Notes

Preface
1 Eco-feminism seeks to equate the oppression of women with the exploitation of nature. Donna Haraway, for example, defines eco-feminism as an insistence “on some version of the world as active subject, not as resource to be mapped and appropriated.” Haraway, *Simians, Cyborgs, and Women* (New York: Routledge, 1991), 199. Interestingly, the Calgary women’s theatre company Urban Curvz also uses the expression “theatre ecology” on its website.


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7 Ibid., 69.

8 Ibid., 77.

9 Amanda Hale, “Ascending Stages,” *Broadside* vol. 6 no. 9 (July 1985): 10. Although At the Foot of the Mountain disbanded in 1991, Martha Boesing has continued to be an honoured and socially engaged playwright. In 1996 she wrote a play called *These Are My Sisters*, which
premiered in Minneapolis as part of the Walker Art Center’s Out There Series. The play chronicles the achievements of second wave feminism through five monologues. In 2006, Boesing began writing for the Faithful Fools street ministry in San Francisco, creating *The Witness*, inspired by a famous Zen parable, and *Song of the Magpie*, which deals with homelessness.


11 Ibid.

12 Ibid., 11.


17 Ibid., 14.

18 Rina Fraticelli also reported on her findings in an article entitled “Any Black Crippled Woman Can!” *Room of One’s Own* vol. 8 no. 2: 7–18.

19 Mary Vingoe, Letter to Nathan H. Gilbert, Executive Administrator, Laidlaw Foundation, 1 March 1984, 2.

20 Chief researcher Rebecca Burton presented these statistics 26 May 2006 at a conference entitled “Canadian Women Playwrights: Tributes and Tribulations,” held at the University of Toronto. She acknowledged that company revenue numbers were inflated due to the significantly larger budgets of companies reporting at the top end of the scale, and also noted a higher response rate to the survey by companies led by women.


27 On the other hand, in his review of the book, Robert Nunn has argued that Wallace’s definition of fringe theatre is too narrow and that companies like Passe Muraille still represent an alternative, risk-taking vision: *Canadian Theatre Review* 70 (Spring 1992): 93.


30 Ibid.

31 These comments were made by Banu Rubess when speaking to a Canadian Theatre and Drama class, University of Toronto, 11 March 1993.


34 The Anna Project, “This is For You, Anna: A spectacle of revenge,” *Canadian Theatre Review* 43 (Fall 1985): 173.

35 Ibid., 170.

36 Play program, *This is For You, Anna*, Theatre Passe Muraille, January 1986.


38 Ibid.

39 Ibid.

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Monique Mojica has written something remarkably similar in discussing the absence of female stories being told as part of what she calls the “Native theatre explosion” in Toronto: “I wanted to work with other Native women who felt the void and who had the courage to tell their own stories.” Monique Mojica, “Chocolate Woman Dreams the Milky Way,” in Collective Creation, Collaboration and Devising, ed. Bruce Barton, Critical Perspectives on Canadian Theatre in English, Vol. 12 (Toronto: Playwrights Canada Press, 2009), 172.


Ibid.


Chaudhuri quoted in Bennett, Theatre Audiences, 15.

Quoted in Bennett, Theatre Audiences, 17.


Ibid., 421.

Stasia Evasuk, “Play shows how women helped settle Ontario,” Toronto Star, 27 October 1984, L3. “It is based on letters, diaries and books written by and about Canadian women ... The play opens with a reading of a pamphlet published in London in 1832 and addressed to those who wished to better themselves by emigrating to Canada.”

Ibid., 27.

Ibid., 30.

Zimmerman, Playwriting Women, 19.

58 Alisa Palmer, Leslie Lester, and Diane Roberts, “The first big word from the New Leadership Team,” Nighttalk (Fall 1994), no page.
64 Kim Renders, interview by author, Toronto, 11 May 1996.
65 Filewod, Collective Encounters, 35.
66 Brookes quoted in Filewod, Collective Encounters, 114.
67 Filewod, Collective Encounters, 14.
68 Ibid., x.
71 Grant, “Still ‘Activist’ after All These Years?” 14.
72 Ibid.
73 Ibid., 15.
75 See, for example, Susan Bennett and Alexandria Patience, “Bad Girls Looking for Money—Maenad Making Feminist Theatre in Alberta,” Canadian Theatre Review 82 (Spring 1995): 10–13. “What Maenad is exploring is an administrative and artistic structure that makes possible a wide range of work by a diversity of women who do not or cannot, for a number of reasons, produce their theatre in the more traditional structures,” 12.
76 Bennett, Theatre Audiences, 62.
77 Cynthia Grant quoted in Bennett, Theatre Audiences, 62.
Chapter One

1. www.nightwoodtheatre.net
2. Rebecca Burton assisted in compiling this information about festivals.
4. Ibid.
18. 1980 “Rhubarb!” program.
20. Furthermore, Aida Jordão describes her involvement: “I was working full-time for Nightwood doubling as an actor and assistant to Cynthia Grant; since I had expressed an interest in working with Banuta (I’d seen her wonderful work with the 1982 Theatre Company), Cynthia

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‘placed’ me with the project as part of my work with Nightwood.” Email correspondence, 24 July 2009.

21 Kate Lushington, interview by author, Toronto, 9 June 1996.


24 Keeney Smith, “Living with Risk,” 43.


30 Kate Lazier, “Pope Joan’s Infallible Wit,” The Varsity, 10 September 1984, 16. Rubess’ linear plot is a departure for Nightwood, whose work is usually more associative. But in typical Nightwood fashion, the transitions between scenes are smooth.

31 Banuta Rubess is quoted in Rita Much and Judith Rudakoff, eds., Fair Play: Twelve Women Speak; Conversations with Canadian Playwrights (Toronto: Simon and Pierre, 1990), 58. The perceived connection between Nightwood and The Anna Project was further cemented by the fact that both are featured prominently, and in an interconnected way, in the issue of Canadian Theatre Review where This is For You, Anna was first published.


37 The Anna Project, “This is For You, Anna: A spectacle of revenge,” Canadian Theatre Review 43 (Summer 1985): 158.

38 The Anna Project, “This is For You, Anna,” 168.
Regardless of whether or not this provision is legally enforceable, it does strongly convey the collective’s concern that the material not be exploited; they felt that Marianne’s story had been sensationalized in the German press and wanted to avoid a similar approach.

The Anna Project, “This is For You, Anna,” 133.


For example, Conlogue is incorrect in saying that Marianne Bachmeier killed her “ex-lover” who was on trial for murdering her daughter, Anna. Anna’s killer was a neighbour, but nowhere in the play is it suggested that he was Marianne’s lover. Conlogue writes, “It explores Anna’s life history in detail [an error, he means Marianne’s life history], including her various humiliations in a male-dominated society, and if it doesn’t actually say her action was justifiable, it is sympathetic.” He objects to the murder being portrayed as “normative” and also points out that women belittle men by calling them “wimps,” which he claims suggests that they like aggressive men. These errors and irrelevant comments suggest that Conlogue was not sufficiently attentive to the actual play and was instead more concerned with expressing his own views about feminism. For further critical analysis of Conlogue’s review, see Carole Corbeil, “Peeping Tom-cats: The Manly Art of Theatre Criticism,” This Magazine vol. 20 no. 5 (December 1986/January 1987): 33–36.


Rubess quoted in Much and Rudakoff, *Fair Play*, 61.

Kim Renders, interview with author, Toronto, 11 May 1996. The dispute was resolved in Lambooy’s favour, in the sense that a proposed strike by the actors was prevented by Equity’s intervention.

Rubess in Much and Rudakoff, *Fair Play*, 62.

It is not clear from the correspondence that this was ever asked of her.

As an interesting side note, Margaret Atwood took on a very similar topic with her 2005 novel *Penelopiad: The Myth of Penelope and Odysseus*, by retelling the tale from Penelope’s viewpoint. Atwood’s work was adapted as a play and collaboratively produced by the Royal Shakespeare Company in Stratford-on-Avon, England, and by the National Arts Centre in Ottawa, in 2007. As part of Nightwood’s thirtieth anniversary celebration, the “4×4 Festival,” a concurrent directors’ summit featured a week-long experimental master class, culminating in a performance on 15 November 2009 in which ten directors presented their take on Atwood’s *Penelopiad*. The master class was led by Yael Farber and Josette Bushell-Mingo and involved actors from the Shaw Festival.


Cynthia Grant, Application for a Cultural Grant from the City of Toronto, May 1983 to May 1984.

In her 2004 article “Still Activist After All These Years?” Cynthia Grant recalls, “Lina [Chartrand] and Amanda Hale had created lesbian performance art work that had been uncomfortably rejected at Nightwood. Partly as an act of solidarity against the homophobic undertones, I left with them to form Sirens” (15). This seems an odd claim, given that in 1986, the year Grant left, Nightwood produced *The Edge of the Earth is Too Near, Violette Leduc*, a lesbian story written by a prominent lesbian author and marketed to the gay and lesbian community.

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Mary Vingoe, letter to Irene N. Turrin, Director of Cultural Affairs, Municipality of Metro Toronto, 13 February 1986.


Mary Vingoe, letter to Nathan Gilbert, Executive Director, Laidlaw Foundation, 10 October 1986. As the quote suggests, Nightwood’s collective structure allowed many women an opportunity to gain experience and exposure which later assisted them in finding work at other theatres. Rubess, for example, later became an associate artist with Theatre Passe Muraille.

Mary Vingoe, Internship Training Program application, Ministry of Culture and Communication, 22 October 1986.


My experience of seeing this play was very different. Libra Productions presented *A Particular Class of Women*, directed by Kim Lavis, at the Alumnae Theatre in Toronto from 27 October to 6 November 1994. In this production, each character was portrayed by a different actor. Instead of admiring the virtuosity of a single performer, the audience focus was on a parade of attractive young bodies in competition with one another, undermining the intention of the playwright to emphasize female solidarity. Signs at the theatre entrance encouraged the audience to clap and cheer for the dance pieces, heightening our role as voyeurs and consumers. However, it should be acknowledged that a program note indicated that Janet Feindel was consulted on and supported the production.

In her 2004 article “Still Activist After All These Years?” Cynthia Grant writes that, in the early days of Nightwood, Theatre Passe Muraille’s artistic director, Paul Thompson, “was a valuable ally...at least until I declined to create a show about strippers” (14). With no elaboration on the nature of that project, Grant implies that strippers are a categorically inappropriate topic for a Nightwood show, and that the very idea Thompson would suggest such a thing created a rift between them. Nightwood sponsored *A Particular Class of Women* in 1987, the year after Grant left. Feminists may hold widely variant attitudes towards sexuality, pornography, and sex-related work, with notably different degrees of acceptance between the Second and Third Waves.


Kaplan, “Renders goes solo in noisy kids’ show,” 19.
72 Jon Kaplan, “Bearing the fruit of a polluted world,” NOW, 4–10 May 1989, 47. At this point, Kate Lushington had been hired as the newest artistic coordinator. Lushington inherited a season that had already been programmed and included Vingoe’s play.

73 For example, the eighth annual “Groundswell,” “Making Waves,” held at the Tarragon Theatre Extraspace, in October and November of 1992, featured three collective creations: A Savage Equilibrium by Monique Mojica, Fernando Hernandez Perez, Jani Lauzon and Floyd Favel; Coming from the Womb by the Red Sister/Black Sister Collective; and Girls in the 'Hood by Catherine Glen with young women from Metro Housing.

74 Rubess in Much and Rudakoff, Fair Play, 74.

75 Ibid., 61.


80 Ibid.


82 Ibid.

83 The Company of Sirens has mounted shows in more traditional venues as well, such as the Alumnae Theatre and Theatre Passe Muraille. For more information on the Sirens, see Cynthia Grant, “Still ‘Activist' after All These Years?” Canadian Theatre Review 117 (Winter 2004): 14–16.


87 Michelene Wandor, Post-War British Drama: Look Back in Gender (London and New York: Routledge, 2001), 249.


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Chapter Two


2 The first and only production by Mean Feet was staged in early December of 1982. Built around the theme of fathers and daughters, it included Dark Pony by David Mamet, directed by Padveen, and Canadian Gothic by Joanna McClelland Glass, directed by Lushington. It was funded by a project grant from the Ontario Arts Council. According to Amanda Hale, “It was a first class production and received very favourable reviews.”


4 Kate Lushington, interview by author, Toronto, 9 June 1996.

5 Ibid.

6 Joseph Green and Douglas Buck, “Responsibility and Leadership in Canadian Theatre,” Canadian Theatre Review 40 (Fall 1984): 4–8. A community-based board of directors is defined as one made up of non-artists—people in the patronage and business communities. They have final legal responsibility and the authority to approve or disapprove anything. Funding agencies require that publicly funded institutions have a board.

7 Kate Lushington, letter to Ministry of Culture and Communications, July 1989.

8 Search Committee meeting minutes, 30 August 1993.

9 Sally Clark is a good example of someone who furthered her development through Nightwood. Life Without Instruction had a long but ultimately unfruitful history with the company; Nightwood had originally sponsored Sally Clark’s application for funding to work on The Medea Project, a piece about women and revenge, which she was proposing for eventual production by Nightwood. This became Life Without Instruction, but Clark chose not to have Nightwood produce the show. Clark also developed another of her plays, St. Frances of Hollywood, at “Groundswell,” but had it produced by the Canadian Stage Company in 1996. For further discussion of Clark’s play development history, see D.A. Hadfield, Re: Producing Women’s Dramatic History: The Politics of Playing in Toronto (Vancouver: Talonbooks, 2007).
To suggest that Judith Thompson is marginalized in Canadian theatre seems at first a dubious statement, but Lushington is citing Thompson both as an anomaly and as someone who has encountered sexism in her rise to the position of respect she now enjoys. In Soraya Peerbaye’s “Look to the Lady: Re-examining Women’s Theatre,” Canadian Theatre Review 84 (Fall 1995): 23, Thompson herself talks about the paternalistic control she had to overcome in order to get her earliest plays done to her satisfaction. Furthermore, in a larger context, even the most successful woman in our society is still the victim of sexist stereotyping, expected to behave in certain ways, at risk from male violence, concerned with reproductive issues, and so on—a common condition which forms the basis for cultural feminist solidarity among women of very different circumstances.

Lushington does not provide a citation for the Amos quote, but dates it 1985.


In Alberta, where I directed the play at the University of Lethbridge in 2003, it has been done professionally in Edmonton and Calgary, and had student productions at the University of Calgary, Keyano College, and Mount Royal College.

Ric Knowles has maintained that Goodnight Desdemona (Good Morning Juliet) displays “a second-wave feminist focus on gender and genre that was very much of its 1980s context at Toronto’s Nightwood Theatre.” Knowles, “Othello in Three Times,” in Shakespeare in Canada: A World Elsewhere? eds. Diana Brydon and Irena R. Makaryk (Toronto: University of Toronto Press, 2002), 377–378. But I do not think this accounts for the fact that the play continues to be so popular, far after, and in locations far removed from, its original 1980s Toronto context.

In the published text, both a quotation in the dedication, and the introduction by Rubess, emphasize the existence of a Jungian subtext. The story happens in the subconscious mind: the character Constance “stews in her office like base matter in the alchemical dish; she reaches the nigredo/nadir of her existence and this allows her to reconsider her life, her self, as if in a dream.” In this interpretation, Desdemona and Juliet are archetypes of Constance’s own unconscious, while Othello and Tybalt are permutations of Professor Night, and the Chorus, Iago and Yorick are all versions of her own, goading animus.


Ibid., 45.

Ann-Marie MacDonald, Good Night Desdemona (Good Morning Juliet) (Toronto: Coach House Press, 1990), 76–77.


Phoca and Wright, Introducing Postfeminism, 171.


Ibid., 166.


36 Ibid., 16.


38 Anne-Marie MacDonald quoted in Rita Much and Judith Rudakoff, eds., *Fair Play: Twelve Women Speak; Conversations with Canadian Playwrights* (Toronto: Simon and Pierre, 1990), 142.


40 Novy, “Saving Desdemona and/or Ourselves,” 79.

41 Ibid., 81.

42 Hengen, “Towards a Feminist Comedy,” 103.


46 Jon Kaplan, “Kate Lushington: Feminism fuels director’s vision for fertile comedy,” 22.

47 All quotes are from an unpublished, unnumbered manuscript. I thank Susan G. Cole for access to that early text. The play was published in Rosalind Kerr, *Lesbian Plays: Coming of Age in Canada* (Toronto: Playwrights Canada Press, 2007).


49 Kate Lushington, interview by author, Toronto, 9 June 1996.
50 Stephanie Griffiths, n.p.
53 Ibid.
54 Ibid.
56 Kate Lushington, interview with author, Toronto, 9 June 1996. Lushington cites the Women’s Press as an example of a feminist organization torn apart along racial lines.
60 Kate Lushington, interview with author, Toronto, 9 June 1996. With a few exceptions, such as Diane Flacks’s one-woman show Random Acts, and One Flea Spare in 1998, Nightwood avoided all-white casts in main-stage productions.
61 A shorter version was first published in Canadian Theatre Review 64 (Fall 1990), but my references will be to Monique Mojica, Princess Pocahontas and the Blue Spots (Toronto: Women’s Press, 1991).
64 For further discussion on the play and other examples of Aboriginal women’s theatre, see Shelley Scott, “Embodiment as a Healing Process:

At least according to Jon Kaplan, “Spiderwoman’s Struggle,” NOW, 1–7 July 1982, 12. Mojica has also written about the process of creating the play, and about the importance of her long-term working relationship with Muriel Miguel. See Monique Mojica, “Chocolate Woman Dreams the Milky Way,” 176.

Mojica played: Princess Buttered-on-Both-Sides; Contemporary Woman #1; Malinche; Storybook Pocahontas; Pocahontas/Lady Rebecca/Matoaka; Deity/Woman of the Puna/Virgin; Marie/Margaret/Madelaine; Cigar Store Squaw; and Spirit Animal. Alejandra Nunez played: the Host; the Blue Spots; Contemporary Woman #2; Troubadour; Ceremony; the Man; Spirit-Sister; and the Musician.

Mojica, Princess Pocahontas and the Blue Spots, 14.

Ric Knowles, The Theatre of Form and the Production of Meaning: Contemporary Canadian Dramaturgies (Toronto: ECW Press, 1999), 208.

Mojica, Princess Pocahontas and the Blue Spots, 35.

Ibid., 60.

Knowles, The Theatre of Form and the Production of Meaning, 208.


Ibid., 17.

Ibid., 20.

Kelley Jo Burke has jokingly referred to herself, in the Nightwood newsletter, as “the only radical feminist in Saskatchewan.” One might interpret this to be a statement of affiliation with cultural feminism, or perhaps radical is here being used in the sense of committed or fervent. In any case, a materialist, or at least a problematized, reading of her play is still possible.


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Ibid., 426.


Kate Lushington, interview with author, Toronto, 9 June 1996. Lushington remarked that although the character had not been written as someone from the West Indies, both Alison Sealy-Smith (in workshops) and, independently, Djanet Sears in rehearsal, discovered the accent fit the character. Lushington speculated that it might be related to the consciousness of class issues specific to colonized societies.


Ibid., 448.


Ibid., 33.


Ibid., 87.


Ibid., 135.


Kate Lushington, interview with author, 9 June 1996. “When you find yourself realizing that every new idea someone has tried: ‘Well, we did that in 1980, but it didn’t work because…!’” [laughs] There are new things, but when you find that happening you’ve got to move on, which I find very easy. I was in mourning before I left, but not after. I needed
to be gone. I think Nightwood is great, but I don’t think, ‘they should do this or that.’ So, you know, it’s not part of me now.”


Chapter Three
1 Sky Gilbert, telephone interview with author, 1996.
3 In 2003, Palmer and MacDonald were married and adopted a daughter.
4 Alisa Palmer, interview with author, Toronto, 7 March 1996.
5 Leslie Lester, interview with author, Toronto, 23 January 1996.
6 Diane Roberts, interview with author, Toronto, 7 February 1996.
7 1992 mandate statement, provided as part of the application package to candidates for the position of artistic director.
8 Curated by Soraya Peerbaye, Alisa Palmer, and Sandra Laronde in association with Native Women in the Arts and Equity Showcase Theatre.
9 Leslie Lester, interview with author, Toronto, 23 January 1996.
13 Ibid., 23.
14 The cast was Barbara Barnes-Hopkins, Jeff Jones, Dawn Roach, Alison Sealy-Smith, and Nigel Shawn Williams. There was also a duo providing live musical accompaniment. The assistant director was Maxine Bailey, dramaturgy was by Kate Lushington and Diane Roberts, and ahdri zhina mandiela was listed as a resource artist.
15 Held at Hart House at the University of Toronto. Alex Bulmer was joined by panellists Lynn Fernie, Brigitte Gall, Nalo Hopkinson, and Mirah Soleil-Ross.


22 Other plays by Sperling include the one-person shows *The Rise and Fall of Vella Dean*, *The Golden Mile*, and *Sheboobie*. Most recently, she wrote *The Guilty Play Room* with Teresa Pavlinek and premiered it at the 2004 “Hysteria Festival.” Most of her work has been done at the “Fringe” or other festivals. After leaving Regina, she attended university at York and Concordia.


28 Ibid., 27.

29 Ibid., 28.

30 Ibid., 38.

31 Ibid.

32 Held at the Tarragon Theatre Extra Space, the discussion featured Marjorie Chan, Susan Eng, Avvy Go, Shirley Hoy, Brenda Joy Lem, Vivienne Poy, and Kristyn Wong-Tam.


34 Ibid., 86–87.

35 Kelly Thornton, interview with author, 28 May 2002.

36 See Chapter Four for more on youth mentorships.

37 *Cast Iron* was also done at the 2002 Toronto “Fringe,” produced by Codrington’s own company, Back Row Theatre. It was part of the 2004 Banff playRites Colony, and the “CrossCurrents Festival” at the Factory Theatre in 2004. See the Chronology for further information on this and other productions mentioned.

38 Monica Esteves, interview with author, Toronto, 23 May 2006.
In conversation, this was compared to the Canadian Stage budget of almost twelve million dollars.

For further discussion on the use of the Bajan dialect and critical reception to the play, see Michelle MacArthur, “Patrolling Our Borders: Critical Reception of Lisa Codrington’s Cast Iron,” *alt.theatre: Cultural Diversity and the Stage*, vol. 6 no. 3 (March 2009): 24–33.


Ibid., 9.


Ibid., 6–7.

Griffiths, “A Flagrantly Weird Age: A reaction to research, time travel and the history of the suffragettes,” 134. Strangely, Griffiths misidentifies these feminist scholars as belonging to the First Wave.

Griffiths “Playwright’s Note,” 8.

Griffiths, *Age of Arousal*, 93.

Ibid., 113.

Ibid., 122.

Ibid., 111.

Ibid., 50.

Griffiths, “A Flagrantly Weird Age,” 166.

Ibid., 145.


Michael McKinnie, *City Stages: Urban Space in a Global City* (Toronto: University of Toronto Press, 2007), 120.

Ibid., 131.

Ibid., 128.

21 March 2008 letter.
Chapter Four


2 Mael, “The First Decade of Feminist Theatre in America,” 52.

3 Ibid., 63.

4 In Toronto, for example, there was a lesbian theatre company called Atthis. Its founder, Keltie Creed, also worked on Nightwood’s 1986 production of The Edge of the Earth is Too Near, Violette Leduc by Jovette Marchassault.

5 Curb, “The First Decade of Feminist Theatre in America,” 64.

6 Ibid.


9 This is a trait held in common with other collective creators of the time. See, for example, Denis W. Johnston, Up the Mainstream: The Rise of Toronto’s Alternative Theatres (Toronto, Buffalo, London: University of Toronto Press, 1991), 26; Johnston describes the making of The Farm Show, the most famous of all Canadian collective creations.


12 Goodman, Contemporary Feminist Theatres, 67.


14 Austin, Feminist Theories for Dramatic Criticism, 4.

15 Heather Jones, “Connecting Issues: Theorizing English-Canadian


23 Ibid.


27 Ibid., 66.

28 Ibid.

29 Dolan, The Feminist Spectator as Critic, 10.

30 Austin, Feminist Theories for Dramatic Criticism, 15–16.

31 In Cloud Nine, the second act takes place one hundred years after the first act, but for the characters only twenty-five years have passed. In Top Girls, women from different countries and time periods share a dinner party.

34 Ibid., 10.
35 American Third Wave feminist magazines *Bust* and *Bitch* provide a wealth of examples.
36 Bell, *Reading, Writing and Rewriting the Prostitute Body*, 137.
43 Ibid., 298.
44 Ibid., 327.
45 Ibid., 298.
51 Even the name Busting Out! references the Third Wave publication *Bust* magazine.

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52 Heywood and Drake, *Third Wave Agenda*, 4.
54 Rina Fraticelli, “Any Black Crippled Woman Can!” *Room of One’s Own* vol. 8 no. 2, 15–16.
55 Ibid., 17.