EVANGELIA ANDRITSANOU
is a Greek actor, playwright and director. She has also worked as an instructor, teaching theatre and acting to teenagers. She has translated and directed plays by Euripides, Giraudoux, Marivaux, Lee Breuer and Billy Aronson. She is the founder and artistic director of ‘Armadillo Theatre Group’, whose first production, ‘O Kanonas’, staged in Athens in spring 2000, has received a professional grant by the I.Kostopoulos Foundation. ‘Eliot Proper’ is her second play, the first being a comedy deconstructing Greek intellectuals.

MARGARET BEARMAN
has many short stories, plays, screenplays, interactive and a novel, Above the Water; she recently directed her award-winning first short film, Absence. Her plays include Offerings and Here Comes a Chopper, a black comedy about fairytales and revenge.

GAYLENE CARBIS
has written over thirty short plays (five of which were selected and directed by Lynne Ellis for “Snatches” in May 2000), and one full-length play, Crossing the Bridge. She has had poems, essays and reviews published in a number of literary journals, and has compiled and edited Where I’m Coming From: Young Women Tell Their Stories. She has received numerous awards for her work. Gaylene is also a performance poet and a facilitator of writing groups and workshops for numerous community and TAFE institutions specializing in writing.

KAY KELLMAN COOK
Secretary-General of the International Center for Women Playwrights, is a playwright and Associate Professor of Drama at Southern Utah University, USA. Her plays include Sweet Maggie Blues, ...And Sarah Laughed, The String Game and Weighing Toads. Cook has also authored several scholarly works and has served on the Utah Arts Council Theatre Panel and on the Utah Humanities Council Board of Directors.
JAN CORNWALL
has worked in Australia since 1969 as an actor, comedienne, cabaret artist, lyricist and playwright for many types of theatre, and also film. She is best known for the acclaimed musical Falling in Love Again, her play Escape (from a Better Place), and her one-woman show, Standing Up Bent. Her feature film script Talk was released in Australia and the U.S. Her recent work includes At the Crossroads, a musical play, and the co-authoring of Hanging on the Tail of a Goat, the story of a Tibetan monk turned refugee.

ANGELIKI DARCHASI,
 a founding member of the performance Group “The Other Side”, was born in Athens in 1973. Her play The Secret Recipe according to Francesca Dreamer won 2nd-place award in the New Greek Playwrights Competition in June 2000. She has also directed The Other Side, Or, If It Were A Trip It Would Be..., The Little Red Riding Hood, Or, The Proper Lover’s Manual, and (An)Other Helen. She has also been a dramatist supervisor for several performance, festival and workshop projects.

MIRIAM GALLAGHER
Since 1983, 17 of her plays her been performed at the Dublin Theatre Festival, Focus Theatre, Andrews Lane Theatre, Samuel Beckett Centre, National Concert Hall, and throughout Ireland, as well as in several European countries, Canada and the U.S.. She has given readings, Creative Writing courses and lectures on Irish Theatre and Cinema in Dublin, New York and Boston Universities, has served on several writers’ councils, and has received numerous awards. Her selected plays are published in Fancy Footwork (Soc. Irish Playwrights, 1997+1991).

LIZ GOLDMAN
Lives in Melbourne, Australia; her play Days of Love and Sadness was produced by La Mama theatre in 1999. She has just completed Going Gray, a humorous short play. She has published several short stories, and written a novel, Building Bridges.

JEANNE HUGHTON
An Australian writer, actor, puppeteer and teacher, is currently the Vice-President of the Melbourne Writers’ Theatre, an organization which assists playwrighters in developing their scripts. Fiddlesticks Productions, her small puppetry company, tours the schools and kindergartens of Gippsland and the eastern suburbs of Melbourne.

MALOU JACOB
email: mjl248@mailcity.com
Malou Jacob is a professorial lecturer of De La Salle University, Taft, Avenue and
University of the Philippines, Baguio. She is also a documentary video/filmmaker and playwright. Among her well known plays are: Aidao, Juan Tamban, Mahabang Pagdadalawang Isip ng Isang Peti-burgis, Macli-ing Dulag, Pepe, Anatomiya ng korupsyon, Pulitika ng Buhay at Pag-ibig. She has been awarded the Palanca, the Manila Critic Circle, the UP CWC National/Resident Fellow and the ITI Playwright for Plays from the Third World. She was connected with CCP as Associate Artistic Director for nine years. She graduated from Maryknoll College majoring in Communication Arts, from the City University of New York, Brooklyn College TV Center with MS in TV Production and Direction; from New York University (NYU), with a certificate in Film Production.

OLYMPIA KARAGIORGA
s a poet, actress and translator, as well an instructor of Improvisation in various schools and seminars. She was the protagonist in A. Kyriakides’ short film Nymphios, for which she received the Commendation for Best Leading Actress at the Drama Film Festival in 1994.

MARGARET McGEEVEY
Has lived all her life in Scotland, and writes in both English and Scots. Along with her poetry, short stories and theatre scripts, she has been working on the creation and development of a community theatre space in her home town, which has played host to major theatre, dance and music companies. She is currently under commission to write a full-length play (or trilogy) in Scots language for Theatre Alba, due for a rehearsed reading at the Netherbow Theatre, Edinburgh, in October 2000.

AVIV LAWYAN,
the performer of Marilyn, has worked in Scotland with Lyceum and Borderline Theatres, Theatre Alba and the Brunton Theatre. Recent work includes roles in two Pinter plays--A Light Ache and The Lover--for the innovative graduate Director programme at Queen Margaret College, Edinburgh; the lead role in Gravity by Zinnie Harris; and the part of Bridget in Josef by Raymond Ross.

ANGELA O'BRIEN
Associate Professor Angela O'Brien is foundation Dean (Head) of the School of Studies in Creative Arts at the Victorian College of the Arts which is affiliated with the University of Melbourne. She is a graduate of the Universities of Queensland, New England, Monash in Australia, and Lancaster in the United Kingdom, and has considerable experience in theatre performance. Associate Professor O'Brien's doctoral study was in left wing theatre in Australia (1920-1960), and its association with left wing theatre in the United Kingdom, USA and the former Soviet Union. She continues to teach and research in this area and associated theatre history and literary studies. She recently completed a Bachelor of Laws (Hons) at Monash University (1997), and is developing teaching and research interests in arts law and policy. In 1997 she managed an ARC funded project which convened a National Symposium on Research in the Performing Arts. She is currently involved in funded research on the
feasibility of developing partly community based arts management programs for Aboriginal students. She holds a Graduate Diploma in Educational Administration and has extensive managerial experience.

**SUSANNA RALLI**
susralli@aol.com

SUSANNA RALLI is a playwright, editor, and actor in the Boston area. Her plays The Cave and An Allergic Reaction received staged readings at the Wellesley College Theatre. Her plays An Allergic Reaction and Critique were finalists in the Actors Theatre of Louisville National Ten-Minute Play Contest. In 2000, An Allergic Reaction was a featured play at the Annual Boston Theater Marathon, and her monologue The Road will be published in Still More Monologues for Women, by Women. Ms. Ralli is a member of the New England Theatre Conference and the Dramatists Guild.

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**GAY SMITH**
gsmith@wesleyan.edu

**ACADEMIC CAREER:**
Professor, Department of Theater, Wesleyan University, 1989 to present.

Wesleyan Courses: Script Analysis; Criticism; Theater History I & II, various Dramatic Literature and Introductory courses; Advisor for Honors' Theses and Tutorials.

Artistic Director of Wesleyan Playwrights Advancement, ninth annual selection and staged readings of selected plays by Wesleyan students, May 2000.

Artistic Director of student written pieces in performance of “Witch Hunts” for Out of the Box festival, December 1999.

Tutor to three high honors senior theses and one honors, spring 2000.

Director of Vassar/Wesleyan Program in Paris, 1998/99, taught a course on Molière (in French) and directed the academic program.

Fellow at the Center for the Humanities, spring semester 1998: public lecture and colloquium; readings from part of book project, "Lady Macbeth in the White House: The Making of an Icon."

Professor of Theatre Arts, Department Chair 1985-88, Graduate Advisor 1988-89, California State University, Los Angeles.

Associate Professor and Department Chair of Theatre Arts, University of LaVerne, California, 1978-85, awarded tenure.

Instructor in Theatre, Muskingum College, New Concord, Ohio, 1976-77.

**AWARDS, DISTINCTIONS:**
Wesleyan Humanities Center Fellow, spring 1998.

Recipient of Wesleyan University Project, Pedagogical Grants, and Merit Pay Increases.


Recipient of Camargo Foundation Grant for residency in Cassis, France, spring 1988; to work on translation and adaptation of play Gabriel, by George Sand.


Recipient of the Meritorious Performance and Professional Promise Award, California State University Los Angeles, 1986.
ANNA KOHLER
Came to New York in 1982 after training at the Mozarteum Salzburg and Universite VIII de Paris Vincennes. She has performed and collaborated with, amongst others, the Wooster Group, Fiona Templeton, Richard Foreman, John Jesurun, Steve Buscemi and many others and appeared in Films like "Philadelphia", "Far away, so close", "On the run" and others. Recently she directed an original piece called "Movie" in Salzburg, Austria and is currently working on "D'Arc - ness", a piece written and directed by her.

JAN CORNALL
Jan Cornall has worked in theatre in Australia since 1969 as an actor, comedienne, cabaret artist, lyricist and playwright. She has written for mainstage, fringe and community theatre, musical theatre, childrens theatre, worksite theatre and film. She is best known for the acclaimed musical FAILING IN LOVE AGAIN, a witty look at love and sex after the sexual revolution, and her one woman show STANDING UP BENT.
Her play ESCAPE (FROM A BETTER PLACE) has had several productions around Australia while her feature film script TALK was seen in Australia and the US. Her recent work includes AT THE CROSSROADS a musical play about women on the land, and is in its 3rd year of touring country Australia, and GIRLS OF THE REEL a musical play about women pioneers of early Australian film.
She is currently co-writing HANGING ON THE TAIL OF A GOAT, the story of Tenzin Tsewang, a Tibetan refugee, following his journey from life with his nomad family to being a monk in the Dalai Lama's monastery in Dharamsala, to working in a factory in suburban Australia.

LIS RUST
Lis Rust is an Australian playwright living in Sydney. She has written five plays for the stage since 1996 in addition to "Legacy," which was performed in Canberra in 1997. Another play, "Lulu and the SnivelSluts," was shortlisted for the Sydney Fringe Festival in January 2000 and was performed in February 2000 at The Edge Theatre in Sydney.
Lis is currently studying with well known Australian playwright Timothy Daly at the Australian National Playwrights Centre in Sydney. She is also Chair of Parnassus' Den, a collective of writers and actors in Sydney which meets weekly and whose aim is to develop new Australian writing for the stage, film, television and radio.
All Lis' work features women as the central characters in contemporary settings. Her plays range from black comedy to drama.

MEENA NATARAJAN
Meena Natarajan is a professional playwright from India whose scripts have been produced professionally in India and the United States. She is also the Executive and Literary Director of Pangea World Theater and she has guided the theater's growth.
since its founding in 1995. In the U.S., she adapted Farid Ud-din Attar's 12th century poem *Conference of the Birds* into a dramatic script for Pangea World Theater’s inaugural production in 1996. She adapted *The Inner World* based on two-thousand-year-old Tamil poems of love and war produced in 1998. Her most recent production was *Rashomon*, a play based on two Japanese short stories with playwright Luu Pham. Other plays she has written include *Shadowlines, Songs of the Heart* and *In Search Of A Story*. She recently received a Many Voices Cultural Collaboration Grant from the Playwrights Center in Minneapolis to work with choreographer/dancer Ananya Chatterjea and a Minnesota State Arts Board Career Opportunity Grant in 1999-2000.

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**ANN LAMBERT**

An award-winning playwright (*Self Offense, The Wall*) whose plays for stage and radio have been produced in Canada, the United States, Ireland and Australia. Her stage play *Parallel Lines*, was featured at the 4th International Women Playwrights Conference in Ireland, received its American premiere at the University of Oklahoma that year as well, and was recently published by *Blizzard*. Her play *Very Heaven*, received its world premiere at the Centaur Theatre in Montreal last year, and was produced again in Oklahoma this past spring. *Very Heaven* was published in 1999 by *Blizzard*, and will be featured in Athens this year along with her most recent play, *The Mary Project* *(co-written with Laura Mitchell)*. Ann has also had several monologues and play excerpts published in various anthologies. She lives in Montreal with her husband, David, and her two children, and teaches at Dawson College in Montreal.

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**LAURA MITCHELL**

Writer, actress Laura Mitchell has written and performed 4 Theatre Cabarets: Female Bondage, Lashed but not Leashed, Same Great Taste, and Put Another Monologue on the Fire. Her feature film: Sex and the End of the Millennium is to be released this autumn (2000). She is currently writing a radio series for CBC: Blues Plateau Blues. She is the resident anglophone writer for TAC.com, a company with whom she also performs. Laura lives in Montreal with her husband, Eduardo. She teaches both dramatic literature and acting at Dawson College in Montreal.

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**MALIKA (LUEN) NDLOVU**

A Durban - born poet, playwright, performing artist and qualified arts project manager, Luen has had a wide range of experience in the Arts and Arts Management arenas. She started writing poetry at 8 years old and continues to write and perform her work. This year she has begun to explore poetry improvisation, collaborating with local music improvisor & visual artist Garth Erasmus. Recently they performed at *Solo@Africa 2*, a festival of solo artists hosted by *Jazzart* at the Artscape Arena. Luen was also invited to launch the *SACCEE / UCT* national youth poetry anthology *English Alive '99* and featured as a South African guest poet at the *Poetry Africa '98 International Festival*. Luen meets regularly with *WEAVE* - a Women Writers Circle in Cape Town, which hosts creative writing workshops and is in the process of publishing a collection of their work. She has thus far compiled two selections of her
poetry, *Initiation* and *Re-membering*. She currently works as a fulltime thetremaker, freelance writer, regularly performing her poetry and continues to create indigenous works in line with her personal motto "healing through creativity". This statement is the driving principal behind *New Moon Ventures*, a Cape Town – based Women Theatremakers collective initiated by Lueen in August 1999. The group’s work will feature at this years *Standard Bank Arts Festival* in Grahamstown in the form of “Birthing Ground” a one woman show and in August at the Cape Town *WOW Festival* with two other productions.

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**SHELLEY BARRY**

Born in 1971 in Port Elizabeth, *Shelley Barry* moved to Cape Town to study English and Drama at the *University of Cape Town*, where she also completed a higher diploma in education. After teaching drama at a secondary school, she taught English in *Japan* and returned to complete an *honours degree in English* at the *University of the Western Cape*, with a distinction for her thesis on postmodernism and popular culture. In the same year she directed, co-wrote and performed “*Insignificant Others*”, a play exploring the effect of the media on women’s perception of themselves, which had a successful run at the 1995 Grahamstown Arts Festival. Disabled in the taxi wars in 1996, she became active in *disability politics* and co-ordinated *national policy at parliament* for two years. She continues to be active in disability, focusing on the arts as a means to create awareness. Shelley joined *e.tv*, South Africa’s first free to air television station and worked on policy issues before moving to their programming department, where she is currently based. She has completed short courses in film at the *Community Video Education Trust* and plans to make a career in the television and film industry. She has written poetry from a young age, but only recently began sharing her writing with others. She is a member of *WEAVE*, a women’s writing group in Cape Town and is on the editorial team for Weave’s first anthology of poetry and prose, which will be published later this year. Shelley featured at a special poetry reading in May this year at the *ArtsCape Arena* with contemporary British poets *Benjamin Zephaniah* and *Roger McGough*. She regards writing as a means of conveying important social messages, but also writes as a means of self expression and reflection. *Shelley* is a member of *New Moon Ventures*, a Cape Town women theatremakers collective and will be participating in the upcoming *Cape Town WOW Festival*

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**DONNA SPECTOR**

Her plays have appeared Off Broadway, Off Off Broadway, regionally and in Canada in the following theaters: Players Theatre (New York City), Open Space Theatre (NYC), Kaufman Theatre (NYC), Miranda Theatre (NYC), Chelsea Theatre (NYC), Grove Street Playhouse (NYC), Medicine Show (NYC), Upstart Stage (Berkeley, CA), Princeton University Theater, Summit Theatre (NJ), William Mount-Burke Theatre (NJ), Bloomfield College Theatre (NJ), Playwrights Theatre of New Jersey, Buffalo Ensemble Theatre, The Theater Center (Philadelphia), California State University Theatre, Drama West (Westwood, CA) and at the Chinook Theatre in Edmonton. She has attended two International Women Playwrights Conferences, in Buffalo and Galway, Ireland, where her play *HANGING WOMEN* was given a
reading. She has just signed an Off Broadway contract for her play THE GOLDEN LADDER, which will open at the Players Theatre next season.

**GORDON HOUSE**

Executive Producer of BBC Radio Drama's International Team, and works primarily on producing plays for the BBC World Service. He joined the BBC as a Studio Manager in 1972, and worked in Children's Television and Radio Sport, before becoming a drama director. He has headed the small BBC World Service Drama team for fourteen years, during which time the Unit has won over thirty national and international awards - many of them plays directed by Gordon himself. Gordon has twice adjudicated the National Theatre Awards in Zimbabwe; run Shakespeare workshops in Kenya and Uganda, and been a guest lecturer on several occasions for the Radio Nederland overseas drama course. He has just returned from producing a Shakespeare revue for the Harare International Festival of Arts. He has directed a number of plays in conjunction with the Canadian Broadcasting Company and with LA Theatre Works, Los Angeles. In 1998 he won the Writers' Guild Special Prize for services for his work with new writers. He is the current Chairman of The WORLDPLAY GROUP an international radio association of drama directors from broadcasting stations around the world.

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**ELIZABETH GILBERT**

Plays include Door Wolves, Sweetie's Not, Transmigration of Existence, Tolstoy is Dead! and Effects of Thunder. Transmigration of Existence received an honorable mention in the 1994 Jane Chambers playwriting contest. Tolstoy is Dead! has been translated into French and Russian. The Russian premier was performed in Houston by the Theatre MonPlaisir from St. Petersburg, Russia. Elizabeth was recently awarded a performance residency at DiverseWorks in Houston, Texas where her newest play, Release Yearning will premiere in November 2000.

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**EDITH PROSS**

Acting credits include Golda in Conversations With My Father, Miss Daisy in Driving Miss Daisy, Lyuba Ranevskaya in the Cherry Orchard and Paulina in Death and the Maiden. Edith premiered the role of Sonya in Tolstoy's Dead. She received a M.F.A. in Acting/Directing the University of Houston and a Ph.D in Performance from the University of Texas at Austin.

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**LIDIA PORTO**

has been acting for over 20 years. Her roles have included Mama in Night Mother, LeeAnn in a Piece of My Heart, Maria Theresa in Catholic School Girls and Sylvia in Las Nuevas Tamaleras. She has worked as a commercial actress and voice talent with extensive credits in both film and video. She conducts acting workshops for children and served on the board of Directors of Mercury Studios in Houston, Texas

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DIANA BARTH
Diana Barth has been in theatre all her adult life, initially training as an actress, in
Hollywood with former members of the noted Group Theatre, then in New York with
Stella Adler and Uta Hagen. Highlights: Broadway road company of Ionesco’s
“Rhinoceros” with Zero Mostel, leads in Brecht’s “Good Woman of Setzuan” and
“Kanjincho” (classic Japanese play under major Kabuki directors) for IASTA
(Institute for Advanced Studies in the Theatre Arts). Recent: classic and contemporary
roles at New York’s 42nd Street Workshop.
As playwright: Two full-length plays, “Bound Together,” (presented here) and
She has also written several one-act plays: “Tides,” “Always (presented at Samuel
French One-Act Play Festival, 1999); “Home Care: DTS”. All of her plays have either
received productions and/or readings at various New York venues and abroad:
Alice’s Fourth Floor, Samuel French One-Act Play Festival, 42nd Street Workshop,
Pen & Brush, etc. Also presentations at past International Women’s Conferences:
Adelaide, Australia, and Galway, Ireland.
Diana is also a theatre journalist and administrator (former co-director of ICWP/NY).
She is a member of the three actors’ unions: Equity, AFTRA, and SAG, and member
of Dramm Desk, Outer Critics Circle, and American Theatre Critics Assn. (ATCA).

SANDRA SHOITLANDER
Sandra is an internationally known, award winning and published Melbourne
playwright. Her plays including, Framework, Blind Salome, Angels of Power and Is
That You Nancy: Collected Phone Calls of Gertrude Stein and Others have been
staged throughout Australia and in the USA. She has been commissioned by ABC
radio, Rites of Return, the Victorian Arts Centre Waiting For Waves and written six
commissioned plays for Melbourne schools. She is a teacher of writing and has
founded and directed two theatre groups, The Plantagenets (1970 -75) and Melbourne
Mime and Mumbles Group, a theatre of the deaf (1974-6). She was a co-founder of a
feminist arts salon Salon A-Muse (1981-83). Since 1998 Sandra has been Vice-
President of WPI.

FIONA TEMPLETON
Born in Scotland, I co-founded London’s Theatre of Mistakes in the 70s, and live in
New York since 1980. Honors include fellowships from the National Endowment for
the Arts for Poetry (1995) and for Visual Arts (New Genres, 1983), twice from New
York Foundation for the Arts for Performance (1985,1989) and this year for
Playwriting, and a Senior Writer’s Fellowship at Cambridge University, England (1996-
7); my YOU–The City, an “intimate citywide play for an audience of one”, received the
Abendzeitung Muencen Sterne des Jahres 1991 for Theatre. This year I was awarded
the Arts and Humanities Research Board Fellowship at Lancaster University 2000-3,
and Franklin Furnace’s New Work grant.
Productions include London International Festival of Theatre, ICA London, Paris
Biennial, Zuerich Theater Spektakel, Glej Theatre Ljubljana, and The Kitchen, New
York.
ANTONIETTA MORGILLO
Graduating from Flinders University Drama Centre with Honours in Acting, Writing and Directing for Theatre, Antonietta has performed for Company B Belvoir in Sydney, The Victorian Arts Centre in Melbourne, Doppi Teatro and The Red Shed Theatre Company in Adelaide of which she was a founding member, as well as being in a number of short films. Touring "Ricordi" which she co-wrote and performed in, took her all over Australia and overseas to the International Youth Festival in England. "The Olive Tree", the first full length play she wrote and co-directed was part of the main program 1990 Adelaide Festival of Arts and subsequently published in an anthology "Around the Edge". Recently, Antonietta has been creating stories for the screen, receiving a Screenwriting Attachment Grant to study at A.F.T.R.S. in Sydney and was later awarded a NSW Film and TV Office mentorship grant to write the treatment for her first feature film. Riverina Theatre Company commissioned Antonietta to create a new work that would raise the profile of rural residents from a non-English speaking background. Following a 5 week residency in central NSW and about 60 interviews, the first draft of "Salt Orange" was written.

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RATNA SARUMPAET
Born July 16, 1949 in Tarutung, North Sumatera, Indonesia. Has two sons, two daughters and a grandson. Studied Architecture at the UKI (Indonesian Christian University) for six semesters then decided that her world was in Theatre and that that would be her choice of career. In 1969 she joined Bengkel Theater, Yogyakarta, where she studied Theatre with Rendra for 10 months, and from there on, studied on her own, autodidactly. Founded the theatre group SATU MERAH PANGGUNG
With its first Production: The Robayyat of Omar Khayam, at the same time is marking Her debut as director.
1994: Wrote TERPASUNG (SHACKLED), PESTA TERAKHIR (THE FINAL CELEBRATION) 1996, and MARSINAH MENGGUGAT (MARSINAH ACCUSES), 1997. All three are based on facts on Happenings of human abuse,
And at the same time criticizing openly the Government's policies
On the handling of human abuse and the repression
Of democracy that was sadly happening at the time.
Ratna's change of perception was received with mock, and she
And her Groups were forced to face many risks. Her works were accused to be
Political and thus contaminating Art. Nov-Dec 1997
Produced and directed MARSINAH ACCUSES and Toured Jakarta, Tegal,
Tasikmalaya, Solo, Yogya, Jember, Malang, Padang and Lampung. In Surabaya
and Bandung, The authorities harshly and rudely with show Of force
Cancelled the performances. In Lampung it was altogether Banned.
These bans on MARSINAH ACCUSES were the worst bans on
Theatre ever to have occurred in Indonesia. Tanks, stinginess
And anti-riot Forces literally rudely detained the would be Audience who
were Beginning To come. This made Ratna realize evermore that the wrong's and The
unjustness Of the New Order regime must be put to end.
She and Satu Merah Panggung decided, rather than to bring The bans to Court,
to actively join the fight to oust Soeharto. This decision again roused mockery in
several circles, Suspecting her involvement in the Reformation Movement as a
Political ambition. Again, she was accused of contaminating the Arts, and regarded this as a sign of her incapability to produce good work. Dec 1997: With 46 other Pro-Democracy groups, organized SIAGA, an alliance Movement with the target to out Soeharto. Ratna was appointed as co-ordination. May 2000: Wrote the play, "ALIA, WOUND OF MECCA'S TERRACE", he concern upon the endless human tragedy Still happening especially in Aceh. The play, with Satu Merah Panggung performers in Jakarta, Solo, Tasikmalaya. ALIA is Ratna's first play after the Soeharto era. The script and the performance is PROOF of Ratna's dedication To the Theatre as well as proof that she does not have any political ambition whatsoever as was accused by many.

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ANGELA COSTI

Angela Costi is a professional playwright and performance writer. Her life in theatre began with "Discourse of Handbags", an all-female performance-writing group that staged and produced shows in some of Melbourne's finest theatre haunts. She has been commissioned by various organisations to write plays, including local governments, annual Festivals and theatre companies. Currently she is working on a play for the City of Darebin, informed by the aspirations of working class girls "to make it bigtime"; the play is called "The Shimmer of Twinkle". "Panayioti", her most known play (produced by Knocknock Theatre, 1997), has been published in Australasian Drama Studies (April, 1998) and selected by the Australian Script Centre for its '99 Collection. In 1995, she was lucky enough to receive a travel award from the Australian Government to study classic Greek theatre. She spent time studying on the Island of Spetses where she fell in love with the Ancient Greek myth of the Danaids, and explored the myth further in her play, "Divine Law", which is one of the plays selected for reading at this Conference.

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PENELOPE PRENTICE
Penpren@aol.com

Award winning playwright, poet and a Pinter scholar, Penelope Prentice has had over dozen of her plays performed in New York, Buffalo, Washington D.C., Australia, Ireland, Alaska, Greece, and London including: TRANSFORMATIONAL COUNTRY DANCES, COLLECTOR OF BEAUTIFUL MEN, LOVE LETTER TO A FRIEND, HOW TO SEDUCE YOUR HUSBAND, LADY AND THE COWBOY, THRILLER. A recipient of both an Edward Albee Fellowship and a MacDowell Fellowship for playwriting, she was awarded a Sponsorship from the New York Foundation for the Arts for THRILLER. She has two books published on England's greatest living dramatist including The Pinter Ethic: The Erotic Aesthetic, updated for his 70th birthday and now available in paperback. She directed three Women in Theatre and Media Conferences, served as Executive Director of the Center for Theatre and Media in Buffalo, and as Executive Director of the New York College English Association and published a volume of poetry, Capturing of Light. A Professor Emeritus at D'Youville College, she was one of the five original organizers of the First International Women Playwrights
Conference, in Buffalo. She a Playwright-in-Residence at Chautauqua, the Studio Arena Theatre is currently at New Perspectives Theatre Company in New York. She is completing BEDTIME STORIES: TELL ME A STORY I'LL NEVER FORGET, a film documentary on recovery from rape/incest and her fourth book: Just Love: The Promise of Writing in the Quantum Weirdness of the 21st Century was published last year in Cithara. She is married to the philosopher James Grunebaum and the have one son, Jason.

MARIA MORETT

Playwright, director, performer & producer
Co-founder & artistic director of ME XIHC CO TEATRO. Member and investigator from the International School of Theatre from the Latin America and Caribe (EITALC). Mexican playwright member of "Generacion p" project (Spain). Director. Member of the Lincoln Center Theater Directors Lab from New York. Theater teacher in Women Prisons of Mexico City. Acting teacher and member of the theater pedagogy seminar in "Casa del Teatro", Mexico. She has represent Mexico as Director & Playwright performing her plays at the U.S.A., Spain, Cuba, Colombia, Italy. She has done international collaborations with artists from Switzerland, Chile, Brazil, Italy, Colombia, Germany, Spain and U.S.A. Her plays have been coproduced by National Found for Culture, Nacional Fine Arts Institute, US/MEXICO fund for Culture (FONCA, Rockefeller Foundation, Bancomer) Festival Internacionnal Cervantino, East Bay Center for the Performing Arts, Festival de las Bellas Artes, Mexican Cultural Institute from N.Y he has perform her plays in New York, N.Y. International Fringe Festival 2000, New Jersey, Rutgers University, Maraton Performance Americana Madrid, Barcelona, La Habana, Bogota, San Francisco, Richmond, San Jos, Sacramento, Los Angeles, Escondido, El Paso, Houston, San Antonio.

CORNELIA HOOGLAND

writes plays and poetry, as well as fiction for young adults. Her play, "Salmonberry: A West Coast Fairy Tale", has received national funding and is being produced in the spring of 2001 on Hornby Island, B.C. Salmonberry is published by: Ellis, Roger, Ed., 2000 "Salmonberry: A West Coast Fairy Tale", in "International Plays For Young Audiences." Place: Michigan. Meriwether. Hoogland’s books of poetry include: "The Wire-Thin Bride" (Turnstone, 1990), and "Marrying the Animals" (Brick Books, 1995) and "You are Home" (unpublished). Her poetry has been published internationally, and she’s read widely. Her work has aired on radio and has been performed on stage at places such as the Gulf Islands Poetry Festival and the XV Commonwealth Games in Victoria B. C. Cornelia's current book, titled "You are Home", deals with her discovery of nature not as a backdrop for activities but as an intimate other. A related manuscript, called "Inside Passage" is a novel for young adults.
HELEN SHAY
is a lawyer and writer. She has published legal non-fiction and written several dramas, being interested in theatre, radio and television.

WILL SHEARER
has written more than 20 plays and has had her works performed throughout Australia and New Zealand and on Broadway. The include The Kite, Nocturne, Catherine, The Foreman, The Boat, A Woman Like That, Echoes, Comrade, Shimada and The Family. She has just been awarded the Australian Society of Women Writers’ Centre.

MARGARET SKANIZE
is a Swedish playwright and director. Her plays are based on historical research with a special interest in the history of women. At the 4th Women Playwrights International Conference in Ireland 1997 her play “Mary Magdalene” was presented. At the conference in Athens she will present her latest play “The Silent Song of the Heart”.

GLENNIE STEEL
is a divorced mother of two is a British Open University Arts graduate with a Diploma in Education from Monash University, Australia and has been steadily writing in several forms for the last fifteen years.

PETRA TAIT
is a Senior Lecturer in the Theatre and Drama Dept at La Trobe University, Australia. Some of her recent works for performance include: ‘Mesmerized’, co-written with Matra Robertson, workshopped by ANPC; ‘700 Positions’, co-winner of the 1996 Sydney Mardi Gras Performing Arts Award; and The Party Line’s “Appearing in Pieces” and ‘Whet Flesh’. She is author of Converging Realities: Feminism in Australian Theatre and Original Women’s Theatre and has edited two collections of essays on drama.

DESPINA TOMAZANI
has worked as an actress in Greek, and French theatre and in Greek cinema. She received the First Prize for Leading Actress in the First Festival of the Mediterranean in Corsica. She has found the Theatre Group ‘Skouna’ and has published several plays.

PAMELA TURNER
is a playwright and director with over 15 credits in the US, Europe and the Pacific. Among her recent plays are “Girchil III, produced in Atlanta in the 1999 Fringe Festival; “Valentine’s Day” “Voices” performed as part of the 1996 Olympics in Atlanta; “Rebecca” and “The Lady and The Poet”, a produced by Theatre Gael Atlanta. P. Turner is co-founder of multiShades*atlanta.
MARJORIE DARLING WARD
is a writer of fiction, non-fiction, stage plays and poetry. She has published Singing the Country, Cast a Pebble in the Ocean, a collection of poetry Mixed Flavours and short stories in various anthologies and magazines. Winner of the 1999 Irish Famine Prize for Short Fiction

MARTIA WILCOX
has worked as a playwright, script writer and freelance article writer for 12 years. In 1996 she won the Ewa Czajor Memorial Award for women in theatre. Her plays have been performed at LAMama Theatre, Playbox Theatre by Southbank Theatre Company, La Boite Theatre and Goldcoast Little Theatre.

BETH WINTOUR
is a PhD student at Texas Tech University and is currently working as an Events and Retail Manager for the Emerson Majestic Theatre in Boston, Massachusetts.

MARA ZALITE
a Latvian poet and playwright who has written twelve plays, mainly in verse. Since her debut at the theatre in 1983, she has seen productions of eight of her plays. In 1999 a production of a rock opera “Kaupens, My Dear” with her libretto won the Grand Prix in the annual awards of Latvia professional theatre.
Readings and Plays
Introductions/Summaries

Of those we had!!

Eliot Proper by Evangelia Andritsanou
In *Eliot Proper* a Greek woman artist of 30, Hermioni, is about to solve the crucial dilemma between staying a child and having a child, a dilemma triggered by her infatuation with a 55 year old Western European, who ‘could have been her father’, as well as by her intimate friendship with an American of the same age. Geographical location acquires metaphorical value, insofar as Greece and the East are commonly regarded by Westerners as the land of pleasure, vacation and irresponsibility. Language barriers are also discussed, presenting the inadequacy of an arbitrarily chosen common language to express the differences in culture and feelings between North and South, East and West. Hermioni’s experiences, feelings, ideas and beliefs are eventually, at the end of this painful but enriching trip towards maturity, accepted by her and channeled into artistic creation.

The Crystal Den by Marion Baraitser
set in the late 1890s, involves a love affair, a scandalous illegitimacy and a suicide due to bigamy. It dramatizes the life of Eleanor Marx, Karl Marx’s daughter and her bohemian friends, as well as her 14-year-long relationship with shady unionist Edward Aveling. Eleanor’s friend, Olive Schreiner, the South African-born writer and feminist, witnesses her tragedy.

Offerings by Margaret Bearman
although self-contained work, is part of a trilogy. It is the story of a woman trapped in the past, caught between a cultural expectation of duty and modern existence. In a sense, Alison’s ghosts haunt everyone, as family casts a long, and sometimes inescapable, shadow.

“Smells Like Rain” by Bright Rochelle
A one act play about two stupid Kiwi blokes that try to live from the one extreme to the other (droughts to floods). Sammy is a happy but very simple guy. Joe on the other hand does nothing but whine and whine; he is smart but somehow always does the stupid thing. But when you smell rain no one knows who will survive.

Crossing the Bridge by Gaylene Carbis
Explores the journey of a woman, Jane, whose lover’s confrontation of the past takes them both in dramatic and unexpected directions. This distinctively Australian play uses
a sense of place and the dynamic interactions within one family as crucial turning points to examine a history of violence and abuse in multi-generational relationships.

_Sweet Maggie Blues_ by Kay Kellam Cook
Takes place on an East Texas beach, near the Louisiana border. Although the characters are historical figures—the outlaw Bonnie Parker, beauty queen Amy Turner Kellam, and Governor of Texas Miriam Ferguson—these three women probably never met, but the play explores some possibilities for their lives if they _had_ done so.

_Divine Law_ by Angela Costi
Traces the conflict of King Danaus with his brother, King Aegyptus. The latter’s ploy to marry his 50 sons to the 50 daughters of Danaus, so as to take over both shares of their father’s inheritance backfires when the daughters, the Danaids, murder their husbands on their wedding night—all except one daughter, Hypermenestra.

_Damage_ by Sarah Delahunt
Is set in contemporary New Zealand and, through the reunion of two brothers, John and Ray, explores the personal damage people inflict on each other, living in a place with a history of damaging the indigenous people and the land.

_The Rose Café_ by Kitty Fitzgerald
Is set in South America at the cusp of a general election forced on a corrupt government through international pressure. Danjac Rose, a wrestler born into a fishing community, and his wife Lola run The Rose Café, a place rumored to have been the setting for Fidel Castro’s first meeting with Ché Guevara. Personal and political intrigue blend as Danjac, a champion of the people, is set up by the government.

_The Nude Who Painted Back_ by Miriam Gallagher
Explores the tumultuous life and art of Suzanne Valadon, a painter and artist’s model in Montmartre, in the late 19th and early 20th centuries. The play raises issues about the relationships between men and women, painting and modelling, art and morality, an image and the depth it hides inside.

_The Children of Other Mothers_ by Elisabeth Gilbert
The actress Lidia Porto met the poet Maria Guadardo in Los Angeles. Maria Guadardo was surviving as a refugee in the U.S. by cleaning houses. She asked Ms. Porto to tell others about her experiences both in El Salvador. Ms. Porto gave the story and copies of Maria’s poetry to Houston playwright Elizabeth Gilbert. Ms. Gilbert wrote the play, _The Children of Other_
Mothers placing the poet in Houston, Texas which harbors many hispanic refugees. The one shared tragedy women experience, Ms. Gilbert imagined, regardless of socio-economics or geography is the tragic loss of a child. Using the emotions expressed in Maria Guadardo's poetry, the play became the story of how one woman remembered her anger.

**Streetsweeper by Liz Goldman**
A 55-minute monologue in the style of "bouffon" theatre—presented here as a staged reading by Australian actor Gillian Hardy—is about a woman who lives outside society, commenting on the rubbish she finds, and on the rubbish she perceives. Is she mad or super sane?

**About the Flowers by Jeannie Haughton**
The play deals with a mother's darkest fear, that her sons may be the perpetrators of violence or tragedy. Can mothering skills ever compete with the peer pressure, bravado and soaring testosterone levels which dominate the behavior of late-adolescent males? The play is the story of two mothers connected by the tragedy of a car accident involving their teenage sons.

**The Passion (and its deep connection with lemon delicious pudding) by Sue Ingleton**
Silver's journey begun when she falls into the carousel wheel of Fortunata the Fat, summoning the ghosts of her ancestors, four generations and beyond, and calling up revelations, visions, and transformations. The Passion is a dancing journey through the spiral of time, a strange jigsaw of laughter and terror, of familiar words and images that echo in all our lives, for all the mothers and fathers, sons and daughters.

**Country in Search of a Hero by Malou Jacob**
The text, a satire, opens with a parade of heroes. It is GOD's day and his creatures are trying to outdo one another in their deeds on earth to impress Him. There is a panel of Angel judges who are discussing the qualities of the heroes in the parade. Huge panels of Philippine heroes: Marcelo del Pilar, Antonio Luna, Apolinario Mabini, Andres Bonifacio, Emilio Jacinto, Jose Rizal parade on stage. Thunderous applause for Rizal. There is a commotion, somebody is trying to get in. A huge panel emerges slowly from behind the stage up. It is the bust of Ferdinand E. Marcos at Marcos Highway, Baguio. Then, the bemedalled Marcos, breathless, come in, insisting that he should be part of the parade.
Flutterby by Laurie James
The story of the three Stettheimer sisters--Florine, Ettie, Carrie--all wealthy and gifted women, and their mother, living together in New York City from about 1914 through the '40s. They held a regular salon for some of the best artists, the avant-garde of the day.

Egos & Erections by Linden Johnson
A play involving five construction workers, set on a building site for a high-rise on the Gold Coast of Queensland, Australia.

Very Heaven by Ann Lambert
Very Heaven is a play written in two languages, and tells the story of the Leary sisters, who are reunited at their mother's country home after she has died under mysterious circumstances. The sisters have been estranged for several years, and must now come together to honour their mother's last wishes, of course, nothing goes as planned. Years of disappointment, betrayal and regret haunt this reunion as surely as their mother does, and they discover that their mother wasn't at all the woman they thought she was. They are forced to reexamine their understanding of her, and of themselves. Thrown into this volatile mix is a local handyman, recently hired to build their mother a gazebo, who becomes deeply implicated in their lives. Very Heaven is a serious comedy, the suspenseful, funny and poignant journey of 4 women alienated from each other, from themselves, isolated in their private and public worlds, yet still yearning for forgiveness and meaning.

Marilyn by Margaret McSeveney
The monologue examines issues on fertility, femininity, and male/female power. Working hard and being nice hasn't got Marilyn the promotion she craves, so she sets about transforming herself. Fears, phobias, swearing, sexually explicit dreams and a new hobby figure in her quest. Does she emerge majestic or monstrous? (Not for the faint-hearted or squeamish)

The Mary Project by Laura Mitchell
Six women named Mary (corresponding to an iconic Mary from western history: Marie Curie, Mary Poppins, Bloody Mary, Mary Magdelene, Marie Antoinette, and a woman we call Plain Mary), are each facing a crisis in their lives, and end up at a greasy spoon in Marieville, Quebec. Here they meet Marie Bellemare, the proprietor, who believes she is the Virgin Mary, and yearns for a life of real human desire. She wants to "possess" one of the Marys, and the battle ensues over which Mary she will become. The women are forced to defend their lives, and, in a sense, repossess their lives and dreams.
Salt Orange by Antonietta Morgillo
"Salt Orange" is a multi-narrative work with each of the stories, inter-weaving the other and yet rarely touching as they are told. Each story is set in the same fictitious town in central New South Wales at a different time in history. Set in the 90's, Nicola and his family have been growing oranges for 80 years, ever since his wife's great grandfather migrated from Italy. Life has been good and they have prospered until the repercussions of years of irrigation begin to infect their world. Bal and Hsiao-Ling challenge their Indian and Chinese heritage by falling in love during the 70's, when children of migrant families in small country towns, were taught to stick with their own. Russian soldier, Peter defects from the army and runs away to Australia in the 50's where he meets his beautiful Russian girl, Lydia. Together their fairytale marriage suffers disaster after disaster as they try their hand at vegetable farming, pig farming, horse breeding in an attempt to find a place in this new country.

Without My Country by Meena Natarajan
The play explores the complex interweaving of forces that shape the life of Indian immigrants in the United States. This play, set in suburban Minneapolis, Minnesota, USA explores the themes of displacement, home, choice and personal freedom through three women belonging to different generations. Sudha, a first generation immigrant from India to the United States struggles to bridge the cultural gap between her mother, Asha, who is from India and her daughter, Anita, who is born and brought up in the United States.

"Modern Bride" by Barbara Norden
Clare and Arsheda share a ward in psychiatric hospital, a hell of white sheets and unheard voices, where they go through a mock marriage. Uncertain of the legitimacy if this since Clare is Catholic and Arsheda Muslim, they decide to call on Clare's old confirmation saint, St Catherine of Siena, for advice.

An Allergic Reaction by Susanna Ralli
Laura has waited two years for Harry to pop the question. And when she catches the bouquet at her cousin's wedding, she decides she's waited long enough. But Harry doesn't share Laura's appreciation for roses, tulips, and pink carnations. He's allergic to flowers and weddings. But when Laura lays it on the line, Harry learns an important lesson about commitment and freedom.

Legacy by Lis Rust
"Legacy" is a play about the act of migration. It focuses on the effects and repercussions of this act on one particular woman, even though she herself played no part at all in her family's decision to emigrate.
Through the experiences of the main character, "Legacy" peels back the layers of everyday life to examine some of the consequences of migration.

“Awakening” by Helen Shay
“Awakening” is about an ambitious doctor, whom chance events force into a moral conflict. The play touches upon euthanasia and medical issues, especially in the light of recent legal cases.

“Georgia” by Jill Shearer
The enigmatic, driven American artist, Georgia O’Keeffe, was 29 when she married the New York avant garde gallery owner and photographer, Alfred Stieglitz. Pitchforked into fame and gossip and faced with constant infidelity, in later life she fled to the mysterious Navajo high country of New Mexico. The play explores the loving often stormy relationship between her and a young Californian potter.

“Goodnight” by Maria Skaftoura
The play evolves around two people, a man and a woman, both in their thirties. The places where the monologues take place could be anywhere. The heroes never meet but at the end of the play only to be separated.

“The Silent Song of the Heart” by Margareta Skantze
“The Silent Song of the Heart” is a poetic drama based on the visions and the music of Hildegard von Bingen (1098-1179), one of the most fascinating women of medieval Europe. Hildegard was an abbess, founder of two monasteries for women, a writer, a poet and a composer, a visionary and a preacher. The play is a universal story of a subjugated and silenced woman finding her own artistic expression.

“The Black Goose” by Glenda Steel
A play in two acts set in a half way house which provides accommodation for women residents. Only. There are five female characters in the play and as the play progresses they will find themselves the victims of an unexpected hostage taking attack.

“Love’s Tree Bones” by Peta Tait
Stories come with bodies. A history of intimacies arise from the life-long proximities of young, healthy, sick and dying bodies. The play presents four generations of women living in a small town from the 1850s through to the 1980s.
The Medea by Fiona Templeton
This play tells the life-journey of Medea, collecting for the first time on stage the whole array of legends, Greek and near Eastern, some of which trace her to a deity. Her figure was female, poetic, foreign and powerful in language and medicine, all of which made her influence wide and the rewriting of her history equally vehement. The play is a counter-Odyssey. The language of the play is as layered as Medea's story - I want to keep all the contradictions present, and to resist in the poetry the rationalism that rewrote her identity. Dramatically, the figure is also multiple. Five actresses play Medea at different stages of her life. Five male actors cover various roles, and all performers also play a narrating chorus as well as prophetic birds.

"My Own Personal Hero" by Pamela Turner
The play, set in Ireland, is about growing up and finding love in places fed by violence and hate. It is also a play about the choices born out of the sins of our fathers and the persistent nature of hope.

"Missa e Combattimento - Scenes from a Holy War" by Astrid Vehstedt
"Missa e Combattimento", based on Torquato Tasso's epic "LA Gerusalemme liberata" is a questioning of the Crusades and the concept of Holy Wars. It is an opera in four parts for twelve singers and six musicians. It was presented by the National Opera in Brussels in 1994. The music is by Scottish composer, Judith Weir.

"The Whipping Act" by Marjorie Darling Ward
In the latter part of the sixteenth century in England, in the reign of Queen Elizabeth 1st, where circumstances arose that delayed or cancelled the marriage of a betrothed couple, leaving a village girl pregnant, a Law was enacted ruling that she must face a church court. She was draped in a white sheet, and forced to confess the details of her sin in front of her neighbours. The subsequent punishment was that she be whipped. There was no reprimand for the man.

"Ruthed" by Marita Wilcox
The play is set in a successful Personnel and Training Company run by a woman who is determined to be number one. The Ruth Conway starts working with her and everything is thrown into turmoil.

"Retrospect" by Beth Wintour
The action takes place in the mind of Millie, a middle-aged woman with an unsettled past. The scenes are strung together with dance interludes of varying lengths to help give the action the feel of remembering.
"Sex and Politics in Five Part Harmony" by Short Waves Group
Short Waves is an all-female Israeli singing group, living and performing in England. Members of a very small minority, the women find that their biggest problem comes from within the local Jewish community. Although political in its dealing with contemporary issues such as "who is a Jew" and particularly "who is an Israeli", the play tells the intimate story of five Israeli women living in England, and as a Jewish/English woman who is trying to be accepted by them.

"Margareta" by Mara Zalite
"Margareta" is a contemporary paraphrasing of Goethe's "Faust" and the author offers a modern and archetypal interpretation of Goethe's imagery that is intellectually, emotionally and philosophically wrought.
Christiana Lambrinidou is a playwright/director and a scholar of women’s writing. Co-founder of **WRIGHTFUL**, a NGO against SILENCING. **Social intervention through writing.** Women, immigrants, refugees, socially and culturally excluded peoples is both its aim and its force.

MARY KEFFEE, Professor of English and Dean of Faculties, at Univ. of Wisconsin-Superior, published essays on African-American and feminist playwrights from U.S. Australia, incl. Sandra Shotland. She has edited **LESBIAN NUNS: BREAKING SILENCE** & **AMAZON ALL STARS: 13 LESBIAN PLAYS.**
LIST OF ROOMS

Sunday

Seminar/Workshop: "Directing Women" chaired by Varvara Doukas
Room 5 - Level 8

Rehearsed Readings - Group A: Amphitheatre 12 - Level 4
Rehearsed Readings - Group B: Amphitheatre 8 - Level 4
Rehearsed Readings - Group C: Amphitheatre 11 - Level 4

Monday

Keynote Speaker: Louise Page
AULA (Central Conference Amphitheatre) - Level 2

Panel Discussion: "FREEDOM OF EXPRESSION"
AULA - Level 2

Seminar: Images of Women in Regionally Based Theatre;
Amphitheatre 1 - Level 4

Dance Theatre Workshop (Gash/Voigt Dance Theatre)
Room 5 - Level 8

Rehearsed Readings - Group A: Amphitheatre 12 - Level 4
Rehearsed Readings - Group B: Amphitheatre 8 - Level 4
Rehearsed Readings - Group C: Amphitheatre 11 - Level 4

Matinee Performance "Approximately 2pm August 31st 1997"
(Nik Willmott - Australia)
AULA - Level 2
Tuesday

Keynote Speaker: Marie Louise O'Donnel - Dublin City University-Ireland
AULA - Level 2

Panel Discussions: “Do we still need a Women Only Conference?”
AULA - Level 2

“Strategies for training and supporting the next Generation of young Women Playwrights”
Amphitheatre 12 - Level 4

Workshops and Seminars: Writing and Workshopping for Youth
Room 7 - Level 7

Female Dramaturgy in Latvian Theatre
Amphitheatre 1 - Level 4

Two Worlds in One: Ying/Yang
Room 5 - Level 8
Rehearsed Readings-Group A: Amphitheatre 12-Level 4
Rehearsed Readings-Group B: Amphitheatre 8-Level 4
Rehearsed Readings-Group C: Amphitheatre 11-Level 4

Matinee Performances: The Girl who Wanted to be God
AULA - Level 2

Gash/Voigt Dance Theatre Performance
Room 5 - Level 8
Wednesday

WPI Elections/ Discussion of various WPI matters
AULA - Level 2

Panel Discussions
"Navigating a Politically Conservative Climate"
AULA - Level 2
"Displaced Women / Trans-cultural Theatre Writing"
Amphitheatre 12 - Level 4
"Youth and a Clear Vision of the Future"
Amphitheatre 8 - Level 4

Workshops/Seminars: “Collaborative Community Plays”
Room 7 - Level 7
"Cassandra and the Cold War : Literature and Power or : Portrait of a Woman's Portrait"
Amphitheatre 1 - Level 4
Movement based approaches to staging the text
Room 5 - Level 8
Rehearsed Readings-Group A: Amphitheatre 12-Level 4
Rehearsed Readings-Group B: Amphitheatre 8-Level 4
Rehearsed Readings-Group C: Amphitheatre 11-Level 4
TIME DEDICATED TO AD HOC PRESENTATIONS AND PERFORMANCES
Rooms 5, 6, 8 - Level 8

"Always Together": Matinee Performance
AULA - Level 2

Actress Eva Kotamanidou reads excerpts from Christine Bruckner and Marguerite Yursenar - Room 7 - Level 7
Thursday

Keynote Speaker: Timberlake Wertenbaker
AULA - Level 2

Panel Discussions: "The Layering and Texturing of Hidden Lives"
AULA - Level 2

Seminars/Workshops: Presentation of Puraparawhetu
Room 7 - Level 7

"Re-interpreting today's myths"
Amphitheatre 1 - Level 4

"Imaging gender"
Room 5 - Level 8
Rehearsed Readings-Group A: Amphitheatre 12-Level 4
Rehearsed Readings-Group B: Amphitheatre 8-Level 4
Rehearsed Readings-Group C: Amphitheatre 11-Level 4

TIME DEDICATED TO MEXICO PROPOSALS AND
PRESENTATION
Amphitheatre 12 - Level 4