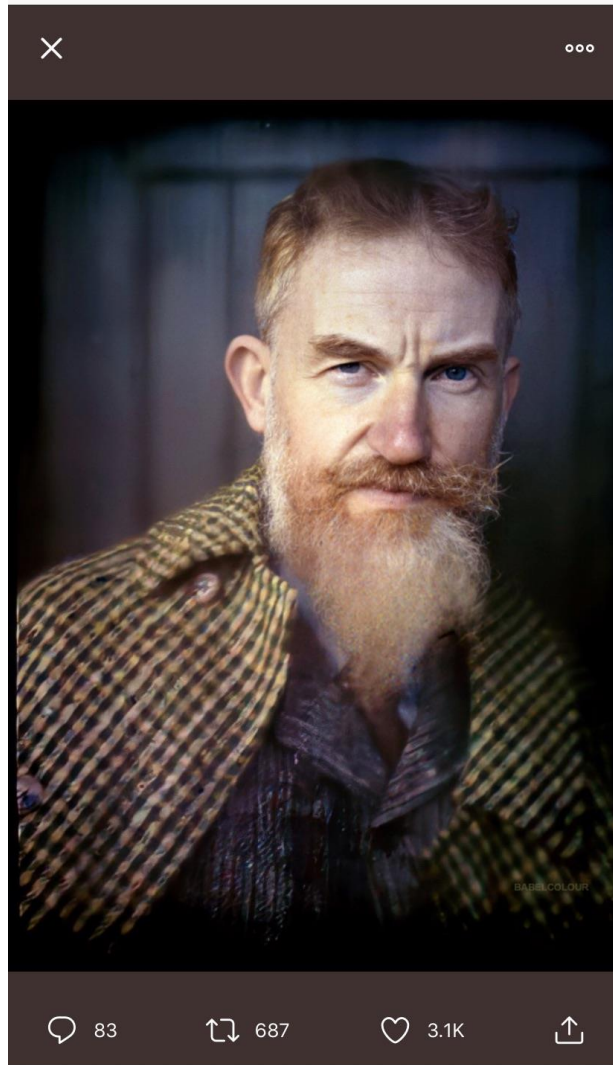


2022 Annual Newsletter

International Shaw Society



Thanks to Betsy Cayer for this discovery. She shares: “No added color to this photo, just a slight bit of digital cleaning. It was taken in 1907 using a laborious process known as autochrome, which filtered light through several plates of glass in a way that rendered a color image.”

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A Message from President of the ISS Robert Gaines

We were so grateful to 2022 for providing us with such wonderful opportunities to reconnect. There truly is nothing like face-to-face interaction for us Shavian. Gustavo provided us with such a wonderful conference opportunity to just be together in person once again but, Gustavo being Gustavo, provided us with so much more: a conference, exciting papers, guest artist Byran Thompson, tours, and banquets, to name just a few items off a menu full of highlights from which to choose. Again, many thanks Gustavo.

From Spain, we moved on to our Symposium in Niagara-on-the-Lake which again featured reconnections of old friends and a number of memorable papers and plays as well as talks with actors and a director. Hurray, Hurray to Vice-President Jen Buckley for an outstanding program. The ISS took out a quarter page ad in each of the summer and winter Festival house programs. But, with Covid raging, we missed so many of our usual members. Zoom presentations are ok to a point, but there is nothing like interacting with one another in person.

So here are our 2023 plans. Write those abstracts as CFPs will be coming momentarily. We have a conference in Williamsburg, Virginia, hosted by the College of William and Mary, featuring a modern day performance of *St. Joan*. Those dates are June 8-11. You will receive a CFP shortly if not already. The theme is "Shaw and Heroism." The annual Symposium takes place July 21-23 and includes productions of Shaw's *The Apple Cart* and the one-act *Village Wooing*. Please mark your calendars for each! Each venue is also an excellent place to bring family members who might want to vacation among lovely attractions in these cities while we do our thing with Shaw.

A Message from Vice President of the ISS Jennifer Buckley

The 19th annual Shaw Symposium marked a recommencement of in-person scholarly and theatrical activities at the Shaw Festival in Niagara-on-the-Lake, Ontario. Efforts to mitigate the spread of COVID-19 had made it necessary for us to conduct the previous two symposia entirely over Zoom. In 2022, with the pandemic easing somewhat, the ISS and the Festival's education team sought to maintain the increased accessibility of the all-digital meetings while also offering a productive and rewarding experience for NOTL attendees. Although neither the digital technology nor the travel industry functioned perfectly, the symposium was a success. The ISS was pleased to welcome Daniel Abdalla (DPhil Oxford 2021), the William Noble Research Fellow at the University of Liverpool, as a Bryden Scholar and Travel Grant recipient. Tim Jennings, the Shaw Festival's Executive Director, delivered the keynote address, and attendees also interacted with Diana Donnelly, who adapted and directed Shaw's play *The Doctor's Dilemma* as part of a season that showcased both the artistry and resiliency of the Festival. Readers can see a complete list of presenters and their talk titles at <https://shawsymposium2022.weebly.com/>.

The 2023 season will feature productions including Shaw's *Village Wooing* and *The Apple Cart*, as well as Synge's *The Playboy of the Western World*, Why Not Theatre's adaptation of *The Mahabharata*, the Stephen Sondheim-Arthur Laurents musical *Gypsy*, and a recently discovered play by the great modern novelist Edith Wharton, *The Shadow of a Doubt*. Expect a Call for Papers for the 2023 Symposium that encourages scholars to study any of these pieces.

SHAW ON STAGE IN 2022: A SAMPLER

1) SHAW IN NEW YORK

For the Gingold Theatrical Group (GTG), headed by producer and director David Staller, 2022 was another year of adjustment due to ongoing public health concerns stemming from the COVID-19 pandemic, as it was for all performing arts organizations. However, GTG continued to program a series of virtual readings and also made available in June a performance recording of its lauded 2021 production of *Mrs Warren's Profession* for streaming. Capping off the year, GTG's off-Broadway production of *Candida* (reset from 1894 London to 1929 Harlem) played at Theatre Row in October and November. Connected with the production, GTG convened a panel of international actors, directors, scholars, and historians for a discussion on 7 November 2022, including Shavians James Armstrong, Ellen Dolgin, Andrew Flescher, and Martin Meisel. See <http://gingoldgroup.org> for upcoming events.

2) SHAW AT NIAGARA-ON-THE-LAKE

Led by Artistic Director Tim Carroll, the 2022 season at the Shaw Festival saw performances running from February through December and featured Shaw's *The Doctor's Dilemma* (directed by Diana Donnelly) and *Too True to Be Good* (directed by Sanjay Talwar), alongside the following other productions: *Damn Yankees*, words and music by Richard Adler and Jerry Ross with book by George Abbott and Douglass Wallop and directed by Brian Hill; Oscar Wilde's *The Importance of Being Earnest*, directed by Tim Carroll; *Gaslight* by Johnna Wright and Patty Jamieson (based on the play *Angel Street* by Patrick Hamilton) and directed by Kelli Fox; Edmond Rostand's *Cyrano de Bergerac*, translated and adapted for the stage by Kate Hennig and directed by Chris Abraham; *Chitra*, written by Rabindranath Tagore and directed by Kimberley Rampersad; Cicely Hamilton's *Just To Get Married*, directed by Severn Thompson; *This Is How We Got Here*, written and directed by Keith Baker; *Everybody*, written by Branden Jacobs-Jenkins and directed by László Bérczes; *Gem of the Ocean*, written by August Wilson and directed by Philip Akin; *White Christmas*, music and lyrics by Irving Berlin with book by David Ives and Paul Blake and directed by Kate Hennig; and *A Christmas Carol*, adapted by Tim Carroll and directed by Molly Atkinson.

With performances running from February through December, the Festival's 61st anniversary in 2023 will feature Shaw's *The Apple Cart* (directed by Eda Holmes) and *Village Wooing* (directed by Selma Dimitrijevic) together with the following other productions: *Gypsy*, music by Julie Styne with lyrics by Stephen Sondheim and book by Arthur Laurents, directed by Jay Turvey; Noël Coward's *Blithe Spirit*, directed by Mike Payette; *Prince Caspian*, adapted for the stage by Damien Atkins (from the novel by C.S. Lewis) and directed by Molly Atkinson; James Baldwin's *The Amen Corner*, directed by Kimberley Rampersad; *On the Razzle*, written by Tom Stoppard and directed by Craig Hall; *The Shadow of a Doubt*, written by Edith Wharton and directed by Peter Hinton-Davis; *The Playboy of the Western World*, written by J.M. Synge and directed by Jackie Maxwell; *The Clearing*, written by Helen Edmundson and directed by Jessica Carmichael; *Brigadoon*, book and lyrics by Alan Jay Lerner with music by Frederick Loewe and directed by Glynis Leyshon; and *A Christmas Carol*, adapted by Tim Carroll. For further information about the Festival's 2023 season, go to www.shawfest.com.

3) SHAW AROUND THE GLOBE

You can receive notices of productions of Shaw's plays when they return by subscribing to Google Alerts at <http://www.google.com/alerts>. Kay Li regularly and generously continues to update international production resources. For links to some Shaw plays performed in the USA, Canada, and the UK, go to <http://libra.apps01.yorku.ca> and look (to the far right) at the column headed International Shaw Calendar. Click on play titles for production details.

Time to Renew Your ISS Membership for 2023:

<https://www.shawsociety.org/ISSMembership23.htm>

SHAW MEETINGS AND PANELS IN 2022

- 1) The 45th annual Comparative Drama Conference will be held at Rollins College in Winter Park, Florida 30 March-1 April 2023. Inquiries about the regular Shaw sessions at the CDC conference may be sent to Ellen Dolgin at ellen.dolgin@dc.edu.
- 2) The ISS held a conference at the University of Extremadura (Cáceres, Spain) 25-27 May 2022, organized around the theme of "Shaw in Europe." Its programme can be accessed at:
https://www.eweb.unex.es/eweb/shawcc2020/en/?International_Shaw_Conference%3A_Shaw_in_Europe





The Hispanic Shavians

- 3) The annual Summer Shaw Symposium was convened for the first time as a hybrid event, bringing together participants in person and online (22-24 July 2022) for nine paper presentations on three panels, a keynote with Tim Jennings (Executive Director of the Shaw Festival), and three discussion sessions. Those present in Niagara-on-the-Lake also attended performances of Shaw's *Too True to Be Good* and *The Doctor's Dilemma* as well as post-show chats with members of the acting company. Details can be accessed via <https://shawsymposium2022.weebly.com>. Co-sponsored by the Shaw Festival and the International Shaw Society, the Symposium drew participants from around the world, and next year will be its 20th anniversary.



Conversation among recent contributors to Palgrave Macmillan's "Shaw and His Contemporaries" series



In-Person Shavian Contingent at the 2022 Symposium in Niagara-on-the-Lake



- 4) **The Shaw Society** (UK) was founded in 1941 and its members meet monthly in the John Thaw Room at The Actors Centre, London, for talks, lectures, and play readings. For more information and a sample issue of the society's publication *The Shavian*, see www.shawsociety.org.uk/. You can also follow them on Twitter @ShawSoc. Information about their affiliated theatre company, SHAW2020, can be found via www.shawsociety.org.uk/shaw2020.html. The Shaw Society sponsored SHAW2020's 2021 production of *Village Wooing*, directed by Jonas Cemm, which played at the Camden Fringe Festival and the Palladian Church at Ayot St Lawrence, just down the road from Shaw's Corner. It enjoyed enormous success, winning a London Pub Theatres Magazine 'Standing Ovation' for best 'Rediscovery' during the 2021 Camden Fringe Festival and reaching the finalist stage of the 2022 Offies. The production was revived during July-August 2022 and travelled to Cambridge, Huntingdon, Birmingham, and Brockley south-east London before returning to the Camden Fringe. Check out their "Talking Shaw" online series at www.youtube.com/channel/UCaflt_U7S8rOeZepmHLfq0w as well as the National Trust podcasts featuring members of The Shaw Society at <https://podcasts.google.com/?q=national%20trust%20bernard%20shaw>. The Shaw Society continues to make available various GBS resources (especially for scholars and teachers) at <https://shaw-institute.com/> or accessed via the Shaw Archive at <https://sites.google.com/view/shawarchive/home>.
- 5) As a result of continued public health protocols related to the Coronavirus (COVID-019) pandemic, the Bernard Shaw Society of Japan conducted virtual meetings during the 2021-22 academic year. From June through November, they held a series of Friday evening online scholarly presentations. The slate of talks included: "On the Chronology for Japanese Translations of Bernard Shaw's Plays," by Professor Ryuichi Oura; "Shaw's View on Shakespeare: Reading 'Foreward' of Shaw's *Cymbeline Refinished*" by Professor Minoru Morioka; and "Introduction to a Bibliography of Bernard Shaw's Works in Japanese Translation" by Professor Hisashi Morikawa. The BSSJ looks forward to returning to their regular in-person meetings and especially to holding a 51st birthday party late next year.

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UPCOMING EVENTS & CALLS FOR PAPERS

- 1) **THE ANNUAL COMPARATIVE DRAMA CONFERENCE** will be held at Rollins College in Winter Park, Florida 30 March-1 April 2023. Inquiries about the regular Shaw sessions at the CDC conference may be sent to Ellen Dolgin at ellen.dolgin@dc.edu.

- 2) **THE 20th ANNUAL SHAW SYMPOSIUM**, co-sponsored by the ISS and The Shaw Festival, is scheduled to take place in July 2023 at Niagara-on-the-Lake, Ontario. More details will be forthcoming. Access all information for submitting paper proposals and applications for Bryden Scholarships and ISS Travel Grants at <https://www.shawsociety.org/ISSGrants&Scholarships.htm>; while papers on anything and everything Shaw are always welcome, talks that focus on the Shaw plays the Festival is producing this year (*The Apple Cart* and *Village Wooing*) are especially desirable.



Time to Renew Your ISS Membership for 2023:

<https://www.shawsociety.org/ISSMembership23.htm>

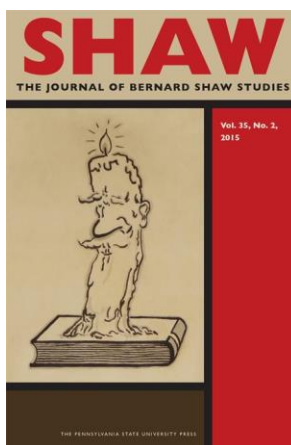
SHAW SCHOLARSHIP:**BOOKS ABOUT SHAW**

In 2022, Gustavo A. Rodríguez Martín's edited volume *Bernard Shaw and the Spanish-Speaking World* as well as Jean Reynolds's *Language and Metadrama in Major Barbara and Pygmalion*, Bernard F. Dukore's *Unions, Strikes, Shaw*, Nelson O'Ceallaigh Ritschel's *Bernard Shaw, Sean O'Casey, and the Dead James Connolly*, and L.W. Conolly's *Bernard Shaw on the American Stage* all appeared in Palgrave Macmillan's series, "Bernard Shaw and His Contemporaries." Along with the other sixteen titles, it can be accessed at: <https://www.palgrave.com/us/series/14785>.

The books in the Palgrave Macmillan "Bernard Shaw and His Contemporaries" series strive to present the best and most current research on Shaw and his theatre and literary contemporaries and to further our understanding of Shaw and those who worked with him or in reaction against him. Queries and manuscripts may be sent to series editors Nelson O'Ceallaigh Ritschel (nocrsc@aol.com) and Peter Gahan (pgahan@me.com). Check out the series blog at: <https://bernardshaw.home.blog/>. Remember as well that ISS members receive a 20% discount on the Shaw series titles; the discount code is ISSGBC and can be entered at the checkout stage in the 'basket' when ordering.

SHAW: THE JOURNAL OF BERNARD SHAW STUDIES

SHAW 42.1, entitled "Shaw and Translation" and guest-edited by Miguel Cisneros Perales, arrived in June 2022, followed in December by **SHAW 42.2**, a general topics issue, combining to a total of 574 pages! Ahead in 2023 is "Shaw and Adaptation" (**SHAW 43.1**), guest-edited by Brigitte Bogar along with the annual general topic issue.



Request for Submissions

SHAW 43.2 (to be published in December 2023) and **SHAW 44.2** (to be published in December 2024) will include articles on general topics, as well as book reviews, the Checklist of Shaviana, Notices, and ISS information.

CFP for SHAW 44.1 (June 2024): “Victorian Shaw.” The Victorian era, usually defined as the period between 1837 and 1901, has been variously characterized as a time of breakneck scientific progress and rigid tradition, of widening democracy and insular hierarchy, of imperial expansion and the cult of domesticity. Bernard Shaw’s relationship with the era has been similarly argued over. Born twenty years into Queen Victoria’s reign and remaining active and prolific nearly half a century beyond its end, he has been described both as a product of Victorianism and as a rebel against it, an irrepressible herald of the Modern period. Howard Mumford Jones, a few years after Shaw’s death, called him an exemplar of “the energy, the fecundity, the curiosity of the great Victorians”; yet Stanley Kauffmann, a few decades later, would declare of Shaw’s nineteenth-century contemporaries that “their energy seems concentric, whirling in a closed circle around their lives and era,” while with Shaw, “the energy seems to whirl forward, to burst continually into a succession of futures.” Taking these varying judgments as a point of departure, *SHAW* 44.1 will focus on the theme of “Victorian Shaw.” This special issue welcomes articles that analyze Shaw’s connections or responses to particular people, events, texts, artistic works, or movements of the Victorian period, as well as articles that more broadly assess Shaw’s role in the field of Victorian Studies. Please submit essays by 1 May 2023. Inquiries and proposals should be directed to guest editor Mary Christian at mary.christian@mga.edu.

CFP for SHAW 45.1 (June 2025): “Shaw and the New Modernist Studies.” In the now well-established terrain of the “new modernist studies,” we have become accustomed to revisionist and expansionist projects that open the field both theoretically and empirically to challenge earlier assumptions regarding the teleology of Modernism’s inner integrity, established practitioners, aesthetic practices, period boundaries, and principal geographical and social locations. Moreover, the study of modernism’s multiple and shifting locations beyond a traditional European-American axis is part of an ongoing process of revisionism that takes its cue from an analysis of the uneven experience of modernity viewed in both globalizing and transnational terms. The aim of *SHAW* 45.1 (June 2025) is to take the measure of Shaw’s place in relation to contested notions of literary modernism as the substantial expansion of its temporal and geographical scope reforms our understanding of the limits and limitations of Modernism, including its very meaning. Dismissed at times by peers and critics alike as a belated Victorian whose “drama of ideas” lingers on the borders of formal experimentation and style, a more nuanced account of Shaw’s voluminous writings—the plays, novels, prefaces, postscripts, proposals, reviews, pamphlets, broadsides, tracts, editorials, treatises, manifestoes, reports, and letters (private and public)—confirm his multifaceted importance as a modernist author whose work constitutes a series of unfolding relations with society and culture in both national and transnational settings. Inquiries and manuscript submissions are welcomed and should be sent to guest editor Dr. Desmond Harding at either hardi1d@cmich.edu or Department of English Language and Literature, Central Michigan University, Anspach 301F, Mount Pleasant, MI 48859.

All prospective essays for *SHAW* should be submitted directly to http://www.psupress.org/journals/jnls_shaw.html. For matters of style, refer to recent *SHAW* volumes. For all other information about *SHAW* or to suggest other issue themes, contact Christopher Wixson at cmwixson@eiu.edu. **[TOP](#)**

In Memoriam



Remembering Rodelle Weintraub
(1933-2022)

Rodelle Weintraub, thought-partner and editor on dozens of books in biography and cultural history, expert on the works of George Bernard Shaw, and one of the first women to head a Jewish congregation in the U.S., died on August 31 in Jennersville, Pennsylvania. She was 89.

Weintraub was born Rodelle Selma Horwitz in Philadelphia, Pennsylvania, to Benjamin Raphael and Minerva (née Wascoff) Horwitz. After high school, she began attending the West Chester State Teachers College, now known as the West Chester University of Pennsylvania, before transferring to Temple University in Philadelphia. In 1954, she earned a Bachelor's degree in Elementary Education.

Weintraub taught business and technical writing for 14 years at Pennsylvania State University, and throughout her career, she edited numerous books, including *Fabian Feminist: Bernard Shaw and Woman*. For many years, Weintraub was the assistant editor of *The Shaw Review*, which later became *SHAW: The Journal of Bernard Shaw Studies*, and as a critic, she had book reviews published in *The New Republic* and the *San Francisco Review of Books*.

In 1955, Weintraub co-founded the Bellefonte–State College Jewish Community Center (later known as Congregation Brit Shalom) in State College, Pennsylvania. In 1963, she was named the president of the synagogue, which established her as one of the first women in the U.S. to head a Jewish congregation.

Weintraub also had a professional partnership with her beloved husband, Stanley Weintraub, whom she married in 1954. This partnership would last until Stanley's death 65 years later. During this time, Weintraub was her husband's most trusted editor and thought partner, and on occasion, Stanley was even known to be referred to as "Mr. Rodelle." Their partnership includes works such as the book *Beardsley*, which was nominated for a National Book Award in 1967, and *Victoria*, which was on the bestseller list in England. In 1975, she and Stanley also co-authored *Lawrence of Arabia: The Literary Impulse*, and in 1982, West Chester University established an archive of her and her husband's books and manuscripts as the Rodelle and Stanley Weintraub Center for the Study of the Arts and Humanities.

Weintraub put her all into everything she did, and she did it all with panache. She loved fiercely, was a great friend to her friends, was an organizer par excellence, and was an accomplished editor, writer, and instructor.

Weintraub was predeceased by her husband of 65 years, Stanley, and is survived by their three children, Mark (Judith) of Eugene, Oregon; David (Carie Lee) of Nashville, Tennessee; and Erica (Bruce) of Pullman, Washington; by their eight grandchildren, MaryAlison, Sarah Beth, Sofia, Jimmy, Hannah, Isaac (Kelly), Benjamin, and Noah; and by their great-grandchildren, Lennon and Cameron.

In lieu of flowers, donations may be made to either Mazon, A Jewish Response To Hunger, or to the Weintraub Center for the Study of the Arts and Humanities (West Chester University Libraries, 25 West Rosedale Avenue, West Chester, PA 19383). Notes may be sent via Schoenberg Memorial Chapel, 519 Philadelphia Pike, Wilmington, DE 19809.



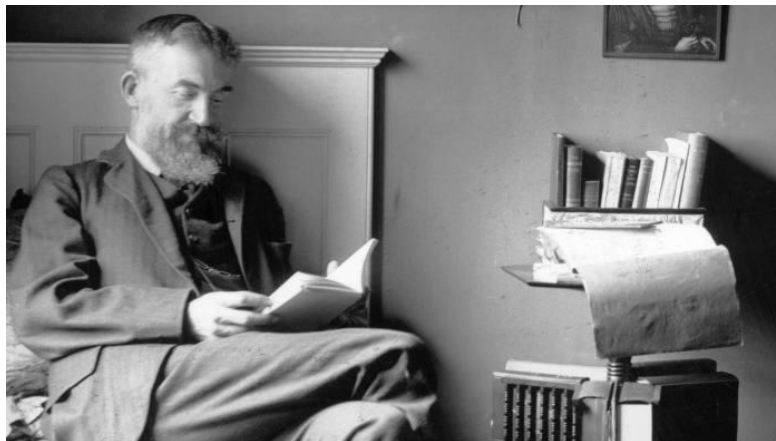
Remembering Daniel J. Leary (1927-2022)

Longtime contributor to *The Shaw Review* and prominent Shaw scholar Daniel J. Leary passed away in southern California on 14 April 2022 at the age of 94. Professor Leary was born in Lackawanna, New York in 1927, received his bachelor's and master's degrees from Canisius College in his hometown of Buffalo and then earned his Ph.D. at Syracuse University. At the time of his death, he was Professor Emeritus of English at The City College of the City University of New York, where he taught undergraduate and graduate courses in Shakespeare, modern drama, Shaw, and comparative literature for thirty-five years. Prior to his years at CCNY, he taught at Syracuse University, Bowling Green State University, and Fordham University. He was co-editor (with Dan H. Laurence) of *The Complete Prefaces of Bernard Shaw*, the editor of *SHAW: The Annual of Bernard Shaw Studies* 3 ("Shaw's Plays in Performance"), and the author of numerous articles for the Shaw Review and other journals. His final *SHAW* article, entitled "Virgilian Echoes: *Arms and the Man* and the *Aeneid*," appeared in the special topic issue on "Shaw and Classical Literature" (2017). This was to have been part of his uncompleted major work on Shaw and the Epic.

For those of us fortunate enough to have known Daniel Leary as friend, former student, or colleague, his death comes with great sadness at the loss of an inimitable voice, whether reciting from memory lengthy passages of poetry from Shakespeare to Yeats or guiding us through life's surprising and difficult passages with patience, wisdom, and a good deal more than a touch of Shavian humor.

--David Lissandrello, former student and friend of Daniel Leary for well over fifty years

Come curl up with *SHAW*...



*****ISS Members receive a discount and can subscribe when they renew their membership at <https://www.shawsociety.org/ISSMembership23.htm>*****



SHAW ONLINE

SHAW BEHIND THE CAMERA

A few years ago, the London School of Economics digitized its collection of some 20,000 photographs and negatives taken by Shaw, an inveterate photographer. To explore this amazing visual resource, go to <http://archives.lse.ac.uk/Advanced.aspx?src=CalmView.Catalog>. In the field marked “Ref No” type in “Shaw Photographs*” (don’t forget the asterisk); then click “Search.” This will give you access to over 15,000 photographs, which you can view by clicking on the links. To read what Shaw himself has to say about one of his favorite pastimes, a good place to begin is *Bernard Shaw on Photography: Essays and Photographs* (1989), edited by Bill Jay and Margaret Moore.

ONLINE SHAW REFERENCE WORKS

A Chronology of Works By and About Bernard Shaw is regularly updated and can be accessed at <http://www.shawsociety.org/Chronology-of-Works.htm>. Charles Carpenter’s *A Descriptive Chronology of His Plays, Theatrical Career, and Dramatic Theories* can be found at: <http://www.shawsociety.org/ShawChron.htm>. A.M. Gibbs’s *Chronology of Shaw’s Life* can be reached at <http://www.shawsociety.org/Shaw-Chronology.htm>.

SHAW’S WORKS ONLINE

Since 2014, Gustavo A. Rodríguez Martín (Universidad de Extremadura, Spain) has been collaborating with a computer programmer to develop an interface that will enable anyone to search Gustavo’s database without infringing on copyright restrictions (as most of Shaw’s works came out of copyright in 2020 but not in the US). To learn more about (and see samples of) this ground-breaking enterprise, go to www.shawsociety.org/SEARCH.htm.

SHAW UPDATES

As part of his duties as editor of the “Continuing Checklist of Shaviana” for *SHAW*, the industrious Gustavo A. Rodríguez Martín regularly mines online repositories in search of the latest pieces of Shaw scholarship. Some of these have been sent to ISS members in regular updates, including previews of items to be listed in the annual bibliography and myriad online occurrences of Shaw and Shaw-related events and references.

SHAW AT AYOT ST LAWRENCE

Produced by Martin Wright, a visual tour of Shaw’s Corner, Ayot St Lawrence, is available at www.gamelabuk.com/shaws/. Click play to hear Stanley Weintraub, the doyen of Shaw studies, comment at various stops along the way. Our thanks to the late Stan and Rodelle Weintraub for providing this vivid and unique glimpse into Shaw’s Hertfordshire home!

SHAW AND HIS WORKS ON FILM

In 2016, Gustavo A. Rodríguez Martín launched a Shaw YouTube Channel at www.youtube.com/channel/UCxGpZjHhix37VN-zFfX6psg/playlists “A compendium of the best videos of and about Bernard Shaw and his milieu” is divided into the following playlists: GBS in Performance, GBS Footage, Lectures and Talks, Shaw in Film, Historical Context, Documentaries, and Miscellany. The GBS Channel brings together documentaries about Shaw, film footage of Shaw himself, film versions of his plays, and much more. Users are encouraged to suggest/submit videos that may fit any of the playlists. [TOP](#)

SHAW’S GEOGRAPHIES

Gustavo A. Rodríguez Martín, with the assistance of former ISS membership secretary Ann Stewart, and Evelyn Ellis of the Shaw Society (UK), has created the GeoShaw map (<http://www.shawsociety.org/GeoShawIntro.htm>), a collaborative project that attempts to provide a geographical account of Shaw’s life via map markers of his travels, domiciles, meeting halls, and favorite vegetarian restaurants, to mention only a few examples of what’s available. Evelyn’s photographs of “Shaw’s Places Then and Now” can be seen at www.shawquotations.blogspot.com.es/2015/10/geoshaw-shaws-places-then-and-now.html.

SHAW DIGTIZED

The Sagittarius-ORION Literature Digitizing Project at <http://libra.apps01.yorku.ca> is constantly expanding its open access section to make it a useful tool for Shaw scholars and fans, including Reviews of Productions of Shaw's Plays Around the World and the Shaw Bookshelf. A key attraction is the Virtual Tour of Shaviana at <http://libra.apps01.yorku.ca/virtual-tour-of-shaviana/>. Notable displays also include: 1) "Who is Bernard Shaw" written by Stanley and Rodelle Weintraub; 2) a calendar of productions of Shaw's plays around the world; 3) theatre productions with links to reviews and videos of performances around the world; 4) Footsteps of Bernard Shaw, with videos showing Shaw's world tour; 5) links to Al Carpenter's *Shaw Bibliography*; 6) virtual tours of the late Isidor Saslav's amazing Shaw collections; 7) links to updated Shaw holiday shopping; 8) links to numerous electronic Shaw texts; and 9) other classroom resources on specific plays. The restricted access platform continues to feature classroom resources, such as annotated full texts, study guides, reference materials written by Shaw scholars, an annotated bibliography, and concordances and a search engine.



TIME TO RENEW YOUR ANNUAL ISS MEMBERSHIP FOR 2023!!

<https://www.shawsociety.org/ISSMembership23.htm>

It has long been the custom in the theater to refer to people who contribute to the enterprise beyond the going price as "angels." While it may be true, as John Tanner says, that "In Heaven an angel is nobody in particular" (Maxims for Revolutionists: Greatness), we are clearly still on a planet where "angelic behavior" of this sort deserves notice. Yes, we appreciate that everyone contributes what they can afford, and we are thankful to everyone who pays the annual membership fee and/or orders journals, but "Shaw Bizness" needs the exceptional contribution as well as the standard in order to pursue its goals of encouraging the young with travel grants and of making Shaw's works and the study of Shaw available to as many as possible. So here we wish to pay special notice to those who have made it possible for the ISS to "go beyond."

Facebook & Twitter: Follow the ISS on Twitter and receive ISS updates on Facebook (click “Like” on the International Shaw Society page; the more “Likes,” the more notice everywhere). For assistance, write to Jean Reynolds at ballroom16@aol.com.

Google Alerts: To sign up for your own Google Alerts on Shaw, go to www.google.com/alerts.

ISS Homepage: There are countless pages about Shaw’s life and works on or linked from shawsociety.org, and many continuously updated by ISS Webmaster R.F. Dietrich.

ISS AWARD WINNERS FOR 2022

Daniel Abdalla, R.A.F. Ajith, James Armstrong, and Vishnu Patil were each awarded ISS Travel Grants in 2022, and Justine Zapin was the recipient of the prestigious R.F. Dietrich Research Scholarship for Shaw Studies. Named in honor of the Founding President of the International Shaw Society, the award supports research into any aspect of the life and work of Bernard Shaw by a graduate student or early-career scholar.

2022 Director of Publications and Newsletter Editor: Christopher Wixson

[TOP](#)

Photo Credits: Gustavo A. Rodríguez Martín and Kay Li

Access newsletters from previous years at: <https://shawsociety.org/ISS-Newsletters.htm>