

Editorial

This is the 10th issue of *The Open Page*. We have reached the original goal we set ourselves - to create something of substance that could leave a trace. We could stop. Yet we know it is exactly now that we must continue. We have reached our milestone, but to make this achievement really meaningful we have to continue. A milestone is visible only when you have moved on. This is clearly indicated by the articles in this issue: **milestones** are an integral part of a continuing process, events or experiences which take on a particular meaning only because they are part of a whole life project.

The articles in this issue explore the theme of milestones as marks in a horizontal landscape rather than a vertical one, and recurring images of water, pebbles, landmarks and necklaces remind us of the importance of details and the everyday dimension when women and theatre are combined.

Historically we recognise as **milestones** those events that change our perception of the past and show us a way forward in our own life experience. The founding of and the different stages in the development of the Magdalena Project are certainly milestones for each of us working on the editorial board of *The Open Page*, and special moments in the life of the Magdalena Project are mentioned in some of the articles.

The theme has inspired most authors to look back at their whole professional lives, to remember how they started and the first theatre experience that left a lasting mark. Many masters and performances are mentioned, creating a theatre landscape that fits into a familiar frame even if coming from countries all over the world. The big change that children bring in a woman's daily and timeless reality, the importance of family and friends, the intimate relationship to rebellion and artistic concerns, help us understand how women in theatre consider **milestones** to have different forms and consistencies, sometimes more similar to a river than to a rock. The flowing matter though is just as firm and unshakeable, fearless and strong as a real stone would be, and richer in vulnerability, humanity, curiosity and hope.

Some women of the past represent **milestones** in theatre history, and some are talked about in this issue, starting with María Escudero, one of the main inspirations for theatre work in Latin America. *The Open Page* hopes that by collecting different voices it will help create further useful references for the future: a precious assembly of blowing sand grains that have been deposited for a moment to rest on the pages of a journal; a mountain of rough gems shining brightly on the winding road of theatre practice.

Julia Varley
Holstebro, March 2005