

The Stepsister Speaks Out Theatre On A Shoestring

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essays on the touring of irish theatre at home and abroad

all over the world in the most varied contexts contemporary theatre is a rich source for increasing the visibility of communities generally perceived by others as minorities or those who see themselves as such whether of a linguistic ethnic political social cultural or sexual nature the claims of minorities enjoy a privileged medium in theatre perhaps it is because theatre itself is

linked to the notions of centre and periphery conformism and marginality domination and subjugation notions that minority theatre constantly examines by staging them that it is so sensitive to the issues of troubled and conflicted identity and able to give them a universal resonance among the questions raised by this volume is that of the relationship between the particular and the more general aims of this type of theatre how is it possible to speak to everyone or at least to the majority when one is representing the voice of the few beyond such considerations urgent critical examination of the function and aims of minority theatre is needed to what kind of public is such drama addressed does it have an exemplary nature how is it possible to avoid the pitfalls and the dead end of ghettoization certain types of audience specific theatre are examined in this context as for example theatre as therapy theatre as an educational tool and gay theatre particular attention is paid to the claims of minorities within culturally and economically dominant western countries these are some of the avenues explored by this volume which aims to answer fundamental questions such as what is minority theatre and why does theatre a supposedly bourgeois if not to say elitist art form have such affinity with the margins what if particularly in contemporary society the theatre as a form were merely playing out its fundamentally marginal status the authors of these essays show how different forms of minority theatre can challenge cultural consensus and homogenization while also aspiring to universality they also address the central question of the place and status of apparently marginal forms of theatre in the context of globalization and in doing so re examine theatre itself as a genre not only do they illustrate how minority theatre can challenge the dominant paradigms that govern society but they also suggest their own more flexible and challenging frameworks for theatrical activity

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discussing more than 80 full length plays this volume provides an overview of the most important and memorable theatrical works of crime and detection produced between 1975 and 2000 each entry includes a plot synopsis production data and the opinions of well known and respected critics and scholars

this handbook offers a multiform sweep of theoretical historical practical and personal glimpses into a landscape roughly characterised as contemporary irish theatre and performance bringing together a spectrum of voices and sensibilities in each of its four sections histories close ups interfaces and reflections it casts its gaze back across the past sixty years or so to recall analyse and assess the recent legacy of theatre and performance on this island while offering information overviews and reflections of current thought across its chapters this book will serve most handily as food for thought and a springboard for curiosity offering something different in its mix of

themes and perspectives so that previously unexamined surfaces might come to light individually and in conjunction with other essays it is a wide ranging and indispensable resource in irish theatre studies

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