

SECOND INTERNATIONAL
WOMEN PLAYWRIGHTS
DEUXIÈME CONFÉRENCE NATIONALE
DES AUTEURES DRAMATIQUES

"Voices of Authority"



MAY 17-20, 1991...
GLENDON COLLEGE, YORK UNIVERSITY...
TORONTO, CANADA CONTACT: 416/767-8247

Illustration: Ann Marie Alagon. Film: Image Dynamics Corp. Printing: The Coach House.



Welcome to the Second International Women Playwrights Conference.

We feel very privileged to have worked for the past year and a half to create this conference which is built on the foundation of the First International Women Playwrights Conference in Buffalo three years ago. We hope to further break down the barriers — national, racial, economic and professional — that divide women theatre artists around the world and thereby advance the position of women in the arts on a global scale.

Like the first conference at Buffalo, this event is of tremendous cultural significance. Over the next three days you will have a unique opportunity to explore, probe and question the process and function of playwriting. We hope that the plenary sessions, panel discussions and workshops will provide a creative matrix for your own work and that the play readings will allow you to hear new “voices” that may challenge and inspire the way you think about theatre.

It is our sincere wish that the conference prove to be a fruitful experience for all and that you enjoy your stay in Toronto.

Sincerely,

Steering Committee of the
Second International Women Playwrights Conference:

Ann Wilson, Chair

Lynn McGuigan, Executive Director

Rita Much, Programming Committee Chair

Faye Cohen, Fundraising Committee Chair

Rebecca Cann, Hospitality Committee Chair

Laura J. Forth, Secretary

Kerri MacDonald, Publicity Committee Chair

Anne Marie Seguin, Print Committee Chair

Amelia Steinbring, Registration Committee Chair

Francine Volker and Laurie Fyffe, Volunteer Committee Chairs



Programme of Events

Friday May 17, 1991

4:00 p.m. - 8:00 p.m. – Registration

Delegates will meet in York Hall at Glendon College, York University to pick up full details about the conference, discover the Salon Garigue which will operate as the conference Green Room, and meet members of the conference Steering Committee, speakers, registrants, staff, and volunteers.

Outside the Salon Garigue

8:00 p.m. - 11 p.m. – Opening Ceremony and Welcome to the Delegates

Hosted by Rita Much, Conference Steering Committee, with guest speakers:

Martha Henry, Canada Council

Lilie Zendell, Playwrights Union of Canada

Roseann Runte, Glendon College

Margaret Hollingsworth, Programming Committee

A collective creation by the Women's Caucus of the Playwrights Union of Canada will be performed. This performance is directed by Virginia Reh and coordinated by Dale Hamilton. It will be followed by a reception co-sponsored by the Ontario Ministry of Industry, Trade and Technology, International Planning Secretariat and Glendon College, York University.

Cafeteria

Sunday May 19, 1991

9:30 - 9:45 a.m. – Ceremony of Gathering

Conducted by Maria Lampadaridou Pothou, Greece

Cafeteria

9:45 - 11: 30 a.m. – Plenary Session

Rabbleroxing: The Exercise of Power in the Political Sphere

The panel explores the problem of theatre as an effective tool of political and social struggle. Panel members will include Goren Agmon, Israel; Linda Griffiths, Canada; Gillian Hanna, United Kingdom; Ma. Lourdes L. Jacob, Philippines. This session is moderated by Alexis de Veaux, USA.

Cafeteria

12:00 - 1:00 p.m. – Concurrent Play Readings

There are four readings to select from over the lunch hour. Box lunches can be picked up at the door of each space, or in the theatre.

Reading One

M.C. Audrey Butler, Canada
Readings by: Ezzat Goushegir, Iran
Diana Braithwaite, Canada
Room 129

Reading Three

M.C. Kerri MacDonald, Canada
Readings by: Leilah Assumpção, Brazil
Deborah Porter, Canada
Room 245

Reading Two

M.C. Cynthia Grant, Canada
Readings by: Petrona de la Cruz Cruz,
Tzotzil Maya, Mexico and
Isabel Juarez Espinosa,
Tzetzal Maya, Mexico
Inkeri Kilpinen, Finland
Wendy Lill, Canada
Room 204

Reading Four

M.C. Rita Much, Canada
Readings by: Terry Baum, USA
Jyl Lyn Felman, USA
Kathleen E. McDonnell,
Canada
Room 247

Monday May 20, 1991

9:30 - 9:45 a.m. – Ceremony of Gathering

Cafeteria

9:45 - 11:30 a.m. – Plenary Session

Critical Forums: Critic and Authority

What constructive role can the critic play in creating an audience for women's work. Moderator Deborah Porter, Canada will lead a panel that includes Carmen Duarte, Cuba; Patrizia Monaco, Italy; and Ann Wilson, Canada.

Cafeteria

12:00 - 1:00 p.m. – Concurrent Play Readings

There are four readings to select from over the lunch hour. Box lunches can be picked up at the door of each space, or in the theatre.

Reading One

M.C. Amelia Steinbring, Canada
Readings by: Carolyn Gage, USA
Nina Sadur, USSR
Room 129

Reading Two

M.C. Anne Marie Seguin, Canada
Readings by: Honor Ford-Smith, Jamaican
-Canadian, Jamaica
Joanna McClelland Glass,
Canada
Clara Gyorgyey, Hungarian-
American, USA
Room 204

Reading Three

M.C. Rita Much, Canada
Readings by: Darrah Cloud, USA
Ma. Lourdes L. Jacob,
Philippines
Margaret Mappin, Australia
Room 247

Reading Four

M.C. Rebecca Cann, Canada
Readings by: Norma Harris, Canada
Kim Morrissey, Canada ✓
Dramatized Reading:
Bidding You Farewell by Maria
Lampadaridou Pothou, Greece, directed by
Sally Han
Room 245

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1:00 - 3:00 p.m. - Concurrent Workshops and Panel Discussions

**Subverting Authority:
Lesbian Playwrights Forum**

Historically unseen on stages, the work of lesbians today offers important insights into issues of gender and sexuality. Moderated by Audrey Butler, Canada with speakers Michèle Causse, France; Dacia Maraini, Italy; and Muriel Miguel, Cuna Rappahannock Nation, USA.

Room 129

**Nations within Nations:
Problems of Identity and Power**

When a community identifies itself as a nation, how can theatre help build a sense of identity? Moderator: 'Zulu Sofola, Nigeria and panel Myrna Casas, Puerto Rico; Maryse Pelletier, Quebec, Canada; Monique Mojica, Cuna-Rappahannock Nations, Canada; and Mara Zalite, Latvia, USSR.

Room 204



**The Playwright as Director:
Authority Onstage**

If a woman playwright wants her vision realized, should she direct her own work? Moderator Judith Thompson, Canada with speakers Koharu Kisaragi, Japan; Banuta Rubess, Canada; and Somalatha Subasinghe, Sri Lanka.

Room 245

The Female Clown

A workshop on techniques of clowning as they relate to female performers. Led by Francine Volker, Canada.

Room 227

3:30 - 5:30 p.m. - Plenary Session

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Taking Authority: How to Make Our Voices Heard

The final session is a forum for the future where participants can consolidate their experience of the conference and suggest new directions. Moderator Rita Deverell, Canada and speakers Sabina Berman, Mexico; Sarah Daniels, England; Maria Irene Fornes, USA; and Maria Lampadaridou Pothou, Greece.

Cafeteria



*o Oron pali pa -
Afie pa Eulo, Afie pa Luvra,
Afie pa Andria, Afia pa Baebaea,
Afie En Anunice, boudicea ca.*



Biographies of Conference Speakers

AGMON, GOREN (Israel)

Goren Agmon is an Israeli playwright and director who was born in a kibbutz. After receiving her B.F.A. from Tel Aviv University's Theater School, she began her career as a director and playwright. Her first play, *The Woman as a Giraf* deals with the life of an unmarried woman. It was performed throughout Israel for two seasons. Subsequent plays include: *A Lonely Bird on the Roof* (1979); *The Rise and Fall of a Dog* (1980); *Her Majesty the Judge* (1981); *Homeward* (1982); *Pregnancy* (1988). Her new play, titled *Good Girls*, is about three women who rob in an attempt to save one of them from impending bankruptcy. In addition to these, Ms Agmon has written children's plays including *Me and My Little Brother*.



Isidora Aguirre

AGUIRRE, ISIDORA (Chile)

Isidora Aguirre began her career in 1954 writing light comedies, including the acclaimed *Carolina*. Her interest in the traditions of the Chilean countryside prompted her to write *Las Pasualas* which is based on folk legend. Her later plays move away from the comedy of, for example, *La Pergola de las Flores*. Her recent work, which is in the epic style of Bertolt Brecht, is often historical drama in which she denounces the political repression of her country's recent

history. Included in these plays is *Los Que Van Quedando En El Camino* which deals with a peasant uprising in 1934. It has been translated into German and English and has been performed throughout Latin America and Europe.

ASSUMPÇÃO, LEILAH (Brazil)

After receiving a Bachelor of Education, Leilah Assumpção entered the world of fashion as one of Brazil's top models. Her life changed dramatically when, in 1969, her first play, *Speaking Softly or I'll Scream* was produced to acclaim and controversy. This play, which was awarded the prestigious Molière Prize, has been published in *From Talk to Scream* (Brazil: Simbolo Editors). Other plays include *Spinning Wheel*, *The Secret of the Golden Soul* (which was performed at the First International Women Playwrights Conference in 1988), *Moist Lips*, *Quiet Passion* (published in a bilingual Portuguese and English edition), and *The Sun of the Naked Moon*. Her most recent play is *Say That I Went to Mayamoon*.

BAKER, MARIE (Anishinabe Nation, Canada)

Ms Baker was born in Winnipeg, Manitoba and now lives in Regina where she is a founding member of the Aboriginal Writer's Group. She uses her middle name "Annharte" as a signature to her poetry which has appeared in a wide selection of magazines and journals including *Conditions*, *Backbone*, *Fireweed*, *Sail*, *Briarpatch* and *Prairie Fire*. Her work is featured in *Seventh Generation*, an anthology of Canadian native writing. *Bring On The Moon* (her first volume of poetry, published by Polestart Press) is a collection celebrating woman's spirituality. Ms Baker has developed curriculum for Native Women's courses and shares her Saulteaux and Irish heritage in school readings.

**POTHOU, MARIA
LAMPADARIDOU (Greece)**

A poet, novelist, and playwright, Maria Lampadaridou Pothou was born in Greece where she currently lives. As a playwright, she was awarded a fellowship by the Government of France which allowed her to continue her studies at the Sorbonne. Her play *The Glass Box* was produced for the first time at the National Theater of Greece and, subsequently, at the First International Women Playwrights Conference. This play was followed by *The Rafts* and by *Antigone or the Impossible Tragedy*, a modern version of the Sophoclean tragedy. Her play *Electra's Dance*, an adaptation of Sophocles, was written in protest against the dictatorship in Greece. She has written plays for radio (including *Night of Loneliness*, *The Red Rose* and *The Last Game*), as well as dramas for television. In addition to her own work, Ms Pothou is a translator of the work of Samuel Beckett.



Gerlind Reinshagen

RAZNOVICH, DIANA (Spain)

Born in Buenos Aires, Diana Raznovich moved to Madrid in 1976. Her play includes *Jardin de otoño*, *Eldesconcerto*, *Autografos*, *De la cintura para abajo* and *Casa Matriz*. Ms Raznovich is also a cartoonist. The creation of comics clearly informs her work, giving it a particularly strong sense of comedy which she uses to rupture the veneer of everyday life, revealing the hypocrisy within it. Ms Raznovich's most recent published work is a novel titled *Mater Erotica*.



REINSHAGEN, GERLIND (Germany)

Gerlind Reinshagen was born in Königsberg. Ms Reinshagen began her career as a pharmacist before turning to a career as a playwright. She is a much honoured writer who has received numerous awards, including the Fordergabe des Schiller-Gedachnispreises des Landes Baden-Württemberg (1974); the Mulheimer Dramatikerpreis for *Sonntagskinder* (1977) and the Andreas Gryphius Prize (1982). Her recent work includes *Die Clownin* which has been translated into English by Anthony Vivis. Ms Reinshagen's participation in the conference is made possible through the generous support of the Goethe Institute, Toronto.