

**The Governing Council
International
Shaw Society**

2014 End-of-Year Newsletter

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International
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Membership Renewal

A Message from POTISS (President of the ISS)

We've had a heck of an "off" year for the ISS. In May we held our second "ShawChicago Symposium" in the Claudia Cassidy Theatre at the Chicago Cultural Center and enjoyed a wide range of international speakers, including a marvelous keynote by noted critic for the Chicago Tribune, Chris Jones. The symposium was capped by a riveting performance of *Man and Superman* directed by Robert Scogin, Artistic Director of ShawChicago. In July, the annual Shaw Symposium, at the Shaw Festival at Niagara-on-the-Lake, treated ISS members and theatre lovers to an equally wide range of international speakers and to productions of *The Philanderer* and *Arms and the Man*, the former a rare treat with Shaw's original third act in place. Our thanks and a rousing round of applause to Tony Stafford and Robert Scogin of ShawChicago, and to Dorothy Hadfield and Suzanne Merriam, for coordinating and leading those two events. Since 2015 is an "on" year, we will again be gathering in Niagara-on-the-Lake for the Summer Symposium, and our "on" year conference, co-sponsored by Fordham University, will take place in October 2015 at Fordham's Lincoln Center Campus and the Bruno Walter Auditorium at the Library for the Performing Arts Lincoln Center and will feature the Gingold Theatrical Group's production of *The Doctor's Dilemma*, directed by David Staller, as the conference's capstone event. I look forward to seeing many of you at these two events!

Michael O'Hara
Associate Dean, College of Fine Arts
Sursa Distinguished Professor of Fine Arts
Ball State University



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Time to renew membership.

Please send the form to:

ISS

P.O. Box 728

Odessa, FL 33556-0728

This Newsletter was produced by
Michel Pharand, General Editor of
*SHAW: The Journal of Bernard
Shaw Studies*, and ISS Webmaster
R.F. Dietrich



A Message from the Vice-President of the ISS

Greetings Fellow Shavians!

In 2014 I have continued the presence of Shaw at NeMLA, this time collaborating with two other ISS members as chairs of sessions for the forthcoming conference in Toronto scheduled for April 30-May 3, 2015. Kay Li will run a session on the Digital Humanities that will include her presentation of materials for Shaw's *Arms and the Man*. Larry Switzky and I got enough submissions for *The Self-Made Man in Victorian/Edwardian Fiction and Drama* to have 2 sessions; his will be about the fiction, drama and cultural studies context of the era and mine will be on Shaw and Wilde. Larry and Mark Lepitre will present papers on Shaw in connection to this theme: Larry's on *Three Plays for Puritans* and Mark's on *Back to Methuselah*. A former student of Larry's from Harvard, Rebecca Kastleman, will give a paper on Goethe, Nietzsche, and Shaw and the Superman. The panel's final paper will be on Wilde's queer self-construction through his gender-bending characters. We will do what we can to initiate some new members from the attendees. Jesse Hellman will come up for the conference and maybe bring his long-time friends Joel Kaplan and Sheila Stowell. Their daughter Isabel is working with Larry on her PhD and is giving a paper on Victorian stage detectives. Many, many thanks to Kay and Larry!!

On December 8th I will be one of the panel members for David Staller's Shaw New York Symposium. This year it will be held at The Players and will concentrate on *Major Barbara*. When I was part of last year's event at the Pearl Theatre around *You Never Can Tell*, there was a good size audience; since David's production is doing well, I am expecting the same for the upcoming one.

I am grateful to Joan Templeton for working with me on hotel accommodations for next October's "Shaw in New York" conference and for the brainstorming about potential topics for sessions there. I will be teaching my "Shaw and his Circle" course in Fall 2015 and will bring my students to the conference!

Ellen Dolgin
Chair, English Department,
and Co-Chair, Gender Studies
Dominican College of Blauvelt

SHAW IN THE THEATER IN 2014: A SAMPLER

1) THE SHAW/CHICAGO THEATER COMPANY

The ShawChicago Theatre Company celebrated its twentieth season with productions of *Pygmalion* (12 October to 4 November 2013), *Saint Joan* (1 to 24 February 2014), and *Man and Superman* (26 April to 19 May 2014), all of them directed by Robert Scogin, Artistic Director. See www.shawchicago.org/.

The International Shaw Society celebrated its own anniversary – its tenth! – with a symposium, “Shaw’s Use of Language—Artistic Innovation, Social Critique and Political Argument: His Cultural Legacy,” held on 16 and 17 May at the Chicago Cultural Center in conjunction with ShawChicago’s production of *Man and Superman*.

See shawchicago.org/wp/wp-content/uploads/2013/04/Shaw-Symposium-May-16-and-17-2014.pdf



From a concert reading of “Don Juan in Hell” in the fall of 2014:
Richard Marlatt as The Commander, Mary Michell as Dona Ana,
Christian Gray as Don Juan, Jack Hickey as The Devil

2) PROJECT SHAW IN NEW YORK

The Gingold Theatrical Group (GTG), headed by producer and director David Staller, continues to stage a concert reading of one Shaw play per month at New York's legendary Symphony Space (West 95th Street and Broadway). The 2014 season included *Arms and the Man*, *The Philanderer*, *Heartbreak House*, *Getting Married*, *Village Wooing*, *The Millionairess*, and Shaw-related events.

The GTG will celebrate its tenth anniversary in 2015 with *Widowers' Houses*, *Misalliance*, *Overruled*, *Fanny's First Play*, *Man and Superman*, *The Doctor's Dilemma*, *You Never Can Tell*, and *The Shewing-Up of Blanco Posnet*. For more information, contact info@gingoldgroup.com or go to www.projectshaw.com.



GTG founder David Staller and ISS Vice President Ellen Dolgin at the 2014 NeMLA Convention in Harrisburg, Pennsylvania.

3) THE WASHINGTON STAGE GUILD

The Washington Stage Guild's 2014 season included two parts of *Back to Methuselah* ("In the Beginning" and "The Gospel of the Brothers Barnabas"), directed by Bill Largess, with "As Far as Thought Can Reach" scheduled for performance in 2015 (19 February to 15 March). This multi-year cycle of Shaw's "Metabiological Pentateuch" will culminate in 2016, when the WSG celebrates its 30th anniversary. For information, go to <http://stageguild.org/performances/>.

4) THE GAINESVILLE SHAW SOCIETY

The Gainesville Shaw Society (GSS) was founded by Dean Avery and Krsnaa Fitch in February 2013. Its first production was *Geneva* (26 May 2013) and in 2014 the GSS staged *Saint Joan* (11 to 20 April), directed by Fitch, at the Acrostown Repertory Theater, 619 S. Main Street, Gainesville, FL. For more information, contact gainesvilleshawsociety@gmail.com.

5) SHAW IN BRITISH COLUMBIA

The Arts Club Theatre Company in Vancouver, BC, Canada, staged *Saint Joan*, starring Meg Roe and directed by Kim Collier, at the Stanley Industrial Alliance Theatre from 9 to 23 November. For details and video clips of this production (which used a revolving stage), go to http://artsclub.com/shows/2014-2015/saint-joan?gclid=CKTEq9_17cECFc1_MgodhnEAWg.

6) SHAW AT NIAGARA-ON-THE-LAKE, ONTARIO

The 53rd Annual Shaw Festival (4 April to 26 October 2014) at Niagara-on-the-Lake, Ontario, Canada, featured Shaw's *Arms and the Man* (4 April to 18 October), directed by Morris Panych, and *The Philanderer* (26 June to 12 October), directed by Lisa Peterson.



Left: Martin Happer as Major Sergius Saranoff, Graeme Somerville as Captain Bluntschli, Kate Besworth as Raina Petkoff and Norman Browning as Major Paul Petkoff in *Arms and the Man*.

Below: Gord Rand as Leonard Charteris and Moya O'Connell as Julia Craven in *The Philanderer*.

The Shaw festival also staged *Cabaret*, based on the play by John Van Druten and stories by Christopher Isherwood, *The Philadelphia Story* by Philip Barry, *When We Are Married* by J.B. Priestley, *Juno and the Paycock* by Sean O'Casey, *The Charity that Began at Home: A Comedy for Philanthropists* by St John Hankin, *The Sea* by Edward Bond, *A Lovely Sunday for Creve Coeur* by Tennessee Williams, and *The Mountaintop* by Katori Hall.

The 54th (2015) season will feature Shaw's *Pygmalion* (31 May to 24 October), directed by Peter Hinton, and *You Never Can Tell* (26 April to 25 October), directed by Jim Mezon. The program will also include *Sweet*



Charity by Neil Simon, *Light Up the Sky* by Moss Hart, *The Lady From the Sea* by Henrik Ibsen, *Top Girls* by Caryl Churchill, *The Twelve-Pound Look* by J.M. Barrie, *Peter and the Starcatcher* by Rick Elice, *The Divine: A Play for Sarah Bernhardt* by Michel Marc Bouchard, *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* by Tony Kushner, and *The Next Whisky Bar (a Kurt Weill Cabaret)* created by Paul Sportelli and Jay Turvey.

For further information, write to Shaw Festival, Post Office Box 774, Niagara-on-the-Lake, Ontario, Canada, L0S 1J0; or call 1-800-511-SHAW [7429] or 905-468-2153; or go to www.shawfest.com.

7) SHAW AT AYOT ST LAWRENCE

The plays staged in 2014 at Shaw's Corner, Ayot St Lawrence, by Michael Friend Productions were *The Philanderer* (27 to 29 June) and *Heartbreak House* (25 to 27 July). For information about summer performances of Shaw plays at Shaw's Corner, contact Sue Morgan at Sue.Morgan@nationaltrust.org.uk or Michael Friend at michaelfriend@mfp.org.uk.

8) SHAW IN LONDON

For details about a fourteen-city touring production of *Pygmalion* (16 June to 8 March), go to www.uktw.co.uk/archive/Tour/Play/Pygmalion/T01631487556/. The program essay was written by L.W. Conolly and Sir Michael Holroyd.

The National Theatre's production of *Man and Superman*, directed by Simon Godwin and starring Ralph Fiennes (as Jack Tanner), will run at the Lyttelton Theatre from 17 February to 17 May 2015. For details, go to <http://www.nationaltheatre.org.uk/shows/man-and-superman>.

9) SHAW IN DUBLIN

Following successful productions of *Pygmalion* (2011) and *Major Barbara* (2013), The Abbey Theatre staged its first ever production of *Heartbreak House* (14 August to 13 September 2014). For details, go to www.abbeytheatre.ie/about/.

10) SHAW IN JAPAN

Professor Hisashi Morikawa (Wakayama College of Technology), of the Bernard Shaw Society of Japan (BSSJ), sends the following interesting report:

September 2014 marked the release of a movie musical entitled *Maiko wa Lady* (Maiko is a Lady). The story takes place in Kyoto and stars Haruko, a 16-year-old who aspires to be a *maiko*, an apprentice to a *geiko* (as *geisha* are called in Kyoto). Although Haruko must learn many things—such as Japanese dancing and how to play traditional instruments—her biggest obstacle is that she was born and raised in Kagoshima, in the southernmost part of Japan, before moving (aged 10) to Aomori, in the north. The result is that she speaks an amalgam of two different dialects, both of them very different from the Kyoto dialect—and most *maiko* are traditionally Kyoto-born and -bred. Well, along comes a university professor of dialects who vows to teach Haruko the perfect Kyoto dialect! Haruko duly goes to his lab every day to learn the proper pronunciation and intonation of Kyoto Japanese. In the course of her lessons, however, she falls in love with him—but he remains oblivious of her feelings. The musical ends with the heroine's debut as a *maiko*, celebrated by everyone around her except for the professor's assistant (the Pickering figure), who is critical of the *geiko* system.

The movie is a sugary adaptation of *My Fair Lady*— one of the songs is “Kyoto-bonchi ni ame ga furu” (It rains on the Kyoto Basin), derived from “The Rain in Spain”—and although it contains no feminist message or critiques of class (as does *Pygmalion*), one can at least enjoy watching the heroine grow into a *maiko* who becomes fluent in Kyoto dialect. There is an arresting image of the heroine at <http://www.maiko-lady.jp/>. The director is Masayuki Suo, whose film *Shall We Dance?* (1996) was such a smash hit in Japan and the USA that it was remade by Hollywood in 2004, starring Richard Gere.

11) SHAW AROUND THE GLOBE

Of course there were many other productions of Shaw’s plays around the world, and we regret that we haven’t space to mention them all. You can get notices of them by subscribing to Google Alerts at <http://www.google.com/alerts>.

For links to some of the Shaw plays performed in the USA, Canada and the UK in 2013-15, go to <http://libra.apps01.yorku.ca> and look (to the far right) at the column headed International Shaw Calendar. A click on any play title will link you to a website giving production details. For reviews of performances of Shaw plays around the world in 2014, go to <http://libra.apps01.yorku.ca/the-shaw-project-3/shaw-reviews-for-season-2014/>.

Past performances of Shaw plays can be found at <http://libra.apps01.yorku.ca/the-shaw-project-3/past-and-present-performances/shaw-calendar-archives/>. For reviews of past performances of Shaw plays at the Shaw Festival, go to <http://libra.apps01.yorku.ca/learn-about-our-partners-2/shaw-festival/shaw-festival-productions-reviews/>.

These invaluable resources are updated regularly by Kay Li (York University, Canada), to whom go kudos and many thanks!

SHAW MEETINGS AND CONFERENCES IN 2014

1) THE 38th ANNUAL COMPARATIVE DRAMA CONFERENCE (3-5 April 2014) was held at Stevenson University in Baltimore, Maryland, with two Shaw sessions chaired by Tony J. Stafford (University of Texas, El Paso) that included papers by Tony Stafford (Shaw and Dalkey Hill); James Armstrong (CUNY), Visions of Immortality: Shaw’s *Back to Methuselah* and Luigi Antonelli’s *A Man Confronts Himself*; Jesse Hellman (independent scholar), Lady Hamilton Disguised: Reborn as Eliza Doolittle; and Mary Christian (Indiana University), “As Good as a Play”: Shaw, Ibsen, and Metatheatrical Marriage.

2) THE 11th ANNUAL SUMMER SHAW SYMPOSIUM (25-27 July) at the Shaw Festival, Niagara-on-the-Lake, Ontario, Canada, was organized by D.A. Hadfield (University of Waterloo) and was sponsored by the Academy of the Shaw Festival and the International Shaw Society. It included papers by Michael O’Hara (*Major Barbara: Artistic Visions and Receptions*), Jesse Hellman (Lady Hamilton, *Nelson’s Enchantress*, and the Creation of *Pygmalion*), Bob Gaines (Cutting a Shaw Text: a Director’s Perspective), John McInerny (The Perils of Playing Sergius in *Arms and the Man*), Larry Switzky (Public and Private Emotions in *Arms and the Man*), Kay Li, Leslie Sanders and Liam Rodrigues (Live Pilot: Designing Inclusive Online Curricular Materials for *Arms and the*

Man on the Sagittarius-ORION Literature Digitizing Project), Lizzie Dunford (*The Philanderer Tamed: Charlotte Shaw and the Shaping of GBS*), Mary Christian (*Acting like an Advanced Woman: Shaw and the Performance of Ibsenism*), Al Lyons (*Shaw + Hankin: Reforming the Philandering Philanthropist*), Tony Stafford (*The Philanderer: Home Is Where the Hearth Is*), and Leonard Conolly (*The Philanderer: A Tale of Two Endings*).

John R. Pfeiffer (Central Michigan University), editor of “A Continuing Checklist of Shaviana” for *The Shaw Review* from 1972 to 1980 and for *SHAW: The Annual of Bernard Shaw Studies* from 1981 to 2014, is stepping down after over forty years of continuous service to Shaw scholarship. The occasion was marked at the July 2014 Shaw Symposium at Niagara-on-the-Lake, Ontario, where *SHAW* general editor, Michel Pharand (Queen’s University, Canada), presented John (seated, below) with an original copy of Shaw’s *Common Sense about the War*, published on 14 November 1914 as a special war supplement to *The New Statesman* and inserted as a separate pamphlet. We raised our glasses in John’s honor and remain grateful to him for his invaluable contribution to Shaw Studies!





Not as old as Shaw's pamphlet but just as rare and precious is this historic photograph of three distinguished Shavian luminaries in their roles as off-duty ISS Presidents: (L to R) Michael O'Hara (third and current), Dick Dietrich (first and founding), and Leonard Conolly (second). Inspirations to us all!

3) THE 45th ANNUAL NeMLA CONVENTION (3-6 April) at Harrisburg, PA, included two roundtables, both chaired by Ellen Dolgin (Dominican College of Blauvelt): "Staging the New Woman: Shaw, Suffrage and Theatre as Activism," with papers by Kate Farrington (Pearl Theatre Company), Amanda Sharick-Moreno (University of California at Riverside), Sarah Canfield-Fuller (American Public University System), and Anna Andes (Susquehanna University); and "Global Shaw," with papers by Mark Lepitre (Université Laval), Elsa Nettels (College of William and Mary), and Annette Magid (SUNY Erie Community College).

The conference's keynote address was given by Gingold Theatrical Group director David Staller, who spoke to an audience of almost 200 on "Anti-Classicist Shaw: Off the Page and On His Feet as Spokesman for Today." In addition, a panel on Joan of Arc included a paper by Mark Lepitre (Université Laval) and, at a second panel, Christopher Innes (York University) and mezzo-soprano Brigitte Bogar (Toronto) traced the representation of Joan of Arc in opera, with reference to Shaw.

4) THE 129th ANNUAL MLA CONVENTION (9-12 January) at Chicago, IL, included a Shaw session entitled “Shaw and Adaptation: Reinvention, Refinishing, Embodiment,” organized and chaired by Lawrence Switzky (University of Toronto). Presenting papers were Elizabeth Carolyn Miller (University of California at Davis), Brett Gamboa (Dartmouth College) and Jennifer Buckley (University of Iowa). Switzky summarizes the session as follows:

Elizabeth Miller talked about how Shaw founded New Journalism—along with W.T. Stead and other advocates of reportorial reform—by troubling the notion of the “signature.” Anonymity allegedly guaranteed a kind of objectivity for authors and reviewers in Victorian journalism, but Shaw insisted on the greater urgency of accountability, personality and style as features of news that would both record and reform. Brett Gamboa proposed that we think about Shaw's use of Shakespeare not only in terms of the appropriation of phrases and word-music, but also in terms of the ways that Shakespeare structures expectation and disappointment for his audiences. He offered an extended reading of *Heartbreak House* alongside *King Lear* as dramas of inertia, in which incomplete, decoy, or plot lines without closure engage us by constantly arousing and deliberately denying our engagements. Jennifer Buckley concluded by proposing that Shaw could be read through an avant-garde theatrical tradition—from Wassily Kandinsky through Antonin Artaud and The Living Theater—through his attempts to “textualize” the embodied nature of sound. Buckley argued that Shaw was not as satisfied with the form of the book-as-play as is generally assumed, but that he was a ceaseless experimenter in capturing and conveying sonic experience.

5) LECTURES

— THE 50th ANNUAL SHAW SEMINAR (7-10 August 2014), co-hosted by L.W. Conolly and Karen Fricker (Brock University), was held at the Shaw Festival in Niagara-on-the-Lake, Ontario.

— L.W. Conolly spoke to THE SHAW SOCIETY (UK) on *Androcles and the Lion* at the Park Theatre, Finsbury, London, on 20 October 2014.

6) SHAVIANS

Former ISS President L.W. Conolly (Emeritus, Trent University) was given a Lifetime Achievement Award by the Canadian Association for Theatre Research at its annual banquet in May 2014. The award recognizes contributions to the Association in particular (Conolly was a founding member and served as President 1977-79) and the field of theatre scholarship in general. He has also been awarded the degree of DLitt by Swansea University, where he took his BA (1963) and PhD (1970). The university's senior doctorate degree of DLitt is awarded to those who “have made an original and substantial contribution to their discipline over a significant period of time” and “have established an authoritative standing in their discipline.”

UPCOMING EVENTS & CALLS FOR PAPERS (in order of deadlines)

1) THE 12TH ANNUAL SUMMER SHAW SYMPOSIUM at the Shaw Festival in Niagara-on-the-Lake, Ontario, in July 2015 will be organized by Brad Kent (Université Laval) and will include presentations about and discussions on Shaw's works, in particular the two plays being staged at the Festival that season: *Pygmalion* and *You Never Can Tell*. For details see www.shawsociety.org/SummerSymposium-2015.htm .

2) THE 39th ANNUAL COMPARATIVE DRAMA CONFERENCE (26-28 March 2015) will be held at Stevenson University in Baltimore, Maryland, with two Shaw sessions to be chaired by Tony J. Stafford (University of Texas, El Paso). Christopher Innes (York University) and mezzo-soprano Brigitte Bogar (Toronto) will be giving a plenary speech on “Shakespeare and Music.” Please go to <http://comparativedramaconference.stevenson.edu/registration.html> for details.

3) THE 46th ANNUAL NeMLA CONVENTION (30 April to 3 May 2015) will be held at Ryerson University in Toronto, Ontario, Canada. Larry Switzky (University of Toronto) and Ellen Dolgin (Dominican College of Blauvelt) will be chairing a panel and seminar on “The Self-Made Man (or Woman) in Victorian and Edwardian Fiction and Drama” that will feature three papers on Shaw. Please go to <https://nemla.org/convention/2015/> for details. (Note that a valid passport is required to enter the country.)

4) GBS in NYC: THE MANHATTAN SHAW CONFERENCE

A “Shaw in New York” conference will be held from 16 through 19 October 2015 at the Fordham University Lincoln Center Campus and the Bruno Walter Auditorium of the New York Public Library for the Performing Arts at Lincoln Center, both co-sponsors with the International Shaw Society. Papers on the “Shaw in New York” theme (see below and the conference website for examples) will be especially welcomed, but other topics are possible; please query ISS President, Michael O’Hara, at mohara@bsu.edu.

Papers focused on productions of and responses to Shaw’s works in New York and on the reactions of local media to Shaw’s historic 1933 visit would be relevant, as would papers based on research in the New York Public Library’s Shaw collections, especially as they reflect upon Shaw’s presence, physical or spiritual, in New York. And since we’ll be seeing David Staller’s production of *The Doctor’s Dilemma* at Symphony Space, this is another obvious choice for a paper.

Abstracts with letters of introduction (if you are not known to President O’Hara) and accompanying c.v. should be sent by **1 July 2015** to mohara@bsu.edu. If you are applying for an ISS Travel Grant (see www.shawsociety.org/iss-travel-grants-2015.htm), note this in your email and append the application to the rest. Please note that your paper and/or travel grant application should not be considered finally accepted (in the sense of your being listed on the conference program) until you have officially registered for the conference.

For information about registration and other conference-related matters, please see www.shawsociety.org/Shaw-in-New-York-Conference-2015.htm, although the registration page will not be up until later in the year when costs are better known. Please note that www.shawsociety.org is the official homepage of the International Shaw Society and the place to look for links to all sorts of relevant information.

It would help to have early notification of your plans to attend this conference and intentions to present a paper, so please send such notification to President O’Hara at mohara@bsu.edu, if you haven’t already done so.

1.) VIDEO OF WEINTRAUBS' VISIT TO "SHAW'S CORNER" IN SUMMER OF 2014

Just click on www.gamelabuk.com/daz5 to get it rolling, and then click on G. Bernard Shaw's signature when it pops up to hear Stan Weintraub's commentary at various stops along the way. There's also a sighting of the House Steward Sue Morgan and Assistant House Steward Lizzie Dunford, our splendid and gracious hosts at the Shaw Conference in 2013 in Ayot St Lawrence. This is not to be missed, folks; it's one for the ages. Thanks to Stan and Rodelle for providing this great treat.

2) SHAW BEHIND THE CAMERA

The London School of Economics has digitized its collection of some 20,000 photographs and negatives taken by Shaw. 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.

3) RECENT AND FORTHCOMING BOOKS ON SHAW

This year saw the publication of the eighth volume in the University of Toronto Press's distinguished series, "Selected Correspondence of Bernard Shaw." The book, edited by the indefatigable Shaw bibliographer Charles A. Carpenter, is *Bernard Shaw and Gilbert Murray*. The ninth (and final) volume in the series will be *Bernard Shaw and William Archer*, edited by Tom Postlewait, due for publication in 2015.

Volumes continue to appear in the remarkable edition of Shaw's letters to and from his French translator, Augustin Hamon, edited by Patrick Galliou and published by the Centre de Recherche Bretonne et Celtique, Université de Bretagne Occidentale at Brest. In 1998 came the four large volumes of *George Bernard Shaw et Augustin Hamon: les premier temps d'une correspondance (1893-1913)*. In 2014 Galliou published a fifth volume, *Correspondance George Bernard Shaw–Augustin Hamon, II: Les années médianes (1914-1925)*. A sixth volume, marking the third and final installment in the series, is due to be published in 2015.

Brad Kent (Université Laval) has edited a volume entitled *Shaw in Context* (Cambridge UP), to be published in 2015. This collection of essays, written by more than forty contributors, cover a wide range of theatrical, cultural, social and political topics, filtering Shaw's life and works through the lens of his times.

Ellen Dolgin (Dominican College of Blauvelt) will be publishing her book *Bernard Shaw and the Actresses Franchise League: Staging Equality* with McFarland & Co. in 2015.

Another Shaw book by Stanley Weintraub (Evan Pugh Professor Emeritus of Arts & Humanities at Penn State University and Adjunct Professor of English at the University of Delaware) will be on the shelves in early 2015. *Bernard Shaw Before his First Play. The Embryo Playwright* will be published by ELT Press with an e-book from Johns Hopkins University Press. This latest work by the doyen of Shaw Studies covers Shaw's formative decades as novelist, diarist, polemicist, memoirist, critic of music and the arts, and aspiring playwright.

Peter Gahan (independent scholar, Los Angeles) has completed a book-length study provisionally entitled *The Return: Bernard Shaw in Ireland 1900-1925*.

Palgrave Macmillan is pleased to announce a new book series: *Bernard Shaw and His Contemporaries*, edited by Nelson O'Ceallaigh Ritschel and Peter Gahan. The books in this series will 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 of those who worked with him or in reaction against him. The first titles in the Palgrave Macmillan Shaw Series are set to appear in 2015. Please look for announcements.

Queries and manuscripts may be sent to Nelson Ritschel (nocrsc@aol.com), Peter Gahan (pgahan@me.com) and / or Shaun Vigil (Shaun.Vigil@palgrave-usa.com).

Please note that although the University Press of Florida is no longer accepting manuscripts for its Shaw Series (edited for nearly two decades by the indomitable R.F. Dietrich), there are nineteen books on Shaw available for purchase.

Go to <http://upf.com/seriesresult.asp?ser=gbshaw> for a complete list.

4) SHAW: The Journal of Bernard Shaw Studies

Beginning in 2015, *SHAW: The Annual of Bernard Shaw Studies* will be published bi-annually (in June and December) under the name *SHAW: The Journal of Bernard Shaw Studies*.

SHAW 35.1 (June 2015), a theme issue devoted to "Shaw and Modernity," with Lawrence Switzky (University of Toronto) as guest editor, will consider Shaw's significance as an artist and critic during the emergence of artistic, social, political, and cultural modernity. For inquiries, contact Lawrence Switzky at lawrence.switzky@utoronto.ca.

SHAW 35.2 (December 2015), edited by Michel Pharand (Queen's University, Canada) will include articles on general topics, as well as book reviews, the Checklist of Shaviana, Notices, and ISS information. Submit abstracts (50 to 100 words) and papers to Michel Pharand at michelpharand@yahoo.com.

SHAW 36.1 (June 2016), a theme issue devoted to "Shaw and Money," with Nelson Ritschel (Massachusetts Maritime Academy) and Audrey McNamara (University College Dublin) as guest editors, will explore Shaw's views on and experiences with any aspect of money and finance, as well as their treatment in his plays and novels. Shaw, the anonymous philanthropist who hid behind a notoriously parsimonious façade, the egalitarian Socialist who drove a Rolls-Royce, was keenly interested in money and its impact on people, famously writing that the "lack of money is the root of all evil." Among his plays dealing with money

and wealth (explicitly or implicitly) are *Widowers' Houses*, *Mrs Warren's Profession*, *The Millionairess*, *Major Barbara*, *The Philanderer*, and *Buoyant Billions* – to name the most obvious.

Possible topics could include the following: tainted money; inheritances and legacies, heirs and heiresses; earnings and wages; gambling, the loss of financial security; hoarding and squandering; lending and borrowing; philanthropy and charity; investments (good and bad); misuses or misappropriation of funds; disparities between rich and poor; “the crime of poverty”; business and banking; international finance (e.g., the economics of warfare); money and marriage; money and morality; money and politics; Shaw’s friendships with the very rich; Shaw’s financial transactions (e.g., with publishers and theater managers); Shaw’s earnings (royalties, investments, taxation); Shaw’s expenses (cars, cruises, etc.); Shaw as anonymous philanthropist; Shaw on money (in his prefaces and letters); Shaw and Fabian economics; Shaw and Karl Marx; Shaw and Maynard Keynes; Shaw and capitalism; etc.

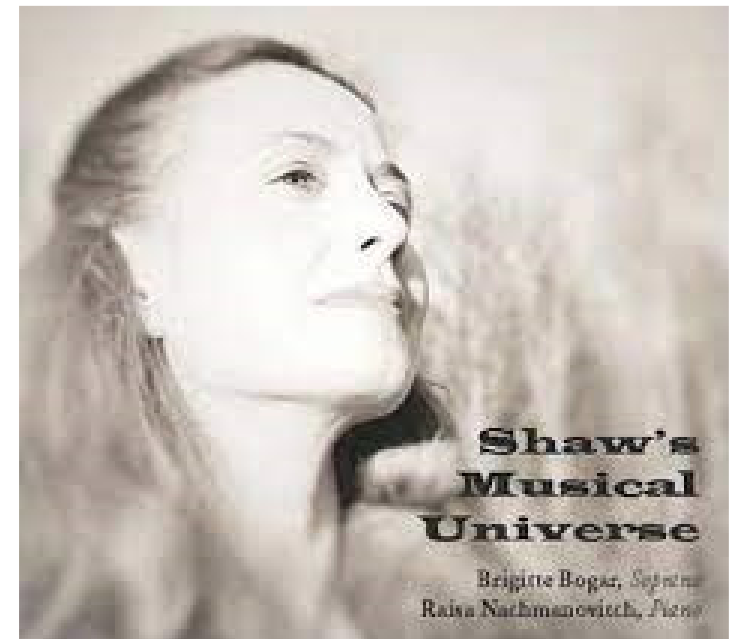
Submit abstracts (50 to 100 words) and papers to Nelson Ritschel at nritschel@maritime.edu or Audrey McNamara at neamh01@eircom.net.

5.) "SHAW'S MUSICAL UNIVERSE" available on a CD

Those who attended the "Shaw at Home" conference in Ayot St Lawrence were treated to an evening of the sort of music that Shaw as a child in Dublin heard his mother sing, this time sung by mezzo soprano Brigitte Bogar, and that repertoire has been expanded and recorded on a CD and annotated by Brigitte and Christopher Innes. Below is Christopher's email on this subject, which explains how to order the CD.

The CD includes not only music by Shaw himself, but also by his mother and some songs he borrowed for his plays. The cost will be \$20 (including packaging and postage), and with the CD comes a 36 page booklet illustrated by photos, which supplies background to the recorded music. I attach a picture of the front cover (Brigitte) as advertising. We would be happy to accept cheques. Or if people wish to use PayPal, they can email Brigitte, who will send them an invoice to direct their payment.

To order copies, people can email me at cdinnes@hotmail.com, /cinnes@yorku.ca, or Brigitte at brigitte.bogar@gmail.com. They should include their mailing address.



6.) Exhibition of *The Shavian* at the U. of Extremadura, Spain

Arranged by Gustavo A. Rodrigues Martin, this exhibition will take place in February of 2015 at the Faculty of Letters (Universidad de Extremadura, Caceres). See <http://www.unex.es/conoce-la-unex/centros/fyl>.

The Shavian (1946-2014):
Scholarship, History, and People
The Shavian (1946-2014):
Investigación, Historia y Personas

Del 16 al 27 de febrero de 2015
Facultad de Filosofía y Letras de Cáceres

Colaboran:
Departamento de Filología Inglesa
Servicio de Biblioteca, Archivos y Documentación
Secretaría de Actividades Culturales de la Uex
Vicerrectorado de Extensión Universitaria

SHAW ONLINE

The Sagittarius-Orion-Shaw Digitizing Project: To access A Virtual Tour of Shaviana, go to <http://libra.apps01.yorku.ca/virtual-tour-of-shaviana/>. There are two main sections: 1) an open access platform and 2) a restricted access platform accessible only on the Ontario Research and Innovation Optical Network (ORION), that will ensure copyright restrictions. The open access platform includes: 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 Shaw holiday shopping; 8) links to numerous electronic Shaw texts; 9) links to Shaw Festival Study Guides; and 10) 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. A special feature for ISS members includes an interactive collaborative platform on ORION O3 at <https://shaw.othree.ca/> complete with a “Fantasia for Shaw Scholars.” Among the many features are individual blogs for Shaw scholars, Shaw Wiki, and a Shaw Forum.

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, www.shawsociety.org and many of them are continuously updated by ISS Webmaster R.F. Dietrich.

Shaw Bibliography: Al Carpenter’s invaluable and regularly updated masterwork, *A Selective, Classified International Bibliography of Publications About Bernard Shaw*, is available at harvey.binghamton.edu/~ccarpen/ShawBibliography.

SHAW DIGITIZED

Gustavo Rodríguez Martín (Universidad de Extremadura, Spain) is now engaged in propelling Shaw Studies into the digital age! In 2014 he began 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 will not go out of copyright until 2020).

To find out more about (and see samples of) this ground-breaking enterprise, go to <http://shawquotations.blogspot.com.es/2014/09/digitizing-shaw-shaw-quotation-database.html> and www.shawsociety.org/SEARCH.htm.

Gustavo is currently organizing an exhibit entitled “*The Shavian* (1946-2014): Scholarship, History, and People” to be held at the Facultad de Filosofía y Letras of the Universidad de Extremadura from 16 to 27 February 2015. It will showcase issues of *The Shavian* from the collection generously donated by Evelyn Ellis of the Shaw Society (UK).

ISS TRAVEL GRANT WINNERS FOR 2014



Lizzie Dunford (Assistant House Steward, Shaw's Corner) was the only recipient of both an ISS Travel Grant and a Bryden Scholarship at the Summer Shaw Symposium, where Mary Christian also received an ISS Travel Grant.. Travel grants to the Chicago Shaw Symposium (16-17 May) were awarded to Mary Christian (Indiana U), Sarah Warren-Riley (Illinois State U) and Gustavo Rodríguez Martín (Universidad de Extremadura, Spain). Congratulations to all!

Pictured here (L to R) are ISS President Michael O'Hara, Lizzie Dunford, and Mary Christian.

NEW OFFICERS IN 2015

As he has for the last seven years, Recording Secretary John McInerney asked for nominations for Membership Secretary and Recording Secretary, the winners by default being Sharon Klassen for Recording Secretary and Mary Christian for Membership Secretary. Their three-year terms begin on January 1, 2015 and conclude on Dec. 31, 2017. Our congratulations to both and our thanks for their willingness to serve.



Sharon Klassen, Assistant Professor, Theatre Arts,
Redeemer University College

Mary Christian, Associate Instructor, Indiana U.



DEPARTING OFFICERS: THANKS FOR THE SERVICE

One of the side-benefits of serving in an ISS office is that you get to meet some wonderful people, and here's some proof:

[alas, the internet has apparently eaten the images of John McInerney and Ann Stewart previously included in this section]

NEW BYLAWS FOR THE ISS

A proposal for amendments to the ISS Bylaws was presented to the Executive Committee and then to the entire membership, and a majority of those voting approved the changes as of November 17, 2014. A restated "Articles & Bylaws" can be found at <https://shawsociety.org/ISS-Articles&Bylaws.htm> and can always be reached from a link on the members page.

SPECIAL THANKS TO ISS ANGELS FROM ISS TREASURER R. F. DIETRICH

In 2013, ISS income was three parts donations and one-part membership fees, a record for donations. Among them was a very generous bequest from Sid Albert and the funding of a special travel fund for the General Editor of SHAW by John Pfeiffer, and for both we are very grateful. 2014 didn't quite match 2013 in donations, but it was also a good year.

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.” And that the ISS has now completed its 11th year also speaks to how important our “angels” have been to sustaining “the march” to this point.

Below is the list, year by year, of those whose “angelic” contribution to the ISS has gotten them written in the ISS Book of the Life Force by the Recording Shaw (with horns holding up his halo). These lists are linked as well from the ISS members page. Please take a few moments to view and acknowledge.

2014: <https://shawsociety.org/2014-Members-Plus-List.htm>

2013: <https://shawsociety.org/2013-Members-Plus-List.htm>

2012: <https://shawsociety.org/2012-Members-Plus-List.htm>

2011: <https://shawsociety.org/2011-Members-Plus-List.htm>

2010: <https://shawsociety.org/2010-Members-Plus-List.htm>

2009: <https://shawsociety.org/2009-Members-Plus-List.htm>

2008: <https://shawsociety.org/2008-Members-Plus-List.htm>

2007: <https://shawsociety.org/2007-Members-Plus-List.htm>

2006: <https://shawsociety.org/2006-Members-Plus-List.htm>

2005: <https://shawsociety.org/2005-Members-Plus-List.htm>

2004: <https://shawsociety.org/Founding-Members-Plus.htm>

And now for the point of all this: it’s time to renew your ISS membership. Just go to <https://shawsociety.org/2015-membership-form.htm> and email, snail mail, or PayPal your renewal. P.O. Box 728, Odessa, FL 33556-0728 for the snail mail, dietrich@usf.edu for the email, and dietrich@shawsociety.org for PayPal. Many Thanks!!

Produced by ISS Director of Publications Michel Pharand
& ISS Webmaster R. F. Dietrich