

Staff Profile

Professor Victor Emeljanow

Professor of Drama

Faculty/Division: Education and Arts
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Qualifications:

M.A. (University of New Zealand)
Ph.D. (Stanford)

Biography:

Was a foundation member of the then Department of Drama at the University of New South Wales and became Professor of Drama at Newcastle in 1985. He has had a long career as a professional director and was Vice-President of the Producers and Directors Guild of Australia. He directed the Australian premiere of Pinter's *Old Times* in 1974 and was Artistic Director of the Bondi Pavilion Theatre 1974-1978. He was the theatre critic for *The National Times*. He has been extensively used as the New South Wales Vice-Chancellors' specialist representative on accreditation panels for new Drama and Theatre Studies courses and is currently the School of Drama, Fine Art and Music's Research and Research Training Convenor.

Research Interests:

His particular interests lie in the area of popular theatre. He has just completed a chapter on staging the pirate in the 19th century and has published on Victorian and Edwardian theatre, focussing particularly on audiences. He is currently researching the employment of children in the theatre in the period 1885-1920 and the dramatic and musical performances in prisoner-of-war camps during World War 1 and 2.

Teaching:

He teaches a wide cross-section of undergraduate courses including the rise of the director in modernist theatre, the survival of popular theatre forms in contemporary culture, melodrama and the 19th century stage, the role and function of the theatre critic, music theatre and the classical theatre of France especially Moliere.

Research Supervision:

He has supervised both Master's and Ph.D. students in diverse areas including the uses of the neutral mask, 19th century popular dramatists, the representation of the Cambridge spies on stage and television, the emergence of the Sydney entertainment district in the late-Victorian period, the Australian circus in the period 1880-1906 and the eccentric career of Kelper Hartley in Australia. Currently he is supervising research higher degree students in the history of Australian variety, the processes of stage adaptation, Weber's *Der Freischutz* and Gothic drama, and Randai in Indonesian theatre.

Research Publications:

Books & Monographs

- *Reflecting the Audience: London theatregoing 1840-1880* (with J.T. Davis), University of Iowa and University of Hertfordshire Presses, 2001
- *Victorian Popular Dramatists*, Twayne, Boston, 1987

Edited Books & Monographs

- *Anton Chekhov: The Critical Heritage*, Routledge & Kegan Paul, London, 1981

Book Chapters

- "British theatre", in Donald Roy (ed), *Romantic and Revolutionary Theatre 1789-1860*, Cambridge University Press, 2003
- "Victorian and Edwardian Audiences", (with J. T. Davis), in Kerry Powell (ed), *Cambridge Companion to Victorian and Edwardian Theatre*, Cambridge University Press, 2004
- "The Theatre Critic and Edwardian theatregoing" in Booth. M & Kaplan, J. (eds), *Edwardian Theatre*, Cambridge University Press, 1996
- "Grand Guignol and the Orchestration of Violence", in J. Redmond (ed), *Themes in Drama: Violence*, Cambridge University Press 1991

Refereed Journal Articles

Since 1983:

- "The Events of June 1848: the Monte Cristo Riots and the Politics of Protest", *New Theatre Quarterly*, 73 (February, 2003)
- "The historiographical problems of Macqueen Popery" (with J. T. Davis), *New Theatre Quarterly*, (November 2001)
- "New Views of a Cheap Theatre" (with J. T. Davis) *Theatre Survey*, November 1998
- "Erasing the Spectator: some observations about auditorium lighting in 19th century theatre" *Theatre History Studies*, June 1998
- "The Actor-manager and the Iconoclast: Beerbohm Tree directs Ibsen's Enemy of the People", *On Stage*, University of Colorado, 1997
- "A Bran Nue Dae for Australian Theatre," *Canadian Theatre Review*, March 1993 (guest co-editor)
- "Komisarjevsky's Three Sisters: the Prompt Book", *Theatre Notebook*, 41, 1987
- "Komisarjevsky directs Chekhov in London", *Theatre Notebook*, 37, 1983

Research Reports

- The Desirability & Feasibility of a Professional Performing Arts Training Program in Newcastle and the Hunter Region 1989
- Survey of Audiences attending the 1987 Season of the Hunter Valley Theatre Company, 1988
- The Theatre Practitioner and the University, Australian Elizabethan Theatre Trust, 1973

Book Reviews

- "Victorian Drama & Theatre," - Review articles - *Year's Work in English Studies*, Blackwell, 1994, 1995, 1996, 1997, 1998
- "Money, Guano and Impure Leisure," -Review article - *Victorian Review*, Winter 1993
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Other Publications

- Entries: "Agate, James Evershed", "Aldwych Theatre (London)", "Benefit performance", "Duke of York's Theatre", "Gingold, Hermione", "Hall, Owen", "Hare, J. Robertson", "Harker, Joseph C.", "Hawtrey, Charles Henry", "Haymarket Theatre (Queen's/King's/Her Majesty's)", "Her/His Majesty's Theatre (London)", "Hippodrome (London)", "Kendal, Madge", "Lang, Matheson", "Laughton, Charles", "Leslie, Fred", "Maude, Cyril Francis", "Rix, Brian", "Rutherford, Margaret (Dame)", "Soldene, Emily", "Terry family", "Theatre Royal, Haymarket", "Theatres royal", "Thesis play", "Vaughan, Kate" in Dennis Kennedy (ed), *Oxford Encyclopedia of Theatre and Performance*, Oxford University Press, 2003
- Commissioned Entries: "Alfred Bunn", "Thomas Noon Talfourd", "H.V. Esmond", "Actors and Acting", "British theatres" in *Cambridge Bibliography of English Literature* (new edition vol.4), 2001
- Commissioned Entries, "Clement Scott", "Charles Dillon", "Stanley Houghton", "Genevieve Ward", "Wilson Barrett", "Lewis Waller" in *New Dictionary of National Biography*, Oxford University Press, 2004-5

Theses Examinations

- He has examined Master's and Doctoral theses presented at Australian and English universities in subject areas such as Chekhov in performance, Russian directors in England, 19th century British playwrights, performers and stage designers.

Grants

- ARC Large Grant (with J.T. Davis, University of New South Wales) 1995-1997
- University of Newcastle RMC Grant (with Professor Peter Eades, Computing Science to develop theatre design program) 1995
- University of Newcastle Teaching Grant (with Dr. Stephen Provost, Psychology to develop an interactive encyclopedia of the theatre) 1995

- NSW Education & Training Foundation Grant (in association with the Producers & Directors Guild of Australia) 1992 (Drama training video)
- Canadian Government Faculty Award (to develop teaching linkages between Australia and Canada), 1990

Prizes, Honours & Awards

- British Society of Theatre Research Annual Book Prize for *Reflecting the Audience: London Theatregoing 1840-1880*, 2002

Refereed Conference Presentations:

Since 1983:

- "The Career of Theodore Komisarjevsky", Department of English & Comparative Literature Seminars, Columbia University, 1984
- "The Death of Farce", Themes in Drama, University of California, Riverside, 1986
- "Images of Australia on the 19th century Popular Stage", Australasian Victorian Studies Association, University of New England, 1988
- "The Realization of Violence", Themes in Drama University of California, Riverside, 1989
- "Towards the Ideal Spectator: Edwardian Theatregoing", Edwardian Theatre, University of British Columbia, September 1992
- "Jolly Swagmen, Damned Whores and God's Police." Lansdowne Public lecture, University of Victoria, British Columbia, 1993.
- "The Actor-manager and the Iconoclast: Beerbohm Tree's Enemy of the People", Theatre History Conference, University of NSW 1994
- "London Theatre Audiences" (with Jim Davis), Theatre History Conference, University of NSW , May 1995
- "Offensive Behaviour in 19th century Theatre" (with Jim Davis), Plenary session, ASTR Conference, Pasadena, November 1996
- "Henry Irving's Kiss of Death," Mid-America Theatre Conference, Chicago, March 1997.
- "New Views of a Cheap Theatre: reconstructing the 19th century theatre audience" (with Jim Davis), ASTR Conference, San Antonio, November 1997
- "De-mythologising the spectator: the case of the Victorian audience", IFTR Conference, University of Canterbury, Kent, July 1998
- "The Theatrical Tourist" (with Jim Davis), Nineteenth Century Studies Association Conference, Philadelphia, March 1999
- "'Wistful remembrancer': the historiographical problems of Macqueen-Popery", (with Jim Davis) ASTR Conference, plenary paper, New York, November 2000
- "Autobiographical memory: some case studies," (with Jim Davis) IFTR Conference, Amsterdam July 2002
- "Reviving Galatea: a music theatre collaboration", (with Rosalind Halton) Australasian Drama Studies Conference, Brisbane July 2003
- "The Sound of Spectacle: seducing the eye and ear", Seminar convenor and chair, ASTR Conference, Las Vegas, 2004
- "Challenging space and time: popular theatregoing and the anxieties of modernity," IFTR World Congress, Helsinki, 2006
- "Methods of barbarism: anti-imperialist resistance on the Edwardian stage," IFTR Annual Conference, Stellenbosch, 2007

Directing:

Since 1986:

- Samuel Beckett, *Waiting for Godot* (with the Popular Theatre Company). 2008
- *The Complete Works of William Shakespeare (abridged)*, (with the Popular Theatre Company), 2006
- Moliere, *The Misanthrope*, 2006
- Stravinsky, *A Soldier's Tale*, 2003
- Moises Kaufmann, *Gross Indecency: the Three Trials of Oscar Wilde*, 2003
- Gilbert, *Engaged*, March 2002
- Thornton Wilder, *Our Town*, 2001
- Shakespeare, *As You Like It*, 2000 (Shakespeare Festival, Stratford, NSW)
- Bertolt Brecht *The Measures Taken* (with the complete music of Hanns Eisler), 1999
- Helen Edmundson, *Anna Karenina*, 1998
- Julian Mitchell, *After Aida* (with Opera Hunter), 1997
- Ann-Marie MacDonald, *Goodnight Desdemona (Good morning Juliet)*, 1995
- Bertolt Brecht, *The Measures Taken* (as guest director, University of Victoria, Canada) 1993
- Louis Nowra, *The Golden Age*, 1992 (Canadian premiere as guest director, University of Guelph)
- Alan Ayckbourn, *Henceforward...*, 1992
- Tom Stoppard, *The Real Inspector Hound*, 1991
- Anton Chekhov, *Three Sisters*, 1989
- Byron, *Manfred* (complete with Schumann's music) 1988
- Harold Pinter, *The Caretaker*, 1988
- David Pownall, *Masterclass*, (with the Hunter Valley Theatre Company) 1987
- Anon. *The Three Cuckolds*, 1987
- Barrie Keefe, *Gotcha*, 1986

Consultancies & Community Service

- NSWVCC specialist representative, Accreditation Committee, Australian Academy of Physical Education, Wesley Institute of the Performing Arts, JMC Academy
- Member, Newcastle City Council Advisory Committee on theatre programming
- Drama co-ordinator, Industry Partnership, Freewheels Theatre in Education
- Drama co-ordinator, Industry Partnership, Australian National Playwrights' Centre

Governance

- Member, University Promotions Committee (2002-2005)

- Research & Research Training Convenor, School of Drama, Fine Art and Music (2006--)
- The Conservatorium School Quality Assurance representative to Faculty of Education & Arts Quality Assurance Committee (2002)
- Head of Department, Department of Drama, University of Newcastle (1985-91, 1995-2001)
- Member, Strategic Review Committee, Faculty of Music, 2001
- Member, Strategic Review Committee, Faculty of Nursing 1999
- Dean, Faculty of Arts, University of Newcastle, 1988-1990

Memberships of Networks and Professional Associations:

- Member, Australasian Association for Theatre, Drama and Performance Studies
- Member, International Federation for Theatre Research
- Member, American Society for Theatre Research
- Member, Editorial Advisory Board, *New Theatre Quarterly*
- Member, ArtsHealth Research Centre, University of Newcastle