



Arts & Humanities
Research Council



New Issues in Theatre Historiography

University of Birmingham, 6-7 July 2007.

Friday

9.30 –10.25 **Registration** with Coffee/Tea

10.25-10.30 **Welcome** — Kate Newey (Birmingham)

10.30-11.30 **Keynote Speaker**,
Tracy Davis (Northwestern) — ‘Repertoire’

11.30-13.15 **Panel I: Historiography**

Jacky Bratton (Royal Holloway)	Ann Featherstone (Manchester)	Alda Terracciano (Future Histories)
Clement Scott, tribal scribe of the Victorian stage.	New life in old historiography: the case of the portable theatre.	t.b.c. On archiving black theatre.

13.15-14.15 **Lunch**

14.15-16.00 **Panel II: Ruskin and the Theatre**

Sharon Aronofsky Weltman – (Louisiana)	Anne Anderson (Southampton Solent)	Peter Yeandle (Lancaster)
‘Arcadias of Pantomime’: Ruskin, Theater, and <i>The Illustrated London News</i> .	“Letting the Cat out of the Bag”: knocking the Aesthetes on stage c. 1875-1885.	“Between the Pagan and the Puritan”: debating Ruskinian notions of stage morality.

16.00-16.20 **Coffee/Tea**

16.20-18.15 **Panel III: London.**

Derek B. Scott (Leeds)	Richard Schoch (QMW)	Janice Norwood (Leicester)
The Cockney and the Question of Working-Class Authenticity on the Music-Hall Stage.	Shakespeare and Music Hall.	East End Theatre as Community Resource.

7.30 **CONFERENCE DINNER**

Saturday

9.15-11.00 **Panel IV: European perspectives on theatre history**

Anselm Heinrich (Glasgow)	Francesca Marini (British Columbia)	David H. Lawrence (Birkbeck)
<i>Dream Palaces</i> – regional theatres as statements of civic pride in Britain and Germany at the turn of the Nineteenth Century.	The Making of a New Theatre History: Italian Contributions to International Theory and Practice.	Jacob Grein and Alternate Theatre.

11.00-11.15 **Coffee/Tea**

11.15-1.00 **Panel V: Texts/Adaptations/Processes**

Joss Marsh (Indiana)	Richard Pearson (Worcester)	Laurie Garrison (Royal Holloway)
Mimi and the Matinee Idol: Martin-Harvey, Sydney Carton, and the Staging of <i>A Tale of Two Cities</i> , 1860-1935.	Editing Wilkie Collins' plays: the unstable material of the text.	What the Lord Chamberlain's Plays Can Reveal about Theatre Copyists of the 1850s.

1.00-2.00 **Lunch**

2.00-3.45 **Panel VI: Censorship/Musicological perspectives**

Jane Milling (Exeter)	Julie Sanders (Nottingham)	Stephen Cockett (Exeter)
Susanna Centlivre's <i>A Gotham Election</i> : Censorship and Performance.	Acoustic Residues: Incidental Music and Shakespearean Theatre Histories.	The functions of incidental music in Charles Kean's production of Boucicault's <i>The Corsican Brothers</i>

3.45-4.00 **Coffee/Tea**

4.00-5.45 **Panel VII: Rethinking Actor Histories**

Rose Whyman (Birmingham)	Jim Davis (Warwick)	Jeffrey Richards (Lancaster)
The Actor - an Emotional Machine.	"The most distressing sight of my life": the non-theatrical impact of the actor on social and cultural history.	The Actor-Manager as Auteur: Henry Irving and Wilson Barrett.

5.45 **Concluding thoughts and conference ends.**