

## CONTRIBUTORS

**Gilli Bush-Bailey** is Professor Emerita of Women's Performance History at Royal Central School of Speech and Drama. She has published widely on the history of writing and performing women; her monograph *Performing Herself: Autobiography and Fanny Kelly's Dramatic Recollections* (Manchester University Press, 2011) led to her growing interest in women making and performing comedy. Relatively brief references to Constanduros's work appear in 'Women Like Us', *Comedy Studies* 3.2 (2012) and Maggie B. Gale and Gilli Bush-Bailey (eds), *Plays and Performance Texts by Women 1880–1930* (Manchester University Press, 2012). 'Shifting Scenes: The Child Performer and her Audience Revisited in the Digital Age', in Gillian Arrighi and Victor Emeljanow (eds), *Entertaining Children* (Palgrave, 2014), is part of her ongoing work with women and autobiographical performance, which also connects with her participation in UK company Tonic Theatre's 'Advance', a theatre programme working towards gender equality in the industry.

**Katharine Cockin** is Professor of English Literature in the Department of Literature, Film and Theatre Studies, University of Essex, and has published widely on Ellen Terry and her daughter, Edith Craig, theatre director and suffrage activist. Cockin's most recent monograph is *Edith Craig and the Theatres of Art* (Bloomsbury Methuen, 2017). Her publications also include articles and essays on women's suffrage drama and two volumes (one on women's suffrage drama) in the Women's Suffrage Literature series (Routledge, 2007). She is principal Investigator of the AHRC Ellen Terry and Edith Craig Database (2006–08), the AHRC Searching for Theatrical Ancestors (2015–17), [www.ellenterryarchive.hull.ac.uk](http://www.ellenterryarchive.hull.ac.uk), and editor of the *Collected Letters of Ellen Terry* (8 vols, Pickering and Chatto). She is also editor of Routledge's Dramatic Lives book series.

**Kate Dorney** is Senior Lecturer in the Department of Drama at the University of Manchester, having formerly been senior curator of Modern and Contemporary Performance at the Victoria and Albert Museum. She is co-editor of the journal *Studies in Theatre and*

*Performance* and of the series *Women, Theatre and Performance* with Maggie B. Gale (Manchester University Press). She has published widely in the area of modern and contemporary theatre and performance curation and documentation. Publications include *Played in Britain: Modern Theatre in 100 Plays*, co-written with Frances Gray (Bloomsbury, 2012); *The Changing Language of Modern English Drama 1945–2005* (Palgrave Macmillan, 2009); *The Glory of the Garden: English Regional Theatre and the Arts Council 1980 to 2009*, co-edited with Ros Merkin (Cambridge Scholars Press, 2010); and *Vivien Leigh: Actress and Icon*, co-edited with Maggie B. Gale (Manchester University Press, 2018).

**Maggie B. Gale** is Chair in Drama at the University of Manchester. She is a co-editor of the journal *Contemporary Theatre Review*, and of the series *Theatre – Theory – Performance* with Maria Delgado and Peter Lichtenfels, and *Women, Theatre and Performance* with Kate Dorney (both Manchester University Press). Recent publications include *Vivien Leigh: Actress and Icon* (Manchester University Press, 2018, ed. with Kate Dorney), *Fifty Modern and Contemporary Dramatists* (Routledge, 2014, ed. with John F. Deeney), *The Routledge Drama Anthology: Modernism to Contemporary Performance* (2nd edn, 2016, ed. with John F. Deeney), *Plays and Performance Texts by Women 1880–1930* (Manchester University Press, 2012, ed. with Gilli Bush-Bailey) and *The Cambridge Companion to the Actress* (Cambridge University Press, 2007, ed. with John Stokes). She was awarded a Leverhulme Trust Major Research Fellowship grant to complete *A Social History of British Performance Cultures 1900–1939: Citizenship, Surveillance and the Body* (Routledge, 2019).

**Viv Gardner** is Professor Emerita at the University of Manchester. A theatre and performance historian, her work focuses on gender and sexuality at the *fin de siècle*, particularly the exchange between the radical and popular. Recent publications include ‘The Image of a Well-ordered City: Nineteenth-century Manchester Theatre Architecture and the Urban Spectator’, in Janet Woolf and Mike Savage (eds), *Culture in Manchester: Institutions and Urban Change since 1850* (Manchester University Press, 2013); ‘The Sandow Girl and her Sisters: Edwardian Musical Comedy, Cultural Transfer and the Staging of the Healthy Female Body’, in Len Platt, Tobias Becker and David Linton (eds), *Popular Musical Theatre in London and Berlin: 1890 to 1939* (Cambridge University Press, 2014); and ‘The Theatre of the Flappers? Gender, Spectatorship and Musical Theatre 1914–1918’, in Andrew Maunder (ed.), *British Theatre and the Great War*

1914–1919: *New Perspectives* (Palgrave Macmillan, 2015). Her annotated edition of the autobiography of actress, suffragette and birth control reformer Kitty Marion is being published by Manchester University Press in 2019.

**Catherine Hindson** is Reader in Theatre and Performance Studies at the University of Bristol. Her work focuses on popular stage entertainments and offstage elements of the theatre industry between 1830 and 1920. She has also written on the role of historic theatres within the contemporary cultural industries. Publications include *Female Performance Practice on the Fin-de-siècle Popular Stages of London and Paris: Experiment and Advertisement* (Manchester University Press, 2007) and *The Stand and Deliver Business: Charity, London Theatre and the Actress, 1880–1920* (University of Iowa Press, 2016).

**Kate Holmes** is an independent researcher who has recently completed a PhD in Drama at the University of Exeter entitled ‘Aerial Stars: Femininity, Celebrity and Glamour in the Representations of Female Aerialists in the UK and USA in the 1920s and Early 1930s’. This research drew on her experience as an amateur aerialist and explored the celebrity of aerial stars in circus and American vaudeville/British variety. It was supported by an AHRC scholarship and the Society for Theatre Research’s 2015 Anthony Denning Award. Her research on aerialists and circus glamour has been published in a special circus edition of *Early Popular Visual Culture*.

**Veronica Kelly** is Professor Emerita of the School of Communication and the Arts at the University of Queensland. She researches touring actors of the early twentieth century, and is a specialist in nineteenth-century Australian theatre history. She collaborates with the Popular Entertainments research group of IFTR, and is working with Jim Davis on a co-authored book on the social and cultural presence of British stage, radio and film entertainers in Australia. Her study *The Empire Actors: Australasian Stars of Costume Drama 1880s–1920s* (2009) was published by Currency House.

**Naomi Paxton** is a researcher, writer and performer. Her research interests include the performative propaganda of the suffrage movement, and networks and cultural histories of feminist theatre. She frequently speaks about her research at public events and on radio and TV, and is

a BBC Radio 3/AHRC New Generation Thinker. She recently curated an exhibition in the UK's Parliament (2018) entitled *What Difference Did the War Make? World War One and Votes for Women*. She is the editor of *The Methuen Drama Book of Suffrage Plays* (Bloomsbury, 2013), *The Methuen Drama Book of Suffrage Plays: Taking the Stage* (Bloomsbury, 2018), and author of *Stage Rights! The Actresses' Franchise League, Activism and Politics 1908–1958* (Manchester University Press, 2018).

**Brian Singleton** is Samuel Beckett Professor Drama & Theatre, and Academic Director of The Lir – National Academy of Dramatic Art at Trinity College Dublin. He is former editor of *Theatre Research International* (Cambridge University Press, 2001–03) and former president of the International Federation for Theatre Research (2007–11). In 2012 he and Janelle Reinelt won the ATHE Excellence in Editing Award for their book series *Studies in International Performance* published by Palgrave Macmillan. He is currently editing a new book series (with co-editor Elaine Aston) entitled *Contemporary Performance InterActions* for Palgrave Macmillan. He has published widely on theatre and performance practice in Irish and European contexts with a particular interest in interculturalism, orientalism, gender and memory.

**John Stokes** is Emeritus Professor of Modern British Literature at King's College London and Honorary Professor of English and Drama at the University of Nottingham. He is author of numerous essays and chapters on contemporary theatre, co-editor of *The Cambridge Companion to the Actress* (2007), author of *The French Actress and Her Audience* (2005), *Oscar Wilde: Myths, Miracles and Imitations* (2006) (all for Cambridge University Press), and editor with Mark Turner of *The Complete Works of Oscar Wilde, Vols VI and VII: Journalism I & II* (Oxford University Press, 2013).

**Lucie Sutherland** is Assistant Professor in Drama at the University of Nottingham. She has written on aspects of nineteenth- and twentieth-century British theatre, including the impact of formalised training upon commercial practice, regional performance cultures, and managerial autonomy in West End theatre. Her work has been published in journals including *New Theatre Quarterly* and *Nineteenth Century Theatre and Film*. Current work includes *Peter Pan* for the Routledge Fourth Wall series, and a critical biography of actor-manager George Alexander for Palgrave Macmillan.