolation through an exchange of ideas and skills. It comes also from a perceived urgency about the survival, regeneration and maintenance of the various cultures, a desire to be extended in their work and to have the work recognised.

Top End Girls sponsored by Northern Territory Arts.

ARTSPACE READING
5pm Artspace

Extracts from:
B-File by Deborah Levy (England)
George Sand by Ginka Steinwachs (Germany)
# DAILY TIMETABLE

## FRIDAY JULY 8

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>9am</td>
<td>THEMATIC PLENARY Small Group Discussion feedback and reports</td>
<td>PLAYHOUSE</td>
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<tr>
<td>10am</td>
<td>CANADIAN CONSULATE GENERAL MORNING TEA</td>
<td>FOYER</td>
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<td></td>
<td>Hosted by Mr Reg Dorrett, Consul General of Canada</td>
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<tr>
<td>10.30am</td>
<td>INTERNATIONAL REPORTS</td>
<td>PLAYHOUSE</td>
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<tr>
<td></td>
<td>Chair: Phyllis Jane Rose (Australia) and Anna Kay France (United States)</td>
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<tr>
<td></td>
<td>INTERNATIONAL WOMEN PLAYWRIGHTS CONFERENCE BUSINESS MEETING</td>
<td>PLAYHOUSE</td>
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<tr>
<td></td>
<td>Chair: Phyllis Jane Rose (United States) and Marcia Morrison (United States)</td>
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<tr>
<td>12 noon</td>
<td>Lunch (provided)</td>
<td>FOYER</td>
</tr>
<tr>
<td>12.15pm</td>
<td>Artspace Reading</td>
<td>ARTSPACE</td>
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<td></td>
<td>Extracts from <em>Ice Time</em>, Carolyn Bolt (Canada); <em>The Forbidden Place</em>, Marylene Whitehead (United States); <em>No Strings Attached</em>, Hilary Beaton (Australia); <em>Plastics</em>, Shirley Johnson (South Africa)</td>
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<tr>
<td>12.15pm</td>
<td>Performance</td>
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<td></td>
<td><em>Joie</em>, Pol Pelletier (Canada)</td>
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<td>1.30pm</td>
<td>Forum/Performance</td>
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<td><strong>NEW TRADITIONS - AUSTRALIAN PLAYWRIGHTS</strong></td>
<td>PLAYHOUSE</td>
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<td>PART I: Chair: Marjorie Fitz-Gerald with Mona Brand and Nancy Wills (Australia)</td>
<td>PART II: Virginia Baxter and Clare Grant (Australia)</td>
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<td>4pm</td>
<td>Afternoon tea (provided)</td>
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<td>WOMEN'S SUFFRAGE CENTENARY MEDAL AWARDS</td>
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<td>Deirdre Jordan, Chancellor Flinders University</td>
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<td>BOOK LAUNCH of ADSA Teaching Text East Lynne</td>
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<td>5pm</td>
<td>Artspace Reading</td>
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<td><em>You Have Come Back</em>, Fatima Gallaire Bourega (Algeria)</td>
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<td>5pm</td>
<td>Performance</td>
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<td><em>The Sex Pack</em>, June Mills (Australia)</td>
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<td>6pm</td>
<td>Dinner break</td>
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<td>TBA</td>
<td>Lesbian Caucus</td>
<td>LION BAR</td>
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<td>Chairs: Roxxy Bent, Rosemary Curb and Sandra Shotton (Australia)</td>
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<td>6.30pm</td>
<td>Showcase Performance</td>
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<td><em>just a Little Crooked Around the Edge</em></td>
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<td>Catherine Fitzgerald (Australia)</td>
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<td>8pm</td>
<td>Performance**</td>
<td>TANDANYA</td>
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<td>Rever-ber-berations, Spiderwoman Theater (United States)</td>
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<td>Performance**</td>
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<td></td>
<td><em>Morning Sacrifice</em>, Dymphna Cusack (Australia)</td>
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<td>Performance**</td>
<td>CARDWELL ST THEATRE</td>
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<td><em>Poor Johanna</em>, Robyn Archer (Australia)</td>
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<td></td>
<td>Performance**</td>
<td>PROMETHEAN</td>
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<td><em>Fugues, Quartets &amp; Other Dissonances</em></td>
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<td>Jeanne Mazure (Australia)</td>
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<td>8.30pm</td>
<td>Showcase Performance</td>
<td>LION THEATRE</td>
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<td><em>The Gay Divorcee</em>, Margaret Fischer (Australia)</td>
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<td>10.15pm</td>
<td>Performance**</td>
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<td><em>Yarda Che Bruta... Poretta</em>, Dina Panozzo (Australia)</td>
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<td>Performance**</td>
<td>LION THEATRE</td>
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<td><em>The Gay Divorcee</em>, Margaret Fischer (Australia)</td>
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* denotes performances Free to Conference Delegates but requiring tickets
** denotes public performances which have a Special Conference Delegates Ticket Price

## SPECIAL WOMEN’S SUFFRAGE AWARDS

To commemorate the Centenary of Women’s Suffrage in South Australia, Flinders University has struck a Chancellor’s Medal. These medals will be awarded to 40 South Australian Women.

Through her life and work, each recipient has achieved breakthroughs which symbolise and fulfill the aims and objectives of the early suffragists.

Today, at Afternoon Tea, Chancellor Deirdre Jordan will present medals to Marjorie Fitz-Gerald, Mem Fox, Ruth Park and Chris Westwood.
INTERNATIONAL ADVISORY COMMITTEE (IAC)

A Brief History, 1991-94
The first International Advisory Committee (1991-1994) was an ad hoc committee established on a volunteer basis in May 1991 at the conclusion of the 2nd International Women Playwrights Conference (IWPC) in Toronto. It was composed of 52 representatives from 20 countries (see page 2).
IAC members made policy recommendations for future conferences and drew up guidelines for proposals to be submitted by potential organisers of the 3rd IWPC. Proposals were received from England and Australia; members read the proposals and voted; Australia won the bid.
Throughout the planning process, the Convenor of the 3rd IWPC maintained communications with IAC members, soliciting recommendations for workshops, forums, guest playwrights and related matters.
Communications among IAC members, especially regarding the vote for the site of the next Conference, were facilitated through the International Center for Women Playwrights (ICWP) in Buffalo, New York. Anna Kay France, ICWP International Secretary, served as Secretary to the IAC from 1991 to 1994.

Selecting the IAC for the 4th Conference
The ICWP will continue to serve as the communications centre for the 1994-1997 IAC. Marcia Morrison is the new International Liaison of the ICWP and will serve as Secretary to the new IAC.

IAC Membership
IAC membership will consist of two voting representatives from as many countries as possible.
Any established resident of a country other than her birth-country may become a candidate to represent either her adopted country or her birth country, but not both.
Current IAC members are eligible to become candidates for the 1994-1997 IAC.

IAC Responsibilities
As representatives for women playwrights in their home countries, IAC members will participate actively in IAC meetings while in Adelaide and, over the next three years, punctually respond to communications about the 4th IWPC.
Members are charged to:
a) review and determine policy guidelines for future IWCPs
b) review and respond to all material from the IAC secretary
c) vote on the site of the 4th IWPC
d) assist organisers for the 4th IWPC with advice on policy, programming and other matters
e) develop and maintain communications with women playwrights in their home countries
IAC members will be in international communication with at least three separate parties: the IAC secretary, the organisers of the 4th Conference, and playwrights in members’ home countries (their constituency). Modes of communication include mail, phone, fax, Email, etc. Because there is no organisational budget to handle communication expenses, IAC members are responsible for their own expenses, so be creative about getting access to institutional resources in your home town.

IAC Nomination Procedures and Deadline
You may nominate yourself to the IAC (or you may, with her permission, nominate another person who has attended at least one IWPC) by completing the nomination form included in your registration packet. Lodge your completed form in the IAC Nominations Box at the Conference registration desk before 5pm, Wednesday, July 6. Should more than two nominations from one country be received, delegates from that country will be asked to designate their own voting members. Members of the new IAC will be announced on Thursday, July 8.

IAC Meetings in Adelaide this Week
Thursday, July 7, 3.45pm - 4pm, Space Theatre Foyer. At this first brief gathering, the 1994-1997 IAC will meet each other, receive current IAC Guidelines for Site Proposals, and confirm Saturday’s meeting.
Friday, July 8, 10.30am - 12 noon, Playhouse. Members of the 1994-1997 IAC will be introduced to all delegates at the IWPC Business Meeting.
Saturday, July 9, 8am - 9.30am, venue to be confirmed. (A continental breakfast will be served.) At this final IAC meeting in Adelaide, members will:
1) Elect a chair who will conduct the deliberations of the Committee;
2) Discuss and determine policy for selecting the 4th IWPC (endorising, adapting or changing the current Guidelines);
3) Construct the timetable and exact procedures for determining the site of the 4th IWPC in 1997;
4) Begin discussions of the development of an on-going international Conference organisation.
FRIDAY

REFLECTION AND PLANNING
International plans - Australian reflections

THEMATIC PLENARY
9am The Playhouse

Throughout the conference small group discussions have been scheduled to give delegates the opportunity to debate the themes and issues raised in the Keynote sessions. A representative from each group is invited to give a report at this thematic plenary.

10.30am The Playhouse

INTERNATIONAL REPORTS and INTERNATIONAL WOMEN PLAYWRIGHTS CONFERENCE BUSINESS MEETING

International Reports

Chairs: Phyllis Jane Rose (Australia)
Anna Kay France (United States)

At this plenary information session, delegates will report on the status of women playwrights in their home countries. As there are many reports to be given within a very short time, presentations will be limited to five minutes each. Delegates can, however, invite presenters to continue discussion in a more casual setting.

Reports scheduled include:
• Naomi Tonoooka, 1st Asian Women and Theatre Conference, Tokyo, 1992 (Japan)
• Dr Tzveto Sofronieva, (Bulgaria)
• Dr Teresa Cajaio Salas, (Chile)
• Margareta D’Arcy, (Ireland)
• Dr Shim Jung Soon on Korea’s newly formed Women in Theatre organisation (Korea)
• Carole Moore, (Northern Ireland)
• Rassami Paoluengtong, (Thailand)
• Petrona de la Cruz and Isabel Juarez Espanosa, (Mexico)
• Delegates from Scandinavia

If you want to report on the status of women playwrights in your home country and have not had the opportunity to do so during the Conference sessions, please see the Convenor and sign up on the International Report Sheet in the foyer. Use the five-minute limit as an editing challenge to present a lot of information in a little time.

International Women Playwrights Conference Business Meeting

Chairs: Phyllis Jane Rose (Australia)
Marcia Morrison (United States)

After all International Reports have been made, the 1994 Business Meeting of the International Women Playwrights Conference will commence.

Agenda items include:
• Report from the International Center for Women Playwrights, Buffalo, United States
• Preliminary statistics for the 3rd International Women Playwrights Conference
• Reports on proposals for the site of the 4th Conference
• Introduction for 1994-97 International Advisory Committee members
• Set times for IAC representatives to meet with their constituents
• Other items, if requested by delegates

If there are items you’d like to place on the Business Meeting agenda, please see the Convenor and sign up on the Business Meeting Agenda sheet in the foyer.
VITALSTATISTIX

AUSTRALIA'S ONLY FULL TIME PROFESSIONAL WOMEN'S THEATRE COMPANY, IS CELEBRATING IT'S 10th YEAR OF OPERATION.
TO DATE WE HAVE PRODUCED 15 NEW AUSTRALIAN PLAYS BY WOMEN, WORKSHOP PROGRAMMES AND COMMUNITY CULTURAL DEVELOPMENT PROJECTS.
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Music by: STEPHEN SHETHAN

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"3rd International Women Playwrights Conference"

Catering to Adelaide's Gay and Lesbian community and their friends.

HOURS
MON - SAT
11am - Midnight
SUN 11am - 8pm

Snacks Available
12-230pm,
5:30-8pm
DAILY
FORUM/PERFORMANCE
1.30pm The Playhouse

NEW TRADITIONS
Australian Playwrights

Part I
Chair: Marjorie Fitz-Gerald
Panel: Mona Brand
      Nancy Wills
Research and devising: Iris O'Loughlin
Dramaturgy: Cath McKinnon

The 1958 production of Oriel Gray's The Torrents by Melbourne's New Theatre

All four women have dramatised multicultural issues, racism, Aboriginal rights, women's rights, the male politics of war and shown keen awareness of the provincial small-mindedness of our society in their plays. They presented these issues in distinctively Australian settings and situations at a time when Australian drama was unable to gain recognition because of English influences and colonial attitudes in the commercial theatre. They focus consistently on women's viewpoints and experience.

Part II
Panel: Virginia Baxter (Australia)
      Clare Grant (Australia)

In the second half of this session Playworks presents Talking Back: A Conversation.

Over the past decade in Australia, a growing number of women writers have created texts for performance which break with the conventional structures and processes of playwriting.

These works in Performance, Performance Art and Contemporary Theatre Practice, are created individually or in collaboration with other artists, often across art forms. Some are language based, others are centred on the body. They are often intercultural, bi-lingual, multimedia. Some are the word of performer/writers, writers/directors or dramaturg/writers working with performers and other artists to create a text. These forms are attracting women writers who respond to the freedom to tackle contemporary theory head on, to rethink time, redefine space, reshape the body, implicate the audience. Instead of waiting for a button-pusher, women are turning technology to their own ends, recreating language, playing with time, talking from sculptures, suspended from trapezes, wired for sound, naked, in ballgowns and boxing gloves, inside and outside theatres, outside convention, beyond expectations.

In a staged conversation, two performer-writers - Virginia Baxter and Clare Grant - speak about their own work and the work of a number of women currently writing for Performance in Australia.
ADSA Conference

Flinders University
July 8-11, 1994

Hard on the heels of the Third International Women Playwrights Conference follows the ADSA Conference, also organised by the Drama Department of the Flinders University of South Australia.

Each year ADSA (Australasian Drama Studies Association) holds a conference in a different city in Australia. The 1994 Conference is in Adelaide to make the most of a unique opportunity to welcome international colleagues. In inviting papers for the Conference, ADSA has cast its net wide, and this year welcomes delegates not only from South and East Asian countries, but also from South Africa, the United States and Canada.

ADSA regards theatre an unalienable part of the “real” world and sees it as having an important role as analyst and commentator on social and political issues. This stance is reflected in the themes chosen for ADSA conferences. Last year’s theme was Theatre and Social Change, while this year, in keeping with our sister conference, the theme is Identity, Gender and Performance. True to its policy of promoting dialogue between all aspects of theatre, ADSA’s papers are not confined to academic or theoretical treatments, but also deal with practical aspects of performance. Thus the Conference will feature performance pieces, workshops, surveys and investigations of rehearsal practices. The emphasis is on bringing diversity, precision and candour to discussions of performance issues.

While the tenor of this year’s Conference tends towards sexual and gender identity in performance, the notion of cultural identity is also strongly represented. There are various papers dealing with cultural identity, including those from Papua New Guinea, New Zealand, Malaysia, South Africa and Singapore. Of particular interest is the notion of storytelling as a mechanism to formalise cultural identity in societies without a story writing tradition.

Other papers at the Conference describe and analyse gender issues from a historical perspective, from cross-dressing on stage in the last century to the development of the notion of the “New Woman” during the same period. Yet others will report on what life was like for performers in the early years of this century. Also the difficulty of re-interpreting older texts in the light of later perceptions is addressed, with the question posed of whether texts with underlying, and unquestioned, misogynist or homophobic attitudes should still be performed.

This year the ADSA Conference has the great pleasure of welcoming two guest speakers; Susan Bennett of the Department of English, University of Calgary, Canada; and Fatima Chebchoub of the University of Meknes, Morocco.

Susan Bennett, who will deliver the keynote address at the opening of the Conference on Friday, July 8, is a specialist in dramatic literature and critical theory. She has directed theatrical productions for university and other stages, and is currently Assistant Professor in the Department of English. In 1993 she published Theatre Audiences - A Theory of Production and Reception, in which she explores the role of the audience as the co-protagonist of the theatrical performance. Her keynote address is titled: Performing the Social Body: Post-modern/Post-colonial/Post-feminist/Post-identity? In this address Bennett outlines and analyses the problems pertaining to our “post”-dominated age.

Our second guest, Fatima Chebchoub, is a playwright, comedian, director and radio presenter in Morocco. She lectures at the University of Meknes on the sociology of semiology of theatre and is the director of the University Theatre Workshop which recently presented her operetta, And if the Silo Exploded, a comic look at political tyranny in North Africa. She is currently writing a book on the origins of modern Moroccan theatre (1912-1956). In addition to her work as a theatre practitioner, she is the founder of a research programme which is investigating the position of women in the Protectorate of Morocco. Her contribution to the Conference will be to discuss the status of women in performing arts in Morocco. As such her contribution will be an important element against which we can compare and (re-)assess the developing status of women within our own various cultural frameworks.

The ADSA Conference will be held at the School of Humanities, Flinders University. For further details please contact the Drama Office on (08) 201 2637 or Murray Bramwell on (08) 201 2379. Alternatively you can fax any queries to (08) 201 2556.
PERFORMANCE
12.15pm The Space

Joie
Written and performed by Pol Pelletier
English translation by Linda Gabrionau
Directed by Gisèle Salin

Pol Pelletier: "Joie tells the story, in the feminine voice, of 10 years in the life of a woman of the theatre. This story is a crucial moment in my itinerary because it has enabled me clearly to name 'The Dream' and 'The Death of the Dream'.

"The theatrical dream which I lived throughout the 1970s was characterised by the following elements: faith in a better world, a fierce desire to change life and people, an intense process of personal transformation grounded in an equally intense and questioning community life, danger, necessity, danger. All of this carried by a collective unconscious that was ready to open. I know today that these periods of 'Dream' are always carried by a collective desire that finds embodiment in the work of certain individuals.

"I know today that to live my work in joy, I must be in a state of faith, transformation, collectiveness, danger, and necessity, and connected to a community."

Joie is a tonic for anyone sick of hearing the word 'postfeminism', for anyone tired of hearing that compromise will solve all our woes, for anyone who has forgotten that artists are - or ought to be - the real leaders of our society. The Globe and Mail

Deeply moving, without complacence, her long narration is like a rushing torrent or spellbinding music. Le Devoir, Montreal

Pol Pelletier sponsored by the Playwrights Union, Canada.

ARTSPACE READING
12.15pm Artspace

Extracts from:
Ice Time by Carol Bolt (Canada),
The Forbidden Place by Marylene Whitehead (United States),
No Strings Attached by Hilary Beaton (Australia),
Plastics by Shirley Johnston (South Africa)

PERFORMANCE
5pm The Space

The Sex Pack
by June Mills

A 10-15 minute comic monologue about miscommunications and misunderstandings. Set in a health clinic visited by an Aboriginal woman, The Sex Pack highlights the language barriers between Aboriginal people and white institutions.

June Mills's concern that all AIDS education was in English, thus not getting the message to many Aboriginal people, inspired her to create The Sex Pack. She has previously performed it for International Women's Day, Darwin (1993); at the Aboriginal health unit at Darwin Hospital; Darwin May Day Celebrations, and most recently to the women of north-west Western Australia at the regional women's gathering in Port Hedland.

The Sex Pack is performed in broken English (pidgin' or kreole) and followed by June Mills singing her songs about Australian Aboriginal cultural issues including death rights, spirituality and women's business.

ARTSPACE READING
5pm Artspace

You Have Come Back by Fatima Galleira-Bourega (Algeria)
OPEN CAUCUSES

Lion Bar - Evenings

The Open Caucus programme is intended to provide a networking opportunity for special interest groups at the Conference. A chair has been appointed to facilitate these group meetings.

Caucuses scheduled to date have been allocated an evening and a meeting point, but a specific time has not been decided. Caucus chairs will liaise with interested delegates through the daily news-sheet.

Delegates who wish to call new caucuses (minimum five delegates) should notify the Conference desk and the Conference secretariat will try to allocate a time and space. These will be posted in the Conference news-sheet. Caucuses scheduled to date are:

MONDAY, JULY 4, 6.30PM
Youth Caucus
Chair: Anne Brookman

TUESDAY, JULY 5, TBA
Women with a Disability Caucus
Chair: Helen Flinter

WEDNESDAY, JULY 6, TBA
Healing Caucus
Chair: Jeanne Masure

THURSDAY, JULY 7, TBA
Women of Colour Caucus
Chair: Roberta Uno

FRIDAY, JULY 8, TBA
Lesbian Caucus
Chair: Sandra Shotlander
   Roxy Bent
   Rosemary Curb

YACKANDANDAH PLAYSSCRIPTS

is proud to support the 3rd International Women Playwrights Conference.
We publish plays by:
Lyssa Benyon Mona Brand, Doreen Clarke, Alma DeGroen, Jill Dwyer,
Cheryl Fenn, Angela Fewster, Oriel Gray, Susan Gore, Anne Harvey,
Dorothy Hewett, Jennifer Hill, Margot Hilton, Patricia Johnson,
Ruth Park, Therese Radic, Hannie Rayson and Sandra Shotlander.

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THE LION ARTS CENTRE EVENING PROGRAMME

The Showcase Programme has been designed to provide an opportunity for Conference delegates to showcase their work. The programme, co-ordinated by Cate Fowler and Juliet Taylor, is a mix of works-in-progress, readings, extracts and full performances.

**SHOWCASE PERFORMANCES**
Lion Theatre

**MONDAY, JULY 4**

**Sparkling Community** 7.30pm
Spirit Through Theatre
by Dale Colleen Hamilton (Canada)
A slide show with commentary about an approach to community theatre that has community building as its primary motivation. Presented by Canada’s Everyday Theatre Company.

**Toxic Girls** 9pm
by Mardi McGonochie (Australia)
Unley Youth Theatre presents this provocative and refreshingly realistic new play dealing with the issue of young women’s sexuality.

**TUESDAY, JULY 5**

**The Ingkata’s Wife** 6pm
by Suzanne Spunner (Australia)
This performance by Paradise Productions is an adaptation of The Ingkata’s Wife, focusing on the first and second wives of prominent and controversial linguist and anthropologist TCH Streloko. It deals with the wives’ relationships with Streloko and each other, and the collection of sacred ceremonial Aranda objects.

**Her Indoors** 7.30pm
by Garry Gowans (Australia)
Queensland University of Technology presents this one-woman show, asserting the power of women and the importance of motherhood. It breaks the fourth wall with stand-up comedy and is informed with feminist philosophy.

**Us** 9pm
by Karen Malpede (United States)
Country Bubble presents a confronting piece about abuse - verbal, physical, sexual and emotional. A male and female actor perform six different roles in scenes of cross-cultural and class clashes, erotic violence and erotic love.

**WEDNESDAY, JULY 6**

**Baked Bean Dreaming** 6pm
by Jane Barton (Australia)
This one-woman play from Central Australia deals with one woman’s response to the harsh desert landscape after a car accident in the outback.

**Tell Tale** 7.30pm
by Alison Richards (Australia)
A stream-of-consciousness monologue that takes the audience on a journey through inner landscapes of the self, with scenes of exaltation, loss, terror and ironic humour. What do you do when the tall tales you tell come true?

**Disenchantment** 9pm
by Bronwyn Calcutt (Australia)
A one-woman performance that tells the story of "the woman who fell down the well", and met another woman at the bottom who was also herself. A music theatre exploration of feminine identity and the duality of the eternal girl/ armoured amazon within one woman.

**THURSDAY, JULY 7**

**A Girl is Born** 6pm
by Jyoti Mhapsekar (India)
This hour-long musical playlet is a translation (by Shubha Khandekar) of the original Mulgi Zoli Ho. It is the story of a woman born in India - the torments and discriminations faced by her at every stage of her life. A Girl is Born is presented by Shree Mukti Sanghatana (SMS, Women’s Liberation Organisation), which was formed in Bombay in 1975 to promote equality in India. The SMS have established a cultural troupe, which uses the folk-art traditions of Maharashatara, songs, skits, magazine and books, to disseminate information and inculcate modern concepts through cultural media.

**Miss Ida B Wells** 7.30pm
by Endesha Ida May Holland (United States)
The life of the anti-lynching crusader Ida B Wells, presented by New World Theatre.

**Maija of Chaggaland** 9pm
by Sheela Langeberg (Australia/Tanzania)
Multi-talented Sheela Langeberg tells the story of her mother’s life: her passion for her family and her determination to change some customs and traditions. It’s about love, hate and dying for what you believe in.

**FRIDAY, JULY 8**

**Just a Little Crooked Around the Edge** 6.30pm
by Catherine Fitzgerald (Australia)
A one-act comedy about the trials and tribulations of Cathara de Jolly - a lesbian who discovers (the hard way) what it is all about.

**The Gay Divorce** 8pm
by Margaret Fischer (Australia)
Also 10.15pm (Full: $20; Concession: $12)
An hilarious ground-breaking one-woman show exploring the breakup of a relationship from a Jewish lesbian feminist perspective. Presented by Vitalstatistix, this critically acclaimed show is for everyone, no matter what your sexual preference.

*The Gay Divorcee will be performed at the Lion Arts Centre on July 8.*
OPEN PERFORMANCE MARATHON

The Open Performance Marathon at the Lion Arts Centre has been designed to provide an opportunity for delegates to showcase their work at the Conference. The programme is a mixture of works-in-progress, readings, extracts and full performances.

SATURDAY

NEXUS THEATRE

Cantata of the Warrior Woman 10am
by Merlinda Bobis (Australia-Philippines)
From the pre-colonial period until now, indigenous people in the Philippines have danced and sung epic tales from memory. In this age of print and other media, we hope to revive such a tradition in poetry. We hold our ears close to the mountain, where the word-spirit sings and dances another time, then we marvel at how its rhythms can be so like our own pulse and heartbeat.

In Confidence 12 noon
by Margaret Hollingsworth (Canada)
A “chamber” play about two 50-year-old women (one of English, one of Italian background), who are best friends now living 300 miles apart. Both women disclose hidden parts of their lives in monologues, but we are left wondering whether they hear each other.

Separate People 2pm
by Helen Godecke (Australia)
A group-devised piece involving young women, presented by the John Curtin Youth Theatre.

Child/Video 4pm
by Yvette Nolan (Canada)
Child focuses on two young women - one native and one white, one an incest survivor and one affected by the knowledge of that incest. This is a story of solidarity.
Video is a story of a young newlywed, who can’t get past her wedding memories.

Ce Nitram Sacul 6pm
by Linda Parris-Bailey (United States)
This is a contemporary praise poem to the women who are mentors to us. The play, a modern theatre ritual, rich in language and music, is both a celebration and a call to action. It is the story of a woman in crisis. Disturbed by the violence and insensitivity around her, she turns to her “womantor”, her “touchstone” for advice. The unusual circumstance which provides both the tension and the humour, is the fact that the “womantor” has been dead for some 12 years. Presented by the Carpetbag Theatre Inc.

LION THEATRE

Is that you Nancy? 11am
by Sandra Shotlander (Australia)
Two female actors play nine roles that explore ideas about attitudes to women’s lives, mostly via the medium of the telephone and answering machines. Love songs from the 1920s and 1930s punctuate the play at various points. Initial pairings of characters are established and then re-established at the conclusion with humorous twists. Presented by Country Bubble.

The Struggles of Stefania 1pm
by Diana Barth (United States)
This play deals with the downhill slide of a woman who has not only been “dumped” by her lover, but has become partially disabled through an injury and alcoholism.

Displaced Persons 3pm
by Ludvika Popenhagen (United States)
This is a story - told in music, mask, word and movement - of three women of different ethnicity, religious backgrounds and age groups in post-Soviet Vilnius, Lithuania. It is episodic and cyclical, embracing relationships between women that disregard stereotypical gender role-play and body expression.

Empty Suitcases 5pm
by Merrilee Moss (Australia)
Taking you on a journey into dream, travel and adventure, Empty Suitcases focuses on three modern women from three different countries. It celebrates a chorus of women travellers from the past who dared to take risks, to step outside convention. These are women who flew the skies, climbed the mountains, travelled continents, deserts and oceans.
SUNDAY

NEXUS THEATRE

Dream Kitchen 11am
by Rhondra Johnson (Australia)
This one-woman show was described by Melbourne's Age newspaper as an "Antipodean Shirley Valentine". This is a portrait of a woman on the edge of a nervous breakthrough, revealing the humour and strength of the suburban working-class woman we all know, or would like to know.

Commedia Dell'Arte 1pm
by Lia Karavia (Greece)
Two actors portray actors of the Commedia. One is dedicated to presentational performance (the actor), and the other, Mario, prefers to remain in the essence of being and soul. A crisis of performance tests each of these premises of role versus essence.

Thriller 3pm
by Penelope Prentice (United States)
On the eve of her hearing to head the California State Prison, Alexandra Casey is terrorised by a man she successfully prosecuted as a young attorney 10 years before. Although she escapes from him, she jeopardises her appointment, her plan for prison reform and her strong stand on gun control, which her husband opposes. Thriller is performed by the students from Adelaide Centre for the Performing Arts.

King/Jean 5pm
by Katherine Griffith (United States)
A surreal black comedy about Northern Irish kids performing their school pageant of Shakespeare's War of the Roses for Margaret Thatcher. It explores the oppression of gender roles, language, cultural histories and national identities, and how all these things contribute to the cycles of war.

LION THEATRE

The Women's Circus 10am
by Donna Jackson (Australia)
Donna Jackson speaks on the Women's Circus, the physical narratives they use in script development, and the group's approach to feminist theatre.

The Monument 12 noon
by Colleen Wagner (Canada)
An examination of the complexities and complications of war, war-rape, domination and power, the necessity for redemption, and the possibilities for forgiveness. The Monument is performed by the students from Adelaide Centre for the Performing Arts.

The Golden Mile 2pm
by Ellen Cressey (Australia)
It's a Thelma & Louise without Louise. It's the Cafe without Baghdad. It's not Paris, nor is it Texas. It's an odyssey of the heart and mind; a tale of survival out of the heat, dust and rust of a goldmining town.

Twinkle Toes 4pm
by Jennifer Johnston (Northern Ireland)
A Catholic Northern Irish woman, having just returned from her daughter's wedding, talks about the disillusionment and disappointments in her life.

Open Performance Marathon programmed by Kate Fowler and Juliet Taylor

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HELEN MENZIES
South Australian Equal Opportunity Commission
TANDANYA PROGRAMME

Throughout the Conference there will be a programme of performances at Tandanya, National Aboriginal Cultural Institute.

ABORIGINAL WOMEN IN PERFORMANCE
Tandanya Cafe
July 1 at 9pm
July 8 at 9.30pm
All tickets $2
Bar opens from 7pm.

PITJANTJATJARA WOMEN (Australia)

Women from the Pitjantjatjara, Ngaanyatjarra and Yankunytjatjara communities will perform stories from Central Australia. The women's stories of Tjukurpa or "dreaming" are told in dance and song, as well as body- and ground-painting. Traditionally, a cycle of songs is usually sung by the women as they paint designs on each other with coloured ochres, in preparation for ceremonial singing and dancing. The designs themselves are significant and form part of the story or stories being told.

Tandanya Theatre
July 2 and 3 at 4pm; July 4 at 8pm
Conference Delegates: Free, but booking essential due to limited capacity
Adults: $12; Tertiary Students: $6; Concessions: $6; Children: $5

KIM KUM HWA AND COMPANY (Korea)
The spiritual and the artistic combine in the charismatic shamanism of Korea. Kim Kum hwa is acknowledged as the leading exponent of shamanism in Korea, and is honoured as a Living National Treasure.

It is generally accepted that shamanism is the origin of all the traditional performing arts in the Korean peninsula. Ninety percent of all charismatic shamans are women, who are "called" by the gods through an illness called sinbyong, which is cured when they are initiated as fully-fledged shamans. The shamanistic arts involve music, dance and singing, along with trance possession during which the shaman depicts particular gods.

Kim Kum hwa and her company will perform a traditional Taedong Kut, a shaman ritual for the well-being of the village.

Tandanya Theatre
July 5, 6 and 7 at 8pm
Conference Delegates: Free, but booking essential due to limited capacity
Adults: $12; Tertiary Students: $6; Concessions: $6; Children: $5

SPIDERWOMAN THEATER (United States)
presents Rever-ber-berations

The oldest continually-running women's theatre company in North America, Spiderwoman Theater places contemporary topics in a historical context, using native storytelling and theatrical conventions. Rever-ber-berations follows Spiderwoman's Winnetou's Snake Oil Show from Wigwam City, which was developed to satirise "plastic shamans" - New Agers who sell out native American spirituality. This show is about the group of three sisters' real spirituality, and the things they have taken from their heritage. "We are actresses, elders, storytellers and healers," says Spiderwoman's Lisa Mayo, "but we do not in any way call ourselves spiritual people. We are role models for our people and healers in the sense that there are many things spiritually where they need healing, and through our communication they... feel better about themselves."

Tandanya Theatre
July 8 at 6pm; July 9 at 4pm and 8pm; July 10 at 4pm
Conference Delegates: $10. Booking essential due to limited capacity
Adults: $12; Tertiary Students: $6; Concessions: $6; Children: $5

TANDANYA GALLERY
July 1-10, 1994

The Tandanya Gallery will be open until 8pm, Monday to Saturday, and until 6pm on both Sundays. The Tandanya Shop will be open the same hours as the Gallery.

Perpetual Motion will be on exhibit from July 8-14.

Gallery prices
Before 5pm: Adults: $4; Concessions: $3; Students and Children: $3; Family: $10.
After 5pm: Free

AUSTRALIAN PERFORMANCE TOUR

KIM KUM HWA and her company will also present shamanistic performances at:

PERTH The Playhouse June 29 and 30, 8pm
Presented by the Perth Theatre Trust

MELBOURNE The Merlyn Theatre July 11, 8pm
Presented by Playbox Theatre and the Victorian Arts Centre

SYDNEY The Museum of Contemporary Art (American Express Hall) July 12, 8pm
Workshop on July 13.
Presented by the Museum of Contemporary Art
Kim Kum hwa's Australian Tour is supported by the Australia-Korea Foundation
STATE THEATRE PROGRAMME

The State Theatre will present three plays to coincide with the 3rd International Women Playwrights Conference.

MORNING SACRIFICE
by Dympna Cusack

This Australian classic, by the author of Come in Spinner, was first performed in 1942. Come with us to a time when girls had "tons of pluck," you took a powder for a headache and a kiss could destroy a reputation. While the war rages in Europe and the Pacific, the staff room of Easthaven Girls' High School is torn apart by a more genteel but no less dangerous battle.

The Playhouse
June 25, 30, July 1,2,6,9,14,16 at 8pm
June 27,28, July 4,5,11,12 at 6.30pm
June 29 at 7.30; July 2,9,16 at 2pm
Conference Delegates: $24
Full: $33; Groups: $27; Concession: $27

VARDA CHE BRUTA... PORETTA (LOOK HOW UGLY SHE IS... POOR THING)
by Dina Panizzo

A wise and wicked tale of cultural confusion. Dina Panizzo's one-woman show is about her search for that Italian part of her lost beneath the Australian limestone. Dina returns to her home town in this bizarre two-hander (for solo performer and her video self) in three languages (mostly English, the Veneto dialect and a little Italian).

The Space Theatre
July 5-9 at 8.30pm
Conference Delegates: $15
Full: $28; Groups: $22; Industry members: $18; Italian community groups: $18; Student, pensioner, unemployed: $15; Student passport: $12

A ROOM OF ONE'S OWN
by Virginia Woolf

"No force in the world can take away from me my five hundred pounds," asserted Virginia Woolf, "and if she is to write fiction a woman must have money and a room of her own."

This was the inspirational basis of a landmark paper delivered by Woolf to the girls of Girton College at Cambridge in 1928. This production has been adapted for stage by Patrick Garland and will be performed by Pamela Rabe.

The Odeon Theatre July 12-23 Conference Delegates: $15
Full: $28; Preview: $22; Groups: $22; Industry members: $18; Student, pensioner, unemployed: $15; Student passport: $12

YOUNG WOMEN PLAYWRITERS' COMPETITION 1994

As part of Magpie Theatre's contribution to the 3rd International Women Playwrights' Conference, Magpie Theatre is pleased to announce its competition for young women playwrights, open to writers up to the age of 26.

The aim of the competition is to encourage young women to write for the stage and provide an opportunity for one young writer to workshop her play with a professional team of artists.

The successful entry will be announced in November and workshopped by the Company in a public forum in December this year. Judges will be writer/director Cath McKinnon and Magpie Theatre Artistic Director, Neill Gladwin.

Competition closes 14 October 1994.

Magpie Theatre is the State Theatre Company for Young People attached to the State Theatre Company of South Australia. It provides professional performing arts events for children and young people through its work in schools, communities and theatres.

For further information, please contact Rachel Healy, Administrator on (08) 231 5151.

Magpie Theatre, The Playhouse, Adelaide Festival Centre, King William Road, Adelaide SA 5000
3rd International Women PLAYWRIGHTS' Conference

STATE THEATRE

State Theatre and Melbourne Theatre Company in association with Bäthie and Sullivan present

A Room of One's Own

by VIRGINIA WOOLF
adapted for the stage by PATRICK GARLAND
Performed by PAMELA RABE

Pamela Rabe is Virginia Woolf. In celebration of the Third International Women Playwrights' Conference this intellectual tour de force is brought to life by one of Australia's leading performers.

Darley, Ellen Freeman, Sally Hildyard, Claire Jones, Audine Leith, Maureen Sherlock and Barbara West.

Morning Sacrifice

June 25 - July 16
THE PLAYHOUSE

By OYMHA PUSACK
Directed by CATH McKINNON
Designed by MARY MOORE
Sound Compass JUSTIN POSA
Lighting Design KAREN NORRIS

From the much-loved author of Come in Spinner this classic of the Australian stage was first performed in 1942.

While the war rages in Europe and the Pacific, the stuff room of Easthaven Girl's High school has a battle of its own.

Full of comedy and drama, the show features...

BOOK AT BASS PHONE 131 246
AFFILIATED PERFORMANCES

These performances and the Artspace exhibition, Reveal/Conceal, are being presented to coincide with the 3rd International Women Playwrights Conference.

POOR JOHANNA
by Robyn Archer and Judith Rodriguez

Living Voice presents the world premiere of Poor Johanna (music by Stephen Sheehan), based on the true Australian story of a nineteenth-century woman who lived her life as a man in the Outback. Archer and Rodriguez translate her story into theatre narrative, weaving history with drama and lyrics into a compelling theme. Johanna’s path challenges boundaries and severs the fabric of female society, the church, and the law and order of the time.

Cardwell Street Theatre
June 24-July 9, Tues-Sat, 8pm
June 29 at 1pm, July 2 at 2pm
Full: $15; Concession: $10

FUGUES, QUARTETS AND OTHER DISSONANCES
by Jeanne Mazure

This is a play about women and drugs. It was read and workshopped through the script development process of SA Writers’ Theatre and first performed as a moved, rehearsed reading at the SA Writers Centre in November 1993.

Promethean
July 1-10 at 8pm (Tues-Sat)
Full: $10; Groups: $7 (bookings of more than 10)

DIFFICULT WOMEN
by Linn Van Hek

Performed by Linn Van Hek and Joe Dolce, “Difficult Women celebrates the work in living theatre and music of women who struggled against ignorance and alienation to express their visions of a better world. In times of silence and despair they extended the possibilities of liberty by the spoken and written word. They spoke to preserve their identities. The women who would not remain silent are many.” (Linn Van Hek) Some of these women are Frida Kahlo, Harriet Tubman and Gertrude Stein.

Odeon Theatre
July 9 at 8pm
Conference Delegates: $8
Full: $12; Concession: $10
(Difficult Women will also run at Carclew Youth Arts Centre from July 13-17)

ARTSPACE EXHIBITION

Reveal/Conceal

This exhibition comprises more than 30 works from Australian women artists. The artworks all relate to the theme of women’s bodies - their covering, decoration and expression, whether for personal or public occasions, celebration, comfort or communication. There are references in the work to familial and political pasts, to cultural and domestic stories, to Aboriginal culture, to Australian history, and to voices that have been silent or silenced.

The artists featured in the exhibition are: Sarah Crowest, Joanne Croke, Lyndall Darch, Kate Ellis, Elizabeth Fotiadis, Laurel Frank, Ruth Hadlow, Dorothy Herel, Sieglinde Karl, Mary Molean (Pantjiti), Andrea McNamara, Anne Neil, Janet Neilson, Rebecca Patterson, Nalda Searles.

Please note: During the Conference, Artspace Readings will be held for one hour at 12.15pm and 5pm. Entry to the exhibition will be restricted at these times.

The Artspace, Adelaide Festival Centre
July 1-13; 10am to 5pm Mon-Fri; 1pm to 5pm Saturdays; and open during evening performance intervals. Closed Sundays. Inquiries: (08) 216 8850
MAY BRIT AKERHOLT (Australia) is the Artistic Director of the Australian National Playwrights Centre. She was Resident Dramaturg at the Sydney Theatre Company for six years and, before that, a lecturer in Drama and Dramaturgy at the National Institute of Dramatic Art (NIDA) and a tutor in English at Macquarie University. She has translated 14 plays for the Australian stage - No Exit; Hedda Gabler; Playing with Fire; Dance of Death; Doll's House; Game of Love and Chance; Big and Little; Peer Gynt; Master Builder; Miss Julie; The Pillars of Society with Phillip Keir; The Lady from the Sea with Aubrey Mellor; Ghosts with Louis Nowra; and The Government Inspector with Neil Armfield, Geoffrey Rush and Lech Mieczkowicz. Production dramaturgy credits for the Sydney Theatre Company include The Country Wife; Byzantine Flowers; Happy Days; Unde Vanya; The Ham Funeral; Siren and several of her own translations. She has published a book on Patrick White's plays and numerous articles in books and journals.

ROBYN ARCHER (Australia) is a performer, writer and director whose work is well known in Australia and internationally. She has written 20 full-length works for theatre, including Songs from Sideshow Alley; The Pack of Women; Cafe Federmaus and Mrs Battie's Absolutely Beautifully World-beating Burp. She has recorded nine albums of music, won two Asia Awards, had seven major works published and performed on all the main stages in Australia. She has been acclaimed for her work in London and her touring span stretches from Vienna to Mexico, Singapore to Nova Scotia. Archer was the recipient of an Australian Artist's Creative Fellowship for 1991-93, and in 1992 was appointed Artistic Director of the National Festival of Australian Theatre. She was also appointed Chairperson of the Community Cultural Development Board of the Australia Council. A new collection of her songs, Ancient Wonders, has been recently released on CD. Her play Poor Johanna, co-authored with Australian poet Judith Rodriguez, about a woman who lived her life in the outback as a man, will have its premiere season in Adelaide to coincide with this Conference.

MERINDA BOBIS (Australia) is a Philippines-born performance poet, who has published three books of poetry: Rituals (in English), Ang Lipad ay Awit sa Apat na Hangin/Flight is Sog on Four Winds (in Filipino with English translations), and Kantada ng Babaying Mandarigma/Cantata of the Warrior Woman Daragang Maganay (epic poem in two versions, Filipino and English). Inspired by Philippine ethno-epic chanting, she has performed her own epic in the Philippines, France and Australia with dance, music, drama and poetry recitation. She currently lectures at the Faculty of Creative Arts, Wollongong University.

ROXXY BENT (Australia) is one of the founders of Vitalstatistix, Australia's only professional women's theatre company. Bent has worked as an artistic director, actor, director, writer and dramaturg for the company since it was formed 10 years ago. Its productions are taken to community groups in schools, youth centres, tertiary institutions, government departments, jails and work sites, as well as to city and country theatres, and community venues. Bent's playwrighting credits for Vitalstatistix include A Stitch in Time (1986, Tantrum Press), Writing for Annette (1987), A Trip to the Light Fantastic (1990, Tantrum Press), Yellow Roses (1992) and Personals (1993). Bent was also dramaturg and director of Helen Vicqua's Professionally Speaking (1989) and wrote Florence Who? for Junction Theatre Company in 1991. Roxy Bent is sponsored by the Literature Board of the Australia Council and Foundation SA.

Virginia Baxter (Australia) began her professional theatre career with Adelaide's Troupe Theatre in 1978. She went on to create three solo performances - Gillian Jones's Passengers in Overcoats (1982), her own Just Walk (1983) and What Time is this House (1985), written with other artists. She was a founding member of the Association of Women Theatre Workers (SA). In 1987 she formed (with Keith Gallasch) Open City, a Sydney-based company. Her works as performer/co-writer for Open City include Playopt (1988), The Girl with a Stone in her Shoe (1989), Tokyo 2 (1992) and Sun of the Sudden (1994). She has also, with Keith Gallasch, created a number of works for ABC Radio's The Listening Room and Radio Eye, and a series on The Australian Body for ABC's Health Report. She is the Chair of Playwork's Directory of Women Writers and is co-editor of the national performance publication, Real Time.

MARGARET BARTLETT (Australia) is a playwright who has worked in Australia, the UK and the US. Her plays include: Barrier; The Other Side; The Love Play; Black Water; Elly's Garden; and We're Still Talking About Sex. Her work has been performed in Sydney, London, New York, New Orleans, Melbourne and Berlin. She is currently based in London where she is a freelance dramaturg and script advisor and has been working on a new opus, 'The Morning of the Day'. Her play In Her Voice is being developed with the Victorian Premiere at the Melbourne International Arts Festival. Margaret Bartlett is sponsored by the Literature Board of the Australia Council and the Arts and Culture Scheme of the Australian Government.

CAROLYN BURNS (Australia/New Zealand) trained as an actor but has spent most of her career as a playwright and journalist. Before coming to Australia in 1984 she worked as a reporter for Television New Zealand for five years. During this time she began writing comedy and drama for both stage and television. Her play Objection Overruled was joint runner-up in the fiction category awarded by the NZ Literature Board in 1986. In Australia she attended the Australian Film, Television and Radio School, graduating in screen studies in 1987. Her writing for stage includes Smash Hit, a rock opera directed by teenagers, and Beyond the Labyrinth and Red King, both musical theatre adaptions. In 1992 she went to New York to adapt the MGM musical High Society from film to stage. It recently completed a successful year-long tour of Australia. Burns has also story-lined for the television series A Country Practice, written several serials, series and dramas for Kids TV, been dramaturg and dialogue coach and is currently being funded by the South Australian Film Corporation to write a screenplay.

MARIA ALICE CASIMIRO BRANCO (Australia) is a poet, playwright, radio producer, social worker, who arrived in Australia 10 years ago from East Timor, making Darwin her second home. She is a member of Darwin's Top End Girls. As a cultural activist, she has worked in countries such as Portugal and Mozambique, establishing important links with many cultural groups. Her poems have appeared in national and international publications. Her theatre work in Australia includes Simply Mother, Death at Balibo and Spirits Pray Freedom. In Darwin her work has been central to the overall development of the East Timorese community's cultural preservation, development and revival. Maria Alice Casimiro Branco's visit sponsored by the Literature Board of the Australia Council and Northern Territory Arts.
**SARAH CATHCART** (Australia) graduated from the Victorian College of the Arts in 1982. She gained extensive theatrical experience with The Woolly Jumpers Theatre for School and the Mill Theatre Company, being directed by James McCaughry in The Tugboat Show, The Cherry Orchard and Leave it till Monday. In 1987 Cathcart received a grant from the Theatre Board of the Australia Council and assistance from La Mama Theatre to devise and produce The Serpent’s Tail with Andrea Lemon. After three years touring, Cathcart and Lemon formed Snakehouse Productions. With their second production, Walking on Sticks, Cathcart won the Green Room Award for Best Actress, and the script won the Best New Australian Play category. In 1991 the play won the ABC radio awards for Best Solo Performance and Best Script at the Melbourne Fringe Festival. Cathcart teaches Theatre Studies in Melbourne.

Sarah Cathcart’s visit sponsored by the Literature Board of the Australia Council and Arts Victoria.

**MARYANNE FAHEY** (Australia) is a comedy writer and performer, probably best known for her writing and performances for the television series The Comedy Company and, more recently, Kittson Fahey. She has extensive experience as a performer in theatre including Characters 3 (which she also wrote) for Sydney Theatre Company, Love Letters for Athenaeum Theatre and Mary Lives for Playbox Theatre. Her writing credits include The Duck Show for Handspan Theatre, Downstairs Inside and Bank Card Tour for the Comedy Cafe, and the books My Diary by Kyle Male and The Comedy Company Holiday Book. In 1986 Fahey was co-winner of an Australian Writers’ Guild Award for Sketch Comedy Writing for The Eleventh Hour. Maryanne Fahey sponsored by the Literature Board of the Australia Council and Arts Victoria.

**FATIMA CHEBCHOUB** (Morocco) is a playwright, comedian, director and radio presenter. She lectures on the sociology and semiology of theatre at the University of Melika in Morocco and is the Director of the University Theatre Workshop, which recently presented her operaetta And if the Sile Exploded, a comic look at political tyranny in North Africa. Chebchoub is writing a book on the origins of modern Moroccan Theatre (1912-1956). She is also the founder of a research program investigating the position of women in the Protectorate of Morocco.

Fatima Chebchoub’s visit sponsored by the Université Moubay Ismail, Morocco; the Ministère Des Affaires Etrangères, Morocco; and ADSA, Australian Drama Studies Association.

**FATIMA DIKE** (South Africa) is one of the best-known playwrights in South Africa. She is the author of The Sacrifice of Kreli: The First South African: The Crofty Tortoise and Glasshouse, discussing cultural displacement. Her work has been included in three recent anthologies - Gop-Tooth Girlfriends The Third Act; Siren Song and a recent collection of works by 20 black South African women writers. Dike is also an actress and poet and has won many awards for her work. She has been named an Honorary Fellow in Writing by the University of Iowa, and in 1980 was honoured by the Chicago Black Arts Celebration.

Fatima Dike’s visit sponsored by the Media, Entertainment and Arts Alliance; Theatre Studies, Murdoch University; University of WA, and the Department of Foreign Affairs, Australia.

**MARIORIE FITZ-GERALD** (Australia), Chair of the 3rd International Playwrights Conference, is also a Chair of the SA Country Arts Trust. She was a member of the Board of Carclew Youth Performing Arts (10 years), a Trustee of the Adelaide Festival Centre Trust (10 years), a Foundation Member of the Association of Community Theatre, a Trustee of Foundation South Australia, and held many other positions on a variety of boards and organisations. Marjorie Fitz-Gerald served 14 years in local government as Councillor, Alderman and Mayor for the Town of St Peters. In 1984 Fitz-Gerald was awarded an OAM for Community Service.

**ANNA KAY FRANCE** (United States) is an associate professor at the State University of New York in Buffalo, with a joint appointment in English and Theatre. She holds a Bachelor of Arts from Radcliffe College and a PhD in comparative literature from Yale University. Her book Boris Pasternak’s Translations of Shakespeare was published in 1978 (University of California Press). An actress and director; as well as a literary scholar, she now teaches acting, playwrighting and dramatic literature, and is working with her colleagues to develop interrelated programmes in acting and playwrighting at SUNY Buffalo. France was a founding member of the planning committee and the director of the 1st International Women Playwrights Conference held in Buffalo, NY, in 1988. She was also a founding member of the International Center for Women Playwrights in Buffalo, NY, from which she recently retired as International Secretary.

**VENETIA GILLOT** (Australia) has a diverse cultural and racial background of Mauritian, Dutch/Zulu and Chinese. Born in Durban, South Africa, Giliot emigrated to Australia in 1976, where she studied theatre and film at Flinders University. She has worked as Resident Director and Dramaturg at Troupe Theatre and Artistic Director/Dramaturg at Belvoir Street and Brown’s Mart Theatre in Darwin.

Veneta Giliot’s visit sponsored by the Literature Board of the Australia Council and Northern Territory Arts.
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Harlots of Adelaide welcome Playwrights of the World
We belong to a proud and ancient tradition:

Hindu Matrikavledis
These ancient priestesses/prostitutes/virgins were expert interpreters of the transformative powers of death and sex
and used theatre and dance to make these powers intelligible to their communities.

Auletrides
A community of women in ancient Greece, the Auletrides were gifted performers who entertained at formal state banquets and sold sexual services
after each performance. They also celebrated sex at women-only rituals.

Hars
In Egypt the word har meant actor and prostitute. Travelling troupes of hars were made welcome all over the ancient Mediterranean world.
One of their duties was to mediate soldiers contaminated with death back into the world of the living.

Ashobi
Japanese Ashobi women were celebrants of community ritual for 900 years. In addition to sexual duties, they were morticians.

Horae
The Horae of Babylon were the famed dancers of the hours. Their sexual duties were sanctified in the temples built for them by their grateful communities.

Whores
In the Medieval Europe, Prostitutes belonged to Guilds like other artisans, and used strike action to improve conditions and regulate prices.
Medieval Convents were sanctuaries for prostitutes as well as for nuns (an entirely combined Madonna).

The Change in status of the prostitute, from exalted goddess to common slut, reflects the change in status of all women.
Characters like Camille and Violetta Valery, La Boheme and Madame Butterfly Irma La Duce and Miss Saigon
perpetuate a patriarchal romance with the eroticism of shame.

We hope your representations of sex workers reflect truth and dignity.
Talk with us.

We are members of the Prostitutes' Association of south Australia (PO Box 7073 Hutt Street, Adelaide SA 5000)
Essential Therapies, Frenchies, Mistress Lilith & Mistress Lily (Vinicius & Wicker), Stormy's Bordello, Sylvia's Cathouse, Task Force for Prostitution Law Reform & Adam's Boys
CLARE GRANT (Australia) has been involved as actor/director in the creation of many new works for theatre, radio and film. She was a founding member of The Sydney Front, whose works include Waltz (1987), The Pornography of Performance (1988), Don Juan (1991) and Passion (1993). Grant has also worked with Sidertrack Theatre, One Extra Company, Cake Eaters Productions, State Body Company and Entr'acte Theatre. In 1993 she collaborated with six women performers to create Stages of Terror. She worked for two years in Europe for the Kast Theatre Company. Grant presented her solo performance Woman in the Wall, written in collaboration with Mickey Furuya, Nigel Kellaway and composer Sarah de Jong, in 1990. Grant is Co-director of Playworks.

SHEN HONG GUANG (China) has been publishing novels, dramatic works and other prose since 1979, and was awarded the Grand Prize for Literature for her novel The Beauty. In 1982 she won first prize for drama at China's 2nd Contest with her children's play The Journal of 2nd Class of 5th Grade. In 1985 she won first prize at the 3rd Contest with her play Searching for Owl, which explores the era of China's Cultural Revolution. Her recent plays, Building Block Game and The Handkerchief Game, take a satirical look at Chinese family life. Shen Hong Guang's visit sponsored by the Australia-China Council.

DORINDA HAFNER (Australia) was born in Ghana, West Africa, but now lives in Australia. As a Ghanaian Australian artist, her talents as a storyteller, performing artist, actor, dancer, writer and choreographer have been involved in many productions, such as The Rover for the State Theatre Company of South Australia and the Sydney Festival, The Colour Keeper and Child Divine for the Adelaide Festival Centre Trust and Akweso Fly South for the 1988 Adelaide Festival. She was also a presenter and musician (member of Skivanie, Australian Multicultural Ensemble) at Woman. Hafner's cookbook A Taste of Africa (Simon and Schuster) was turned into a television series for London's Channel 4. Dorinda Hafner sponsored by Foundation SA.

JEANNIE NUNGARRAYI HERBERT (Australia) has worked mainly with her people, the Warlpiri. Her home is at Lajamanu, on the northern edge of the Tanami Desert. Herbert has an Associate Diploma in Teaching, and is currently in her fourth year of her Diploma of Teaching at the Batchelor College, Northern Territory. Jeannie Nungurrayi Herbert sponsored by Tandana.

DOROTHY HEWETT OA (Australia) in addition to four screenplays, Hewett's 18 stage plays include two rock operas (Catepaw, 1974, and Pandora's Cruss, 1978), an opera (Christ's World, 1983), three musical plays (Ban-bons and Roses for Dolly, 1972; Joan, 1975; The Man from Mukinupin, 1978), two children's plays, three radio plays and seven other major scripts, all of which include music, all of which have been produced and 13 of which have been published. Hewett has received numerous senior writer's fellowships from the Literature Board of the Australia Council, has been writer-in-residence at many universities in Australia and overseas, was awarded the Order of Australia for her services to literature, and in 1992, was awarded the Chevalier de la Légion d'Honneur. She died in 1999. Dorothy Hewett sponsored by the Literature Board of the Australia Council.

JULIE HOLLEDGE (Australia), artistic director of the 3rd International Women Playwrights Conference, was born in England in 1950. She received her degree in drama at Bristol University and worked as an acress and director of British theatre for 10 years. She was a founding member of the company, Mrs Worthington's Daughters, and an associate director of the Women's Theatre Group. In 1981 she took a lectureship at Flinders University, where she is now Director of the Drama Centre. In Australia she has directed productions for Troupe Theatre, the Burre Festival and the Adelaide Festival, and has worked as dramaturg for the Red Shed Theatre. She is currently engaged in collaborative performance research with artists from the Philippines, Japan and Korea. Holledge is a Trustee of the Adelaide Festival Centre Trust and a member of the Adelaide Festival Board. She has published a book on suffragette theatre, Innocent Flowers (Virago Press 1981), as well as numerous articles in books and journals.

KIM KUM HWA (Korea) is a leading exponent of this artform. Kim Kum hwa's visit sponsored by Incheon City, Korea: Australia-Korea Foundation; Korean Cultural and Arts Foundation (Korea).

CHERIE IMLAH (Australia) was the recipient of an Australia Council Creative Development Grant in 1993 to develop a play from poetry and other themes, with four other artists. In 1990 she wrote The Superintendent, later renamed The Dormitory, which was shortlisted by the Australian National Playwrights Conference that year and further developed and workshopped at the 1993 Conference in Canberra. In 1990 she co-founded Ginibi Theatre Company in Lismore, NSW, and in 1992 established the Murri sub-committee of Contact Youth Theatre to develop Aboriginal performing arts. 1991 saw the launch of her poetry in The Dark Side. Cherie Imlah's visit sponsored by the Literature Board of the Australia Council and Arts Queensland.

LIA HAZZOPULOULOU KARAVIA (Greece) was educated in Athens and then in Paris at the Sorbonne, where she did her PhD thesis on The Enigmatic in the History of the Archeids. She has published nine collections of poetry, four novels and many children's stories. Her plays for adults include Frost, Matchmakers, Isidore, Commend Dell Arte and Tattse Pisi Missi Katsi, all of which have been produced by prominent theatre companies in Greece and abroad. In 1991 her play Benche in a Public Garden won the National Theatre Prize for Established Writers. In 1990 she was chosen as Woman of the Year by the American Biographical Institute and also awarded the Certificate of Merit by the World's Who's Who of Women.

JENNY KEMP (Australia) is a writer, director, and teacher at the Victorian College of the Arts. In the early 1980s Kemp adapted and directed DM Thomas's The White Hotel, and in 1986 wrote and directed Good Night, Sweet Dreams at Anstall Theatre. This was followed in 1989 with her Call of the Wild, directed in collaboration with composer Elizabeth Drake, for the Melbourne International Festival and a season at Belvoir Street the following year. She collaborated with Margaret Cameron on Things Calypso Wanted to Say, presented at Sydney's Performance Space in 1990. In 1991 she wrote and directed Remember at Gasworks. She has also directed productions for the Melbourne Theatre Company and State Theatre Company of South Australia. Jenny Kemp's visit sponsored by the Literature Board of the Australia Council and Arts Victoria.
KISHIDA RIO (Japan) graduated in law at Chuo University and then in 1974 joined Shiji Terrayama’s Tenjo Sajiki theatre troupe, writing scripts with the director. While working with Terrayama, Kishida developed her own theatre projects and in 1977 became resident playwright with the Kai Geiko company. In 1981 Kishida formed her own theatre troupe, Kishida Jimusho, which later joined with the disbanded Tenjo Sajiki company to become Kishida Jimusho + Rakutendan. In 1985 Kishida was awarded the Kishida Kunio Drama Prize for Ito jigoku (Woven Hell) which was presented at the 1992 Adelaide Festival. Kishida Rio’s visit sponsored by the Japan Foundation.

ANDREA LEMON (Australia) graduated from the Victorian College of the Arts in 1981 and has since worked as a freelance actor, writer and director with various theatre companies in Melbourne. Her writing credits include Blackwater (1982), Looking in Looking Out (1984), A Change of Face (1986) and Lilies of the Paddock (1987). Lemon was also a founding member of the cabaret group Tick Where Applicable. The Serpent’s Egg (Currency Press), which she co-wrote with Sarah Cachtisch, was performed at the 1988 Edinburgh Festival after a successful Australian tour. In 1991 she wrote Walking on Sticks with Cachtisch, and in 1992 Unrequited Love with Judy Horacek and Maud Davey. In 1993 Lemon was Dramaturg-in-residence with Terrapin Puppet Theatre in Tasmania. Andrea Lemon sponsored by the Literature Board of the Australia Council and Foundation SA.

VERITY LAUGHTON (Australia) is a playwright and short story writer. She has had seven plays/events professionally produced, including The Bollard of Bonnie Wheeler (Theatre for Young People, 1988) and Lights on Petticoat Lane (community theatre, 1993), as well as publishing poetry and short stories for both adults and young people in a variety of magazines and anthologies. In 1992 she graduated from the South Australian Department of the Arts and Cultural Development to write an adult play, The Morning After, and will be publishing a collection of adult short stories, Knife on Silk with Wakefield Press late in 1994. Verity Laughton sponsored by the Department for the Arts and Cultural Development, SA, and Foundation SA.

TOBSHA LEARNER (Australia) writes for theatre, radio, film and short story publications. She was a founding member of Straight- face Productions for whom she has written a number of sketches and four plays (Love on the Vertical and Buckskin in 1983, Camille Le Contessa in 1984, and The Three Grey Ones in 1985). Other plays include Witchplay, produced at Belvoir Street in 1987 and later at the Edinburgh Festival and in Perth; Feast, part of NIDA’s 1990 New Works season; and The Mistress, a one-woman play produced by Crossroads Theatre in 1990. Four of Learner’s plays had their premieres in 1992 - SNAG at the Seymour Centre, Wolf (Currency Press) at Playbox, Miracle with Vitalstatistix, and the ABC radio play Lionheart. Tobsha Learner’s visit sponsored by the Literature Board of the Australia Council.

DEBORAH LEVY (England) has been described as one of the leading experimental writers of her generation. Recent work for theatre includes the acclaimed Call Blue Jane for ManAct Theatre. The B-File - An Erotic Interrogation of Five Female Persons, commissioned by the European Arts Festival; and Shiny Nylon with installation artist Anya Gallaccia. Her two novels - Beautiful Mutants and Swallowing Geography - are published by Vintage, as is her book of poetry, An Amorous Discourse in the Suburbs of Hell. In 1991 she wrote the libretto for Lorca’s Blood Wedding for composer Nicola Lefau. She has also edited an anthology called Walking on Water, which features significant post-modern texts by women writers. Levy is currently working on a new text for the theatre called Honey Baby: Thirteen Studies in Exile. Deborah Levy’s visit sponsored by the British Council.

JOAN LIPKIN (United States) is a playwright, director, teacher and social critic. Her award-winning work has been featured on television, radio, in mainstream publications and academic journals, and performed at theatres throughout the United States. She is the Artistic Director of That Uppity Theatre Company, where she founded the Alternate Currents/Direct Current series and After Rooney, a poetry performance group of white women and women of colour. Formerly the director of the St. Louis Playwrights Festival, she currently teaches at Washington University. Some of her plays include Some of My Best Friends Are... He’s Having Her Baby; Love, Work and Other Four-Letter Words and Small Domestic Acts, which was recently recorded by the BBC.

JOAN LITTLEWOOD (England) is best known for her work Oh! What a Lovely War! Her Theatre Workshop company was set up after World War II, and in 1953 took residence at London’s Theatre Royal, remaining there for 11 years. The company’s best work included classical revivals such as Volpone and Edward II, and the new plays The Quare Fellow and The Hostage by Brendan Behan. A Taste of Honey by Shelagh Delaney and the musical Fings Ain’twat They Us’ed TBei by Frank Norman and Lionel Bart. Directors’ Theatre by David Bradby and David Williams describes Littlewood’s life as a director as being "marked by a determination to question all the established practices of British theatre". Littlewood’s autobiography Joan’s Book was published in March this year. Joan Littlewood’s visit sponsored by the British Council and Kevin Palmer of Bulaburra Artists and NIDA, National Institute of Dramatic Arts.

ALISON LYSSA (Australia) had her first play, The Year of the Migrant, read at Sydney’s Nimrod Theatre in 1980. She was Writer-in-residence at Nimrod Theatre in 1982, where her next play, Pinball (published in Plays by Women, Vol. 4, Methuen), was produced, with assistance from the Women and Theatre Project. Lyssa’s other productions include Hospital Half-Hour (1983), The Boiling Frog (1984, Currency Press/Nimrod Theatre) and Who’s Telephoned? (1990), which was nominated for an Australian Writers’ Guild Award. She studied screenwriting at the Australian Film, Television and Radio School and is currently working on a play, Where There’s a Will. Alison Lyssa’s visit sponsored by the Literature Board of the Australia Council.

TES LYSIOTI (Australia) has been working in theatre since 1979. She has written and directed several productions for La Mama in Melbourne, including I’ll Go to Australia and...
Wear a Hat. Come to Australia, They Said and On the Line. The multi-lingual play Hotel Bongallo was written and directed by Lysiosits and performed at La Mama, the Universal Theatre, Melbourne, and then toured. In 1985 Lysiosits wrote and directed a trilogy entitled The Journey at La Mama. It subsequently played at Universal Theatre and the Antipodes Festival, and toured Victoria, NSW and Queensland. Her play A White Sports Car played at La Mama, Theatreworks, Melbourne, and toured extensively.

Tes Lysiosits’ visit was sponsored by the Literature Board of the Australia Council and Arts Victoria.

DEBORAH MAILMAN (Australia) graduated from the Queensland University of Technology (QUT), Academy of the Arts with a Bachelor of Arts in 1992. Her latest role was in The Taming of the Shrew for La Boite Theatre. Her theatre credits include One Woman’s Song for the Queensland Theatre Company and Summer of the Aiers for Metallic Theatre Company and QPAC in 1993; and Bumpy Angels and Top Girls for QUT, Academy of the Arts, and Gwendy for Brisbane Theatre Company in 1992. She is also a tutor at Contact Youth Centre and won the 1992 AMP Youth Art Award for Performing Arts.

Deborah Mailman sponsored by the Literature Board of the Australia Council and Arts Queensland.

CATH MCKINNON (Australia) graduated from the Flinders University Drama Centre in 1987. She was a founding member of the Red Shed Company, where directing credits included Red Devils; Carthiginesians; Melissa Reeve’s Sweetness; Law and All Souls; both by Daniel Keene. McKinnon directed her own plays Immaculate Deceptions and A Rose by any other Name and also wrote Road to Mindanao for the Red Shed Company. She was Assistant Director for State Theatre Company of South Australia productions King Lear, King Golgotha and Janah, and Director of Blind Circumstances for the Quikies season in 1990, Spring Awakening, Katherine Thomson’s plays Diving for Pearls and Barnmaids in 1993.

Cath McKinnon sponsored by the Department for the Arts and Cultural Development, SA, and Foundation SA.

VIJAYA MEHTA (India) is a performer, theatre and film director, who in 1993 was appointed to the prestigious position of Director at the National Centre for the Performing Arts in Bombay. She has worked since the 1960s to create international theatre that incorporates the traditions of Indian and Western theatre. Among the many awards she has received are Best Director and Best Actress for four consecutive years (1976-1980) from the Marathi Naya Darpan and the National Award for Best Director and Best Regional Film for Smriti Chitra (1984). Her company, Rangayan, has performed in Germany and the United States. Letters to a Daughter from Prison: Indra and Nehru was performed at the First New York International Festival of Arts in 1988.

Vijaya Mehta’s visit was sponsored by the Australia-India Council and the School of Theatre and Film Studies, University of NSW.

JUNE MILLS (GUDILING GUNLICKII NIMUL NANAGU) (Australia) was born and grew up in Darwin. She is of mixed Aboriginal background, her peoples being from Larrakia, Kungkungan, Gurindji, Jawoyn and Yangman. Her traditional totems are the eagle, crocodile and king brown snake. Her personal dreaming is ziu-tunka (praying mantis). Mills is a musician, songwriter, poet, actor and graphic artist. She is President of the Larrakia Association and a member of The Mills Sisters. Her theatre work includes The Larrakia Lounge Clans; Mulpilamb and The Sex Pack. June Mills’ visit was sponsored by the Literature Board of the Australia Council and Northern Territory Arts.

SAOLI MITRA (India) is a performer, playwright and director who presents the best of Bengali theatre. Her first play, Naathobati Ananthalob, won the Critics Circle of India Award for the Best Performance on Stage in 1983 and the prestigious Shrimoni Puraskar Award in 1984-85. The origins of Mitra’s work can be traced to the folk traditions of Indian storytellers. Focusing on Durga devi, a central figure in the Mahabharata, she explores the realities of women’s lives in contemporary India. She has developed a form of narrative in which a single actor is supported by a musical and dramatic chorus.

Soali Mitra’s visit was sponsored by Australia-India Council.

MARcia MORRISON (United States), as International Liaison for the International Center for Women Playwrights in Buffalo, NY, is secretary to the International Advisory Committee. She is also Director of Fine and Performing Arts at Genesee Community College. Along with writing and adapting, her work on new plays includes directing premiere productions in cities across the United States, co-editing a collection of plays by the feminist literary magazine, 13th Moon, and serving as dramaturg for new play programmes at American regional theatres. Her first play, Antan and Olga, was recently produced at a Festival of Short Works in Buffalo, NY.

HEATHER NIMMO (Australia) is a writer with more than 10 years experience in theatre, film and television. Following a varied career as a community worker, teacher, writer, psychologist, lecturer, researcher and script editor, she now teaches writing for theatre and radio at Curtin and Edith Cowan universities, and the University of Western Australia. Among the 18 of her plays that have been performed throughout Australia are Hope (1987), Mean Deeds (1990), Boots (1991), Fossils (1993) and her one-woman show One Small Step (1992). Her latest play is Whispers Demore (1994).

Li YING NING (China) wrote her first play, Illuminating Red Lamp, in 1967 when she was a student at Shanghai Drama College. During the Cultural Revolution she was sent to a "re-education centre” and did not write again until 1972 when her play Red Pioneers was produced by Shanghai’ Youth Drama Troupe. Six months later her writing was again interrupted by the political situation in China. During the Cultural Revolution her father and younger brother committed suicide under political pressure and all of her elder brothers and sisters were imprisoned. Li began writing again in 1979. Her recent plays include Forget me Not; A Young Girl Flying Pigeon; Family Reunion; White Island; Three Sirens and Snack Bar, the last a comedy about Chinese students living in Australia. Li is Director of the Shanghai Dramatists Association, a member of the Psycho-Literature Seminar and a member of the Home Art of Laughing. Li Ying Ning’s visit was sponsored by the Australia-China Council and the Drama Department, University of Queensland.
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YVETTE NOLAN (Canada) was born in Prince Albert, Saskatchewan of Algonquin and Irish descent. Her produced plays include Blake (1990), Job’s Wife (1991), Smaller (1992) and Everybody’s Business (1990).

Nolan’s latest work is the play *A Marginal Man*, which was recently produced by the Popular Theatre Alliance of Manitoba. It is the story of a man who takes a stand against violence toward women and in turn becomes the target of violence. Yvette Nolan’s visit sponsored by the Playwrights Union, Canada.

IRIS O’LOUGHLIN (Australia) is a senior lecturer in English at Monash University. She is currently interviewing Australian women playwrights as part of her Australian Research Council funded research project on the works and lives of our living women dramatists. Her latest published interview with Dr Therese Radic is in *Australasian Drama Studies*, April 1994. Iris O’Loughlin’s work supported by the Literature Board of the Australia Council and for the Conference by the Department for the Arts and Cultural Development.

RASSAMI PAOLUENTONG (Thailand) has been Artistic Director of Saeng-Arun Arts Centre in Bangkok since 1990. Her theatre credits include direction and stage production of Albert Camus’s *La Chute*, and production and dramaturgy for a stage performance of Kahlil Gibran’s *The Prophet*. Her film credits include writing the screenplay for the feature film *Path of the Brave* (1991), for which she received the Surassawadi Award and the Critics Award for Best Screenplay. Her most recent play is *The Trickster Sri Tannatch*. Among the many honours Paoluentong has received are a fellowship by the Goethe Institute to study German theatre for six months in 1988, and a Fulbright scholarship for graduate studies at Yale University School of Drama in 1981-84. Rassami Paoluentong’s visit sponsored by the South and South-East Asia Section in the International Cultural Relations Branch in the Department of Foreign Affairs and Trade (Australia).

LORAE PARRY (New Zealand) has worked as a writer, actor and director since graduating from New Zealand Drama School in the late 1970s. While living in London Parry co-wrote her first play, *Strip, which she rewrote in 1981*. It then had seasons in three of New Zealand’s major professional theatres. In 1988 Parry wrote her second full-length stage play, *Frontwomen*, which she has recently written into a screenplay. In 1989 Parry co-wrote the play *Digger and Nugger Try Harder* with Carmel McGlone and Jean Betts, which had a season at Bath Theatre. Parry has written for the television series *Shortland Street*, and written short stories for Radio New Zealand’s children’s program, *Ears*. She has also been writing and performing comic material for Hen’s Teeth since 1988. Parry was commissioned by Taki Rua Theatre to write *Crockets*, which was performed as part of the WOPPA Festival of Women’s Plays in 1993. Lornie Parry’s visit sponsored by the Australia-New Zealand Foundation.

POL PELLETIER (Canada) is a leading French-Canadian actor, playwright, and director. She co-founded the Théâtre Experimental des Femmes, and served as its director from 1979 to 1985. The theatre organised the Festival de Créations de Femmes (1980, 1982, 1983 and 1986), which was an important showcase for the theatre work of women in Quebec. Pelletier is the co-author of numerous experimental and feminist plays, including *La Nef des sorcières* (*A Clash of Symbols*), *À ma mère, à ma mère, à ma mère, à ma veine* (*To my mother, to my mother, to my mother, to my neighbour*), and *La Lumière blanche* (*White Light*). She has acted in theatres in Montreal, Toronto, Ottawa, Quebec and at the Stratford Festival. She has also written scripts for film and television. Pol Pelletier’s visit sponsored by the Playwrights Union, Canada.

PEGGY PHELAN (United States) is Associate Professor/Chair at the Department of Performance Studies, New York University, where she lectures in performance theory. Her critiques of contemporary performance and visual art, film, photography and theatre have been published widely. She has given talks and lectures throughout North America, Europe and is a regular guest speaker at the ICA in London. Her controversial book Unmarked addresses the political, artistic and theoretical implications of visibility, which currently defines the politics of representation. She is also co-editor of *Acting Out: Feminist Performances*.

THERESSE RADIC (Australia) is an Australian Research Council Fellow attached to the Music Department of Monash University, where she is writing a history of music in Australia. She has also published three biographies and many articles. Her first play *co-authored*, Some of My Best Friends are Women (*Yackandah Playscripts*), was produced by the Melbourne Theatre Company in 1976. Her plays produced by Playbox Theatre include *A Whip Round for Percy Grogan* (1982, *Yackandah Playscripts*), *Madame Mao* (1986, *Currency Press*), which was also produced in Sydney, England and the United States; *Peach Melba* (1990), which was also adapted for radio by the ABC; and *The Emperor Regrets* (1992). Radic represented Australia at the 1st International Conference for Asian Women and Theatre in Tokyo. Therese Radic’s visit sponsored by the Literature Board of the Australia Council and Arts Victoria.

HANNIE RAYSON (Australia) is the author of six plays and a teleplay. She co-founded Theatreworks in Melbourne in 1981 and has worked as Writer-in-residence with Mill Theatre, Lasterbe and Monash universities and Playbox Theatre. She has received a Fellowship from the Literature Board of the Australia Council. In 1985 her play *Room To Move* (*Yackandah Playscripts*) had its premiere at Playbox with Theatreworks. It was later developed throughout Australia and won the 1986 Australian Writers’ Guild Award for Best Original Stage Play. *Hotel Sorrento* (*Currency Press/Playbox*) premiered at Playbox in 1991, and was presented by the Sydney Theatre Company, followed by productions in Perth, Canberra and Brisbane. It won the Australian Writers’ Guild Award for Best New Play, the NSW Literary Award for Best New Play and the Victorian Green Room Award. It has been translated into French and Japanese, and is in post-production as a feature film. Rayson’s new play *Falling from Grace* premiers at Playbox in August. Hannie Rayson’s visit sponsored by the Literature Board of the Australia Council and Arts Victoria.

RENEE (New Zealand) is of Ngati Kahungunu and Irish/English ancestry. She left school at the age of 13 to go to work and later gained a Bachelor of Arts, over a period of 10 years extramural study. Her first major production, a revue called *What did you do in the war, Mummy?*, toured to 48 theatres in New Zealand in 1982. Renée is one of New Zealand’s leading playwrights, having written 14 scripts, half of which she has directed herself, all of which have been produced. Her plays include the satirical musicals *Asking for It* (1982), *Born to Clean* (1987) and the critically acclaimed trilogy *Wednesday to Come*, published by Victoria University Press (NZ). Renée has also written for television and film. Her collection of short stories, *Finding Ruth* (Heinemann, NZ), was published in 1987, and she has written two novels, *Willy Nilly* (1990).
and Daisy and Lily (1993). In 1993 Renée received the coveted Scholarship in Letters. Renee's visit sponsored by the Australia-New Zealand Foundation.

FE REMOTIGUE (the Philippines) has for 20 years been a leading figure in the people's theatre movement in Mindanao, the largest of the southern islands of the Philippines. The movement is a network of peoples' artists undertaking cultural action in the visual and performing arts, and in self-sustainable development. Remotigue has assisted diverse urban and rural communities to create their own theatre of liberation. She was the Chairperson of the Mindanao Community Theatre Network and a member of the Philippines Co-ordinating Council for People's Culture. In 1986 she scripted Sinalimba, an epic music play that was presented at the Central Bank Auditorium in Davao City. Her best known work is Lawig Balanghah, which has been performed throughout the Philippines. Fe Remotigue's visit sponsored by Red Shed Theatre Company, Adelaide.

HELEN RICKARDS (Australia), Administrator of the 3rd International Women Playwrights Conference, has comprehensive experience as an arts manager and administrator, writer and artist. In 1977 she co-founded Melbourne's Handspan Theatre, for which she was, in turn, co-Artistic Director, Executive Director and General Manager. She produced Nigel Triftich's Secrets for national and international touring, and commissioned and produced Daniel Keene's Cho Cho San. In 1983 she was Programme Manager for the Australian International Puppet Festival in Adelaide, and in 1987-88 was General Manager of FEIPPI, the Melbourne City Council's arts and entertainment programme. She has represented Australia at International Theatre Conferences (ASSITEJ Pacific Congress in New Orleans and ASSITEJ World Congress in Adelaide). She was a member of the Australia Council's Community Arts Board for three years, and is co-author of the definitive reference on puppetry in Australia, Theatre of the Impossible.

PHYLIS JANE ROSE (United States), theatre director, is the Convenor of the 3rd International Women Playwrights Conference and was a member of the Advisory Board to the 1st Conference in Buffalo, NY, in 1988. Since completing her PhD dissertation on "Megan Terry: Political Playwright" in 1972, Rose has been an active scholar and practitioner of theatre by and about women, directing the premieres of more than 20 new scripts. In Minneapolis Minnesota she was co-founder, performer, director and producer (1976-1987) of the multi-racial women's theatre company, At the Foot of the Mountain. In 1988 she founded Wildroses International: Foundation for Women's Culture and began to travel internationally, supporting herself as a taxi driver while looking for ways to reconcile her apparently contradictory passions for feminist theatre, indigenous politics and American musical comedy. After 15 years of front-line experience in professional theatre and women's politics in the United States, Rose is now Visiting Lecturer in drama at Flinders University, where she is also Chairperson of the Standing Committee for Women. Among other projects at Flinders, Rose hopes to establish an international centre for the study of women and performance.

MATRA ROBERTSON (Australia) was a finalist in the Australian Writers' Guild/NSW Film and Television Office Mentorship Scheme for 1993, with the outline for her work in progress. Dusk. She was a member of the NIDA Playwrights Studio in 1993, and her script About Time was read at the NIDA Open Day. Mentored - co-authored with Peta Tal - reached the final shortlist in the 1992 Mobil International Playwriting Competition. It was selected for the 1992 Development Programme of the Australian National Playwrights Centre. The play was read at The Wharf, Sydney Theatre Company, in 1992, and received a rehearsed reading at Griffin Theatre Company under its Raw Works programme in 1993.

RATNA SARUMPAET (Indonesia) is best known as a director for stage and television, although she has written many adaptations, and an original play, Da Kuning. Among her adaptations are Batak versions of Shakespeare's Hamlet and Jeen Anouill's Antigone, and a modern opera of Romeo and Juliet. Sarumpaet has also written and directed scripts for television. In 1992 she wrote the documentary Sebuah Perkocohan, about the role of women in developing Indonesia. Her work focuses on the role of women in Indonesian society. Ratna Sarumpaet's visit sponsored by the Australia-Indonesia Institute and the School of Theatre and Film Studies, University of NSW.

JUSTINE SAUNDERS (Australia) studied for a year at NIDA in 1980, and has had an impressive acting career in film, theatre and television. Her theatre credits include Captain Cook for Belvoir Street and the State Theatre Company of South Australia; The Crucible and Australian People's Theatre for the Sydney Theatre Company. Film credits include The Chant of Jimmy Blacksmith; The Fringe Dwellers; and she has recently been seen on television in the ABC series Heartland. Saunders also teaches and lectures on black theatre and is one of five directors of the Aboriginal National Theatre Trust. She was Artistic Director of the 2nd National Black Playwrights Conference in 1989 and co-directed the 1993 National Playwrights Conference. Justine Saunders' visit sponsored by the Literature Board of the Australia Council.

DJANET SEARS (Canada) is of African descent, was born in London, but has lived in Canada since she was 15 years old. Her play Afika Solo was produced at Toronto's Factory Theatre Studio and Ottawa's Great Canadian Theatre Company. It has been adapted for radio for which it won first prize at the International Major Armstrong Awards, and a silver prize at the International Radio Festival of New York. Other stage writing credits include Double Trouble; Shakes and contributions to The Mother Project and Stolen Lands. She is currently working on a sequel to Afrika Solo called Harlem Duet. She has also written screenplays, has many directing credits and is an accomplished actor and singer. Djanet Sears' visit sponsored by the Playwrights Union, Canada.

JILL SHEARER (Australia) is best known as the author of some 18 plays, although she has also written poetry and short stories. Her first play, But I Won't Wear White (1972), won a Brisbane play-writing award, and many other prizes followed. In 1976 Catherine received the Alexander Monash Special Award; in 1977 two short plays The Kite and The Boat (UPQ) won the Utah-Cairns Centenary Prize for Playwrights; and in 1976 The Expatriate shared the NSW Society of Women Writers' Playwrighting Award. Her one-act plays - The Kite, Stephen, Nocturne and Echoes - were published as Echoes and Other Plays by Play Lab Press in 1980, Shimada (Currency Press) was produced by the Melbourne Theatre Company and Queensland Theatre Company, and had a season at Broadhurst Theatre, Broadway, in 1992. A State Government
grant is enabling her to write a book about her experience in New York, and her new play The Family opened in Queensland in June. Jill Shearer's visit sponsored by the Literature Board of the Australia Council and Arts Queensland.

SANDRA SHOTLANDER (Australia) is a short-story writer as well as a playwright and actor. She spent a year at the National Theatre Drama School in 1967 before establishing The Plantagenets, a theatre-in-education group she directed for seven years, and Mime and Mumbles, one of Australia's first theatres for the deaf. Since then she has worked extensively in Australia and the United States. Her first play, Framework was a co-winner at the Meridian Gay Theatre (New York) International Playwriting Competition and was published by Jackandandah Press in 1984. She directed her Blind Solace (Yackandandah Playscripts) in Melbourne in 1985, and Is That You Nancy? was produced in 1990 at Belvoir Street and broadcast on ABC-FM. Her play about women's alignment on the issue of reproductive technologies, Angels of Power, was produced in Melbourne in 1991. Sandra Shotlander's visit sponsored by the Literature Board of the Australia Council and Arts Victoria.

THORUNN SIGURDARDOTTIR (Iceland) acted before she began writing plays. She has also directed more than 30 plays at the National Theatre of Iceland and the City Theatre in Reykjavik. The most recent of her five major plays is Elin, Helga and Gudridur, based on the lives of three women in early-nineteenth-century Iceland. Most of Sigurdardottir's plays are historical. She was recently invited to direct an Icelandic production in the Festival of Scandinavian Arts and Culture at the Barbican Centre in London.

SISTREN (Jamaica) is a collective, which has gained an international reputation for its work in feminist performance and community theatre. It was formed in the 1970s through a government employment program, its role being to analyse and comment on women in Jamaican society and take drama to working-class communities. The group's work uses ritual frameworks, storytelling, music and dance, as well as other elements of oral culture. Since 1977 the collective has developed and staged 10 major theatre productions, including QPH, which won the National Theatre Critics Award in 1981. The group also initiated the Caribbean Popular Theatre Exchange and has conducted theatre workshops in rural/urban areas, prisons and schools. It founded the magazine Sistren, devoted to women, environment and community issues, and has developed a research project on women in Jamaican society. In 1982 it won the Caribbaste Award in the United States for contribution to the development of Caribbean Theatre. Sistren's Beverly Hanso and Pauline Macchie are sponsored by the Association of Commonwealth Universities.

SPIDERWOMAN THEATER (United States) is the oldest continually running women's theatre company in North America. The group of three Kuna/ Rappahannock (native American Indian) sisters - Lisa Mayo, Gloria Miguel and Muriel Miguel - take their name from Spiderwoman, the Hopi goddess, who taught people to weave. "You must make a mistake in every tapestry so that my spirit may come and go at will," she said. The goddess is believed to have prophetic powers, speak all languages and be ever present to give and to guide. The women call their theatre technique "storyweaving", with which they create designs and weave stories with words and movement. Spiderwoman Theater has performed on reservations and in mainstream American society, dealing with issues such as race relations, ethnicity, sexuality and community. Spiderwoman Theater's visit sponsored by the United States Information Agency and Tandanya, National Aboriginal Cultural Institute.

MICHELE SPOONER (Australia) has been working in puppetry for 18 years and is now considered one of Australia's leading exponents of the artform. Confiming this are her varied contributions as designer, maker, performer and writer for Handspan Theatre's productions of Small; Chir Chir Son; Four Little Girls; We Repeat Ourselves and Handspan Women Alone. In 1992 Spooner toured to Europe with Handspan Women Alone and to Japan and the Adelaide Festival with No Right Angels in Paradise. In 1993 she performed in the Melbourne seasons of Viva la Vida Frida and Metaphor. Spooner has worked with various other companies including Patch Theatre, Vitalstatistix and Skylark Theatre. Spooner is back with Handspan for the 1994 national tour of Viva la Vida Frida. Michele Spooner's visit sponsored by Arts Victoria and Handspan Theatre, Melbourne.

SUZANNE SPINNER (Australia) is a playwright/designer and dramaturg. She was a founding member of Home Cooking Theatre Company and has written Not Still Lives (1982), Running up a Dress (1986), McPhee Gribble/Penguin 1988), Safe n Sound (1987), The Accompainist (1987) and Edna for the Garden (1989). In 1987 she moved from Victoria to Darwin, where she formed Paradise Productions and wrote/designed Dragged Screaming to Paradise (1988) and Overcome by Chlorine (1992). In 1989 she wrote and directed her first film, Tea and Pictures. In 1990 she wrote/designed The Ingkata's Wife, in 1991 dramaturged and co-wrote Split Milk, and in 1992 wrote/designed Radio for Help. In 1993 she was commissioned by Sydney Theatre Company to write Claim, an epic drama about land rights. She has been the recipient of Australia Council, Literature Board Fellowships (writing for performance) in 1988, 1991 and 2014. She serves on the Boards of the Australian National Playwrights Centre and the Northern Territory Centre for Contemporary Art. Suzanne Spinner's visit sponsored by the Literature Board of the Australia Council and Northern Territory Arts.

SOMALATHA SUBASINGHE (Sri Lanka) is a respected playwright, performer, director and educator. She has written and directed a number of plays for children's, youth and adult theatre. In her work Subasinghe explores the problems of contemporary Sri Lankan society through her experimentation with language and traditional techniques, such as chorus, narration, dance and monologue. Her play Vikurthi (The Distorted) received awards for Best Script and Best Director in the 1980 Lions Interschool Drama Competition. Her most recent production was about the situation in West Africa, and was performed by Sinhalese teenagers. She is also President of Assitej, Sri Lanka, and the Director of the Institute of Drama. Somalatha Subasinghe's visit sponsored by the South Australian Youth Arts Board.
PETA TAIT (Australia) is a playwright and lecturer at the School of Applied and Performing Arts, University of NSW, where she lectures in gender and performance, production, and postgraduate studies. Her recent plays include Mesmerized, about Charcot's patient, Augustine, who was famous for her performance of hysterical symptoms. Tait's book Original Women’s Theatre is an analysis of the Melbourne Women's Theatre Group 1974-77. Her forthcoming book, Converging Realities: Feminism in Australian Theatre, investigates the use of form in the work of Australian women theatre practitioners since 1980.

KATHERINE THOMSON (Australia) is an actor and playwright who began her career with the Australian Theatre for Young People in 1969. She was a founding member of Theatre South in Wollongong, where her first play, A Change in the Weather was produced in 1982. In 1984 the company produced and toured her next play, Tonight we Anchor in Twofold Bay, which also had a season with Sydney Theatre Company. Thomson’s A Sporting Chance (1987) was produced in most states of Australia by Theatre in Education Companies, and in 1988 Darlinghurst Nights was produced by the Sydney Theatre Company and adapted for Radio National. Her 1991 production Diving For Pearls (Currency Press) has had seasons at the Melbourne Theatre Company, Belvoir Street Theatre, State Theatre Company of South Australia, Royal Queensland Theatre Company, Zootango Theatre Company in Hobart, Darwin Theatre Company, and was awarded the Victorian Premier’s Literary Award. Also in 1991 Thomson wrote Barmoids (Currency Press) for Deck Chair Theatre, which was also performed at Belvoir Street Theatre and won an Australian Writers’ Guild Award in 1992. Katherine Thomson’s visit sponsored by the Literature Board of the Australia Council.

LEOW PUAY TIN (Malaysia) is one of a new generation of actors and playwrights who are creating modern Malaysian theatre. She works with Five Arts Centre in Kuala Lumpur and made her international reputation as a performer in Emily of Emerald Hill, a monodrama by Singaporean playwright Stella Kon. The play toured Malaysia, Singapore and Hawaii. One of Tin's most recent plays, Three Children, was performed in Japan last year by the Singaporean group Theatre Works. Leow Puay Tin's visit sponsored by the South and Southeast Section in the International Cultural Relations Branch in the Department of Foreign Affairs and Trade (Australia); School of Visual, Performing and Theatre Arts, Deakin University (Victoria) and Malaysian Airlines.

TOP END GIRLS (Australia)

Joanna Barfknecht, Maria Alice Casimiro Branco, Venetia Gilpet, Paia Ingram, Hortensia “Tetchy” Masero, Alyson Mills, Betchay Mondragon, Lilianne Rababarisoa, Desak Putu Warti.

The Top End Girls are nine women from different cultural and racial backgrounds who live and practise their art in Darwin. The Top End Girls Creative Development Project, which produced Salt Fire Water, is the result of the women's common desire to work with peers and to break down cultural isolation through an exchange of ideas and skills. They are also committed to the survival, regeneration and maintenance of their various cultures.

Top End Girls' visit sponsored by Northern Territory Arts.

ALANA VALENTINE (Australia) is a writer and director. In the past three years she has produced more than a dozen new plays for broadcast, including Tobsha Learner's Lionheart, which won a silver medal at the New York Radio and Television Awards, and was commended in the 1992 Prix Italia. Her version for radio of Maria Irene Fornes's The Danube was commended in the BBC Newcomers Award at the 1991 Prix Futura. Valentine has written three plays for radio which have been broadcast on the ABC.

Her first play The Story of Anger Lee Bredenza won a 1989 NSW State Literary Award and she was the recipient of a 1993 Churchill Fellowship to study radio drama at overseas broadcasters. Recently Valentine has been working on a commissioned stage play, a film for SBS TV and has a regular column in the Sydney paper, Capital Q.

Alana Valentine's visit sponsored by Radio National.

HELEN VICQUA (Australia) is a trained psychotherapist, internationally trained dominatrix and a political activist for the Prostitutes Association of South Australia.

After years as a specialist drama teacher, in 1987 Vicqua devised and wrote Professionally Speaking, a one-woman theatrical cabaret show about prostitution and one of few plays written authentically from the sex worker's point of view. Her Creative Sexuality seminars and workshops for the Prostitutes Collective of Victoria were a national breakthrough in professional development for prostitutes. The Erotic Arena, a performance seminar/workshop for the general public about adult erotic play will open in October 1994. Vicqua is currently writing School for Hookers, a screenplay, and Learning to Tango, a stage play about passionate friendships, menstruation, dancing and sexuality. Vicqua is Convener of the Task Force for Prostitution Law Reform.

Helen Vicqua sponsored by the Department of Arts and Cultural Development, SA, and Foundation SA.

NANCY WILLS (Australia) began writing plays after World War II. Her first produced play was Christmas Bridge (originally called Land of Morning Calm), about the Korean War and performed by New Theatre. It won the Drama Award at the Sydney Festival for Youth and Friendship in 1951, and had a season at London's Unity Theatre. Her plays since then include The Painter; Takes More Time than Guts; and Deep Bells Ring, which opened at the Princess Theatre, Brisbane, in 1987, toured through Queensland and to Sydney, Melbourne and Canberra. Nancy Wills's visit sponsored by the Literature Board for the Australia Council and Arts Queensland.
DELEGATE REGISTRATION INFORMATION

Registration
Registration Desk times, see page 7
All delegates must register on arrival. They will receive a name badge and tickets to one selected Workshop and one Information Session, and tickets to all pre-booked free Conference performances, and pre-booked public performances.

All pre-booked tour tickets will also be issued in the registration kit.

Name Badges
Name badges must be worn at all times for identification purposes. Lunch and morning/afternoon teas will only be served to those delegates wearing the appropriate name badges.

Catering
Lunch and morning/afternoon teas will be provided to all full delegates and day delegates (on their selected day of registration). Meals will not be issued to delegates unless they are wearing their name badge.

Session Tickets
Delegates will be issued with one Information Session ticket and one Workshop ticket in individual registration kits - these are non-transferable.

Free Daily Transport
Coach transport to the Adelaide Festival Centre will be available from Monday to Friday for guests staying in North Adelaide.

<table>
<thead>
<tr>
<th>Depart am:</th>
<th>1st</th>
<th>2nd</th>
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<tbody>
<tr>
<td>Princes Lodge Motel</td>
<td>7.30am</td>
<td>8.15am</td>
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<tr>
<td>St. Anns</td>
<td>7.45am</td>
<td>8.30am</td>
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<tr>
<td>Lincoln College</td>
<td>8am</td>
<td>8.45am</td>
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| Depart pm: | Festival Centre | 11pm |

Limited transport to Tandanya will be available in the evenings. Please make every effort to be on time so that the coach can keep to its schedule.

Tours
A Tour Desk will be situated in the Playhouse Foyer and staffed during the following times:

- Sunday, July 3: 2pm - 6pm
- Monday - Friday: 8.30 - 9am
  - Morning Tea Breaks
  - Lunch Breaks

Additional tickets for all tours can be purchased at this desk.
Please congregate at the tour desk 15 minutes prior to tour departure times.

* Adelaide Orientation Tour
  - Sunday, July 3: Depart 2pm
  - Cost: $20 per person

* Warrawong Dusk Walk & Dinner
  - Wednesday, July 6: Depart 4.30pm
  - Cost: $65 per person

* Windows of Aboriginal Culture
  - Saturday, July 9: Depart 10am (3 hours)
  - Cost: $35 per person
  * Please see tour desk for departure location and details.

* Cleland Wildlife Sanctuary
  - Sunday, July 10: Depart 1pm (3½ hours)
  - Cost: $35 per person
  * Please see tour desk for departure location and details.

Venues
Most Conference sessions will be held at the Adelaide Festival Centre, however selected forums and workshops will be held at:

- Lion Arts Centre
  - Cnr North Terrace & Morphett Street
  - Adelaide SA 5000

- Tandanya National Aboriginal Cultural Institute
  - 253 Grenfell Street
  - Adelaide SA 5000

See Adelaide map for locations
ADELAIDE LOCAL GUIDE

Hotels
Accommodation has been reserved at the following hotels (see map for locations). All pre-paid deposits have been passed to the respective hotels and all further costs are the responsibility of the guest, unless other arrangements have been made directly with the Conference Committee.

Contact addresses and telephone numbers for accommodation:

The Terrace
Intercontinental
150 North Terrace
Adelaide SA 5000
Tel: +61 (0)8 217 7552
Fax: +61 (0)8 231 7572

Lincoln College
45 Brougham Place
North Adelaide SA 5006
Tel: +61 (0)8 267 2588
Fax: +61 (0)8 267 2942

West End All Suite Hotel
255 Hindley Street
Adelaide SA 5000
Tel: +61 (0)8 231 8333
Fax: +61 (0)8 231 4741

St Anns College
187 Brougham Place
North Adelaide SA 5006
Tel: +61 (0)8 267 1478
Fax: +61 (0)8 267 1903

The Grosvenor Hotel
125 North Terrace
Adelaide SA 5000
Tel: +61 (0)8 231 2961
Fax: +61 (0)8 231 0765

Princes Lodge Motel
73 Lefevre Terrace
North Adelaide SA 5006
Tel: +61 (0)8 267 3566
Fax: +612 (0)8 239 0787

GENERAL SERVICE INFORMATION

Banks
All major Australian banks can be found on King William Street, which is within easy walking distance of the Festival Centre. Banking hours are:

Monday - Thursday 9.30am - 4pm
Friday 9.30am - 5pm
Closed on weekends

When cashing travellers’ cheques in South Australia, a state stamp duty of 10 cents per cheque is charged.

24-hour automatic teller machines are located at major banks on King William Street and throughout the city.

Currency
Check your bank for current exchange rates. Decimal currency is used in Australia. Currency exchange booths are available at the International Terminal at Adelaide Airport. Currency can be exchanged at banks during banking hours.

Childcare
The Conference offers child-minding facilities for delegates with babies under 12 months old. Parents must supply all necessary baby equipment. It is the responsibility of the parents to take babies during breaks and advise minders where they will be sitting during performances. This is a minding service only - for childcare and activities please see below.

Daily childcare can be arranged through:
City Child Care Centre
104 Gilbert Street
Adelaide, SA 5000
Tel: (08) 212 2377

Casual baby-sitting can be arranged through:
Dial-an-Angel
88 Melbourne Street
North Adelaide, SA 5006
Tel: (08) 267 3700

Dining
Adelaide’s restaurateurs take advantage of abundant fresh local produce bringing it to the tables of some of the finest eating establishments in Australia. There are many dining precincts, most within walking distance of the Festival Centre.

Rundle Street - the feel is alfresco, the style relaxed and the food distinctly Mediterranean. At this end of town you can enjoy excellent Greek, Italian and Spanish cuisine and take in the colour and action of cosmopolitan life in the East End. With the new East End Markets open from Friday through Sunday, this area is abuzz with excitement.

Hindley Street - a short walk from the Festival Theatre, offering a variety of fast food and casual cafes at very reasonable prices.

Driving
In Australia driving is conducted on the left-hand side of the road.

Departure Tax
Currently departure tax of AUD$25 (payable in cash in Australian dollars only) per person is required on leaving Australia.

Medical
Dental: Emergency Dental Services
Tel: (08) 272 8111

Other: Royal Adelaide Hospital
North Terrace
Adelaide
Tel: (08) 223 0230
Doctor:
Dr Bloom
Gawler Chambers
188 North Terrace
Adelaide 5000
Tel: (08) 212 1974
Open: 8.15am - 5pm

After Hours:
Medical Centre
60 West Terrace
Adelaide 5000
Tel: (08) 223 6968
Open: 6.30pm - 8am (24 hours on weekends and public holidays)

Interpreter Services
Interpreters for 89 languages are available 24 hours a day to assist with personal and practical problems, general information inquiries and communication with doctors, solicitors and others. There is no cost for this service other than the cost of a local phone call. Tel: (08) 213 1999

Laundromats
Laundry facilities are available in the hotels and colleges. Other laundromats:
Adelaide:
Adelaide Laundrette
152 Sturt Street
Tel: (08) 231 4833
North Adelaide:
The Village Wash House
Chapel Street
off 139 Tynne Street
Tel: (08) 239 0985
Dry cleaners can be found throughout the city.

Newspaper
Adelaide’s daily newspaper is The Advertiser, which can be purchased from newsagents and news-stands.

Postal Services
Post Offices provide general postal services and sale of State Transport Authority tickets. The General Post Office is located on the corner of King William Street and Franklin Street. Hindley Street Post Office is the closest outlet to the Conference venue.

Time
Local Adelaide time is Greenwich Mean Time +9.5 hours.

Telephones
A variety of Telecom Australia pay phones are located in Adelaide offering a choice of payment methods.

Card/coin pay phones - These accept coin and Telecom phonecards, which can be purchased from selected retail outlets located near phonecard payphones.

Credit phones - Operate on credit and bank ATM cards and cater for business travellers, tourists and anyone who wants to use a credit card.

Green phone - A coin pay phone that accepts a combination of coins for local, STD and IDD calls.

Gold phones and blue phones - Usually found in retail premises, these phones offer local, STD and IDD call facilities.

Pay phones are situated throughout the Festival Centre.

Tipping
Tipping is not widespread in Australia; it is more seen as a reward for excellent service.

Transport
Public Transport - The State Transport Authority timetables for trains, buses and the City-Glenelg tram can be obtained from:
STA Customer Service Centre
Cnr King William and Currie Streets
Open from 9am to 5pm on Weekdays
9am to 12 noon on Saturdays.
Tickets are also obtainable from Post Offices and selected outlets including newsagents and delicatessens in the city and suburban areas. Tickets for trains must be purchased prior to travelling and validated on boarding the train.

Glenelg Tram - Take a trip on a 1929 vintage tram to historic Glenelg. The journey takes approximately 30 minutes and departs from Victoria Square at regular intervals. See STA for departure times.

Rental Cars
Most major car rental firms operate in Adelaide. They offer a wide selection of vehicles. Car rental firms require a current driver’s licence and a deposit. International credit cards are acceptable. If you are under 25 years of age, check minimum age requirements.

Taxis
Taxis can be hired from taxi stands, hailed by the roadside or booked by phoning the numbers listed below.

Access Cabs (for the disabled) (08) 371 0033
Adelaide Independent (08) 234 6000
Amalgamated Taxi Services (08) 223 3333
United Yellow Cabs (08) 223 3111
Suburban Taxi Service (08) 211 8888
FOUNDATION SA
Proud Sponsor of the
3rd International Women Playwrights Conference

The

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Sponsorship to individual playwrights includes:

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L'ambassade de France en Australie
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Association of Commonwealth Universities
Japan Foundation
Korean Cultural and Art Foundation (Korea)
Malaysia Airlines
Ministère Des Affaires Etrangéés, Morocco
Ministry for the Arts, NSW
Playwrights Union Canada
United States Information Agency
United Trades & Labour Council, Arts Standing Committee (SA)
Université Moulay Ismail, Morocco
Incheon City, Korea

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Margaret Mappin
Sue Marley
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Elvia Martinez-Diaz de Leon
Max Mastrovasav
Tim McFarlane
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Kate McNamara
Helen Menzies
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Fij Miller
Lyn Mitchell
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Vanessa Morley
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Barbara Neu
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Sarah Neville
Heather Nimmo
Kieren Owens
Leo Papademetre
Mark Pennington
Barry Piens
Val Power
Therese Radic
Yve Repin
Teresa Ryan
Maria Sziziri
Angela Schaefer
Leilah Schubert
Ian Scobie
Martin Scourra
Fiona Seccombe
Alison Selwood
Suh Kwang Seok
Stephen Sheehan
Sue Sheridan
Sandra Shotlander
Elizabeth Sneddon
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Betty Sumner-Lovett
Peta Tait
Lesley Thoneman
Vivonne Thwaites
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Gary Vial
Anna Vlach
Chris Westwood
Margaret Williams
Ann Wilson

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