

**2017 Annual Newsletter**  
**International Shaw Society**



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### ***A Message from the President of the ISS***

With world events and leaders no doubt making Shaw spin in his grave, it is a balm to reflect on the accomplishments of the ISS in 2017. The “Shaw at The Shaw” conference was a delight, our first ever at the Shaw Festival. Highlights included talks from the new artistic director of the Shaw Festival Tim Carroll and the noted Irish intellectual Fintan O’Toole, whose recently published *Judging Shaw* is a work worthy of a place on everyone’s bookshelf. Of particular note was the concluding round table of young(er) scholars who spoke with great passion about the future of Shaw studies. There will be no major conference next year, though we will do our usual Summer Symposium in July. I am looking forward myself to this brief respite but am also excited to think about (hopefully) our first continental conference. This year’s conference also marked the passing of several notable Shavian scholars, and we paid tribute to Christopher Innes. There will be some big changes in the next year, with our esteemed founding president and current treasurer announcing his “last year” in service as Treasurer. I hope that there will be a slew of volunteers to help lead the ISS into the future, but, for the moment, I am grateful for the ones we have. I am grateful to the executive board for their continued hard work, generosity, and good fellowship. I am grateful for Gustavo Rodriguez Martin’s regularly updated catalogue of all things Shavian, an on-going testament to the value and need for Shaw’s works and ideas made manifest. I am also grateful for Chris Wixson’s excellent stewardship and leadership as the recently appointed editor for *SHAW* and of this newsletter. As a hopefully brighter 2018 beckons us forward, I remain invigorated by the good work so many of you do.

Michael O’Hara

Associate Dean, College of Fine Arts

Sursa Distinguished Professor of Fine Arts

Ball State University

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### ***A Message from the Vice-President of the ISS***

I have one more thank you to add to what our merry and pithy POTISS has already said, and that goes to David Staller. After regaling us at NOTL with a scholarly paper, David's Project Shaw's "autumn in New York" sparkled in new ways. As David completed his "Women Take the Stage" year (so named in anticipation of our first American woman President (sigh), he introduced his audiences to two suffrage-era plays directed by women: Rachel Crothers's *A Man's World* from 1910 and Elizabeth Robins's *Votes for Women!* from 1907. The talk-backs were filled with enthusiastic audience comments, and *Wall Street Journal* theatre critic Terry Teachout was featured for the Crothers evening and wondered how he did not know the play. Handbills for audience participation reading *Votes for Women!* delighted the audience. In between these two was Shaw's *Captain Brassbound's Conversion*, the play written for Ellen Terry in 1906. In mid-December, David took his audience back in time to 1893 for Wilde's *A Woman of No Importance* with Martha Plimpton and directed by Charlotte Moore, who has been the artistic director of the Irish Rep for thirty years. Moore and the cast were struck by Wilde's out-front feminist critique within the bounds of Victorian melodrama, and at least a couple of audience responders brought Crothers and Robins back into the conversation. Bravo, David, and thanks for letting me be in these talkbacks as Prof. but of course more importantly the face of the ISS.

Happiest of holiday wishes for all of the ISS and hopes for all we hold dear as we turn the page to 2018.

As always, it has been my honor/pleasure to serve,

Ellen Dolgin

Chair, English Department

Co-Chair, Gender Studies

Dominican College of Blauvelt

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## ***SHAW ON STAGE IN 2017: A SAMPLER***

### **1) SHAW IN CHICAGO**

The ShawChicago Theater Company celebrated its 23rd season with productions of *Misalliance* (17 September to 10 October 2016), Margaret Raether's adaptation of P.G. Wodehouse's *Jeeves Intervenes* (26 November to 19 December 2016), and *Heartbreak House* (4 March to 27 March 2017), all directed by Robert Scogin, Artistic Director. The 24<sup>th</sup> season features productions of *The Devil's Disciple*, Margaret Raether's adaptation of P. G. Wodehouse's *Jeeves in Bloom*, and Noel Coward's *Hay Fever*. See <http://shawchicago.org>.



In other Windy City news, Jay Tunney was honored with a “Bernie” at their annual Gala in May for his support of ShawChicago. The award is presented to individuals and organizations “who have helped keep the works of GBS alive.” The event takes place at one of the oldest private clubs in Chicago, The Casino, and includes a short performance, dinner, and live auction. On June 2, 2018, the International Shaw Society will receive a “Bernie” Award, and Richard Dietrich will be presented an individual “Bernie” upon his retirement as an officer of the ISS.

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## 2) 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 Symphony Space (2537 Broadway at West 95th Street, New York City). Celebrating “100 Years of Women’s Rights,” the 2017 season, the GTG’s twelfth, included *Mrs. Warren’s Profession*, *Candida*, *You Never Can Tell*, *Press Cuttings*, *Getting Married*, *Captain Brassbound’s Conversion*, and Shaw-related events.. For more information, contact [info@gingoldgroup.org](mailto:info@gingoldgroup.org) or go to <http://gingoldgroup.org/project-shaw/>.

## 3) SHAW IN WASHINGTON, D.C.

In 2017, the Washington Stage Guild produced *Widowers’ Houses* (28 September through 22 October) and “As Far as Thought Can Reach” (23 March through 16 April), the conclusion of their multi-year cycle of productions of Shaw’s “Metabiological Pentateuch,” *Back to Methuselah*, directed by the WSG’s artistic director Bill Largess. For information, go to <http://stageguild.org/performances/>.

## 4) SHAW AT NIAGARA-ON-THE-LAKE

The 2017 Shaw Festival, the first to be led by Artistic Director Tim Carroll and the 56<sup>th</sup> in its history, featured Shaw’s *Saint Joan* and *Androcles and the Lion*, both directed by Tim Carroll. The 2018 season (4 April to 28 October) will include *How He Lied to Her Husband* and *The Man of Destiny*, both directed by Philip Akin, and *O’Flaherty V.C.*, directed by Kimberley Rampersad. For further information about the Festival’s 2018 season, 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](http://www.shawfest.com).

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<http://www.shawsociety.org/2018membership.htm>

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## 5) SHAW AT AYOT ST LAWRENCE

For information about summer 2018 performances of Shaw plays at Shaw's Corner, Ayot St Lawrence, Hertfordshire, by Michael Friend Productions, contact Sue Morgan at [Sue.Morgan@nationaltrust.org.uk](mailto:Sue.Morgan@nationaltrust.org.uk) or keep an eye on <http://www.shawsociety.org.uk>. The plays staged in 2017, its 26th season, were *Major Barbara* (23 to 25 June) and *Too True to Be Good* (21 to 23 July). Michael also took a couple of productions on tour, *Press Cuttings* to the Pentameters Theatre, Hampstead (7 to 26 March) and *Too True to Be Good* to the Sarah Thorne Theatre, Broadstairs (27 to 30 July). For a wonderful photographic record of many of these performances, go to [www.mfp.org.uk/Personal/Albumpersonal.htm](http://www.mfp.org.uk/Personal/Albumpersonal.htm).

For a delightful account of these productions, see R. F. Dietrich's illustrated article "'Shaw's Corner' as a Theater" in *SHAW* 31 (2011): 234-52, which in an Appendix includes a chronology of Shaw's Corner productions from 1960 to 2017. Go to <http://www.shawsociety.org/Shaw's-Corner-Theater.htm> to see a version that has the photos in color and that provides an updated Appendix on the listing of productions of Shaw's plays at Shaw's Corner.

## 6) SHAW IN LONDON

The Shaw Society (UK) was founded in 1941, and its current president is Shaw biographer Sir Michael Holroyd. For many years the Society met monthly in Conway Hall in Red Lion Square, London, but recently it has announced that it will be shifting to a new venue at the Actors Centre just off Shaftesbury Avenue in the heart of the West End theatre district. Its official address is 1a Tower Street, off Earlham Street, London WC2H 9NP. It meets from January to June and September to November at 7:00 pm, for talks, lectures, and play readings. For more information and a sample issue of the society's publication, *The Shavian* (edited by Anne and Martin Wright), click "Play Reading Group" at [www.shawsociety.org.uk](http://www.shawsociety.org.uk). You can subscribe to *The Shavian* when using the ISS membership form at [www.shawsociety.org/2018membership.htm](http://www.shawsociety.org/2018membership.htm).

Jointly with the H.G. Wells Society and the Language Centre, London School of Economics, in association with the Women's Library, the Shaw Society held a conference entitled "H.G. Wells and Bernard Shaw: Socialism and the Irrational" on September 23, 2017 at the LSE. Papers focused on politics, religion, and philosophy in the works of Wells and/or Shaw, and the context for those discussions was as follows: "Close friends and – at times – bitter rivals, H. G. Wells and Bernard Shaw stood in the public mind for the belief that men and women could be

persuaded by rational argument to support Fabian socialism, scientific and industrial development, and world citizenship. They took up controversial and often conflicting positions on internationalism and revolution (especially the Russian revolution), war, feminism, democracy, human rights, and much else. But there are limits to rationalism in both writers' thought."

## 7) SHAW IN JAPAN

The Bernard Shaw Society of Japan had another active year. Its Spring meeting was held at Sugamo Satellite, Jumonji University, Tokyo, on 10 June 2017. Shoko Matsumoto gave a paper entitled "Marriage and Divorce in *Getting Married*" that explored Shaw's play through the lens of feminism; Nicholas Williams analyzed puzzling stage environments in a talk called "A Theatrical Web of Obscure Events and Equally Obscure Characterizations: An Interpretation of *Too True to Be Good* (1932)"; and Minoru Morioka, in "Philosophy of Life in *The Man of Destiny*," situated the characterization of Napoleon within the evolution of Shaw's Superman characters.

The Society's third Shaw Seminar took place at the Atami Dai-Ichi Building in Atami City, Shizuoka Prefecture on September 23<sup>rd</sup> and focused on the topic "Shaw and the Revolutionary in Fin-de-siècle London." A meeting of the Board was followed by a panel and discussion, chaired by Hisashi Morikawa. The roster of presentations included "The Budding of Socialism in Shaw's Earliest Plays" (Tatsuo Ohtsuka), "Shaw and Fabian Society" (Minoru Morioka), and "William Archer's Theory of Plays" (Ryuichi Oura).

The autumn meeting of the BSSJ was held on November 25<sup>th</sup> at the Sakae Satellite Campus of Aichi Gakuin University, Nagoya. Papers presented included "British Society Experiencing Lamps: Light and Darkness in *Heartbreak House*" by Mika Matsumoto (analyzing Shaw's play in the context of the development of lighting technology); "Japanese Men Who Saw Suffragettes" by Kazumi Shimizu; and "*Mrs. Warren's Profession*: A Well-Made Discussion Play" by Hisashi Morikawa (exploring the play within the tradition of both well-made and discussion plays).

## 8) SHAW AROUND THE GLOBE

As there were countless other productions of Shaw's plays around the world, we regret that we haven't space to mention them all. However, 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, 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 past performances of Shaw plays, go to <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, Toronto, Canada), who deserves our collective Shavian applause for her ongoing work on behalf of GBS!

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### ***SHAW MEETINGS AND CONFERENCES IN 2017***

**1) THE 41<sup>st</sup> ANNUAL COMPARATIVE DRAMA CONFERENCE** The Shaw session at the 41st annual Comparative Drama Conference (6 to 8 April 2017) at Rollins College in Winter Park, Florida, was chaired by Tony J. Stafford (University of Texas, El Paso) and included the following presentations: "Shaw's Heterochronous Histories: *Saint Joan* and Beyond" (Lawrence Switzky, University of Toronto), "Shaw's Creation of Alternative Spaces for Governance in *The Millionairess*" (Christa Zorn, Indiana University Southeast), and "Shaw and the Myth of Don Juan: The Strange Case of Richard Mansfield and *The Devil's Disciple*" (Oscar Giner, Arizona State University).

**2) The "Shaw at The Shaw" Conference** was held at Niagara-on-the-Lake (21-25 July 2017), sponsored by the Academy of the Shaw Festival, York University, and the International Shaw Society. Featured speakers included Tim Carroll (new Artistic Director of the Shaw Festival), Thomas Postlewait (School of Drama, University of Washington), and Fintan O'Toole (Columnist, Literary Editor, and Drama Critic for *The Irish Times*). Special activities included



two Shaw Festival theatrical performances (*Saint Joan* and *Androcles and the Lion*) and discussions with cast members, ten sessions of panel presentations, two Shaw-themed music recitals, and a concert reading of *The Man of Destiny*.

3) There were two special Shaw sessions at the 2017 Modern Language Association convention (5 to 8 January) in Philadelphia, Pennsylvania. Presided over by Jeff Dailey (Five Towns College, New York), one session, “Aspects of Shaw”, was sponsored by the The Lyrica Society for Word-Music Relations and included three papers: “George Bernard Shaw's Guide to Musical Theater” (Jeff Dailey); “Shaw in South Africa” (Tracy J.R. Collins, Central Michigan University); and “That Shavian Rag” (Benjamin Poore, University of York). The other session, “Shaw, Modernism, and Utopia”, sponsored by the International Shaw Society, was chaired by Jennifer Buckley (University of Iowa) and also included three papers: “Aging, Utopia, and Bernard Shaw’s *Back to Methuselah*” (Siân Adiseshiah, University of Lincoln); “Utopia and Endless War: Major Barbara and the Urbanization of Creative-Destructive Capitalism” (Desmond Harding, Central Michigan University); and “Utopias of Law and Artifice: Shaw, Wilde, and Sexual Modernism” (Richard Allen Kaye, Hunter College, CUNY). The panel’s description was as follows:

“Utopia has always been a political issue, an unusual destiny for a literary form,” writes Frederic Jameson in *Archaeologies of the Future*. One writer Jameson takes up in his account of literary utopias is George Bernard Shaw, whose *Back to Methuselah* (1921) he reads as an optimistic allegorical account of class struggle in the waning days of the British Empire. Writing in 2005, Jameson detected a general resurgence in utopian thinking, which had been considered dangerous during the Cold War, and retrograde in progressive cultural movements predicated on the value of difference. It is not surprising, then, that he emphasizes the progressive aspects of Shaw’s socialism, rather than the authoritarian sympathies and tendencies scholars such as Matthew Yde (2013) have detected in *Methuselah* and in Shaw’s writing more generally. Both Jameson’s and Yde’s books participate in a recent resurgence in critical discourse on utopia, and especially modernist utopias. From high modernism (Surette 2011) to “hippie modernism” (Blauvelt et al., 2015) to “utopia limited” (DeKoven, 2004), scholars across the arts and humanities have reassessed the intersections of utopia and modernism over the past decade. This panel contributes to that discourse by claiming Bernard Shaw’s distinctive place in it.”

Jennifer Buckley will be presiding over a Shaw Session at the 2018 MLA convention in New York City entitled “Revolutionary States: George Bernard Shaw, 1918” and featuring papers by James Armstrong, Virginia Costello, Ellen Dolgin, and Martin Meisel. For all the details see the website at <https://shawsessions.mla.hcommons.org>.

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### **UPCOMING EVENTS & CALLS FOR PAPERS**

- 1) **THE 41<sup>st</sup> ANNUAL COMPARATIVE DRAMA CONFERENCE** will be held at Rollins College, Winter Park, Florida, from 5 to 7 April 2018. Please go to <http://comparativedramaconference.org/> for details.
  
- 2) The **14<sup>th</sup> Annual Shaw Symposium**, co-sponsored by the ISS and The Shaw Festival, will take place from 27 to 29 July 2018 at Niagara-on-the-Lake, Ontario. The deadline for paper proposals and applications for Bryden Scholarships and ISS Travel Grants is April 1, 2018; while papers on anything and everything Shaw are always welcome, talks that focus on the Shaw plays the Festival is producing this year (*O’Flaherty*, *V.C.*, *How He Lied to Her Husband*, and *The Man of Destiny*) are especially desirable. Please send a 300-500 word abstract, and, if you are not known to the committee, a brief letter of introduction and CV to Professor Lawrence Switzky at [lawrencewizky@gmail.com](mailto:lawrencewizky@gmail.com). For information on ISS Travel Grants and Bryden Scholarships, go to <http://www.shawsociety.org/Grants-Scholarships-2018.htm>. For all the details on the Summer Shaw Symposium, go to <http://www.shawsociety.org/SummerSymposium-2018.htm>.

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## **SHAW SCHOLARSHIP: BOOKS ABOUT SHAW**

This year saw the publication of *and* numerous events surrounding the publication of Fintan O'Toole's *Judging Shaw* (Royal Irish Academy).

There has also been much activity in Palgrave Macmillan's new series, "Bernard Shaw and His Contemporaries," edited by Nelson O'Ceallaigh Ritschel and Peter Gahan. 2017 volumes in the series include *Bernard Shaw and Beatrice Webb on Poverty and Equality in the Modern World, 1905-1914* by Peter Gahan, *Bernard Shaw, W.T. Stead, and the New Journalism* by Nelson O'Ceallaigh Ritschel, *Crimes and Punishments and Bernard Shaw* by Bernard Dukore, and *Bernard Shaw's Marriages and Misalliances* edited by Bob Gaines. Forthcoming volumes in this series include Joan Templeton's *Shaw's Ibsen: A Reappraisal* and Stephen Watt's *Bernard Shaw's Fiction, Material Psychology, and Affect: Shaw, Freud, Simmel*.



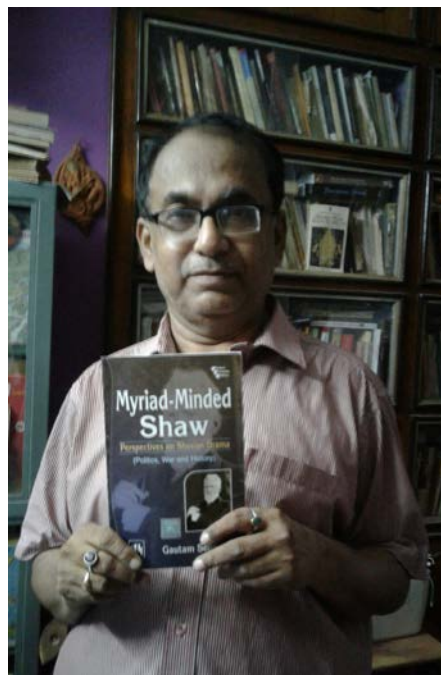
The launch of Nelson O'Ceallaigh Ritschel's *Bernard Shaw, W.T. Stead, and the New Journalism* at University College, Dublin.



The books in the Palgrave Macmillan 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 Nelson Ritschel ([nocrsc@aol.com](mailto:nocrsc@aol.com)), Peter Gahan ([pgahan@me.com](mailto:pgahan@me.com)), and/or Tomas René ([T.Rene@Palgrave.com](mailto:T.Rene@Palgrave.com)). Remember too that ISS members receive a 20% discount on the Shaw series titles that can be purchased at:

<http://www.springer.com/series/14785?detailsPage=titles>

The discount code is ISSBC, entered at the checkout stage in the 'basket' when ordering.



Dr. Gautam Senupta displaying his monograph *Myriad-Minded Shaw: Perspectives in Shavian Drama* (reviewed in *SHAW* 36.2).



Please note too that there are books on Shaw available for purchase in the University Press of Florida's Shaw Series, edited for nearly two decades by the indomitable R. F. Dietrich:

<i>Shaw, Plato, and Euripides</i>	Sidney P. Albert
<i>Shaw's Controversial Socialism</i>	James Alexander
<i>Bernard Shaw's Remarkable Religion</i>	Stuart E. Baker
<i>Shaw and Joyce</i>	Martha Fodaski Black
<i>Bernard Shaw as Artist-Fabian</i>	Charles A. Carpenter
<i>Bernard Shaw's Novels</i>	R.F. Dietrich
<i>Shaw's Theater</i>	Bernard F. Dukore
<i>Shaw Shadows: Rereading the Texts of Bernard Shaw</i>	Peter Gahan
<i>Bernard Shaw: A Life</i>	A.M. Gibbs
<i>Shaw and Feminisms: On Stage and Off</i>	D.A. Hadfield and Jean Reynolds, eds.
<i>Bernard Shaw's "The Black Girl in Search of God"</i>	Leon Hugo
<i>Bernard Shaw and China: Cross-Cultural Encounters</i>	Kay Li
<i>Bernard Shaw and the French</i>	Michel W. Pharand
<i>Pygmalion's Wordplay</i>	Jean Reynolds
<i>Shaw, Synge, Connolly, and Socialist Provocation</i>	Nelson O'Ceallaigh Ritschel
<i>Shaw's Settings: Gardens and Libraries</i>	Tony Jason Stafford
<i>Who's Afraid of Bernard Shaw</i>	Stanley Weintraub
<i>What Shaw Really Wrote About the War</i>	J.L. Wisenthal and Daniel O'Leary, eds.

All titles can be accessed via <http://www.upf.com>.

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## WORKS BY SHAW

Also appearing this year was the ninth (and final) volume in the University of Toronto Press's acclaimed "Selected Correspondence of Bernard Shaw" series (under the general editorship of L.W. Conolly), *Bernard Shaw and William Archer*, edited by Tom Postlewait, as well as an edition of recently discovered letters to Malcolm Watson entitled *My Dear Watson: Bernard Shaw's Letters to a Critic* and edited by L.W. Conolly.

Contracted to appear in 2021 will be eight volumes in the Shaw series, overseen by Brad Kent, for Oxford World's Classics:

*Mrs Warren's Profession, Candida, You Never Can Tell*, ed. Sos Eltis

*Arms and the Man, The Devil's Disciple, Caesar and Cleopatra*, ed. Lawrence Switzky

*Man and Superman, John Bull's Other Island, Major Barbara*, ed. Declan Kiberd

*Pygmalion, Heartbreak House, Saint Joan*, ed. Brad Kent

*The Apple Cart, On the Rocks, Too True to Be Good, The Millionairess*, ed. Matthew Yde

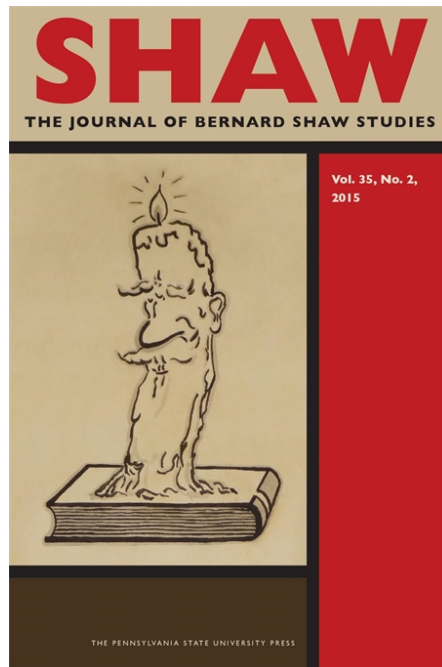
*Playlets (Shorter Plays)*, ed. James Moran

*Major Cultural Essays*, ed. David Kornhaber

*Major Political Writings*, ed. Elizabeth Carolyn Miller

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***SHAW: THE JOURNAL OF BERNARD SHAW STUDIES***



***SHAW 37.1*** (June 2017) was a theme issue devoted to “Shaw and the Classics,” with Gustavo A. Rodríguez Martín (Universidad de Extremadura, Spain) as guest editor.

***SHAW 37.2*** (December 2017) was an “open topic” issue featuring articles/book reviews.

\*\*Coming soon is ***SHAW 38.1*** (June 2018) on the theme of “Shaw in Performance”\*\*

**Request for Manuscripts: Future *SHAW* Theme Issues**

***SHAW 39.1*** (to be published in June 2019) will be a theme volume devoted to “Shaw and Music,” with Brigitte Bogar as guest editor. Submit abstracts (50 to 100 words) and papers to [brigitte.bogar@gmail.com](mailto:brigitte.bogar@gmail.com).

***SHAW 40.1*** (to be published in June 2020) will focus on “Shaw and New Media” and be edited by Jennifer Buckley (University of Iowa). The issue will explore and assess Shaw’s engagements with nineteenth-, twentieth-, and twenty-first-century media and challenges the popular equation of “new media” with the digital by adopting the historically contingent

definition of the term proposed by media scholars, notably Lisa Gitelman (1999, 2006) and Gitelman and Geoffrey B. Pingree (2003). This focus is prompted not only by Shaw's various engagements with a wide range of nineteenth- and twentieth-century media — including the telegraph, telephone, photograph, gramophone, typewriter, film, radio, television, and mass print — but also by media historians' and theorists' sometimes brief but always provocative engagements with Shaw.

For instance, Friedrich A. Kittler's *Gramophone, Film, Typewriter* (1986) as well as Jonathan Sterne's (2003) and Benjamin Steege's (2012) respective histories of hearing and listening each employ *Pygmalion* as a foundational text. Shaw's ambivalent but extensive involvement with print media has also attracted scholars of material texts and print cultures, including W.B. Worthen (2004) and Elizabeth Carolyn Miller (2013). Others have recently begun to contest the widespread perception of Shaw as a (perhaps excessively) literary dramatist by documenting the prominence of Shaw and his plays in the early years of the public-service and commercial radio, television, and film industries.

Inquiries about *SHAW* 40.1 and manuscript submissions (6000 words maximum) should be sent to [jennifer-buckley@uiowa.edu](mailto:jennifer-buckley@uiowa.edu), or mailed to Jennifer Buckley, 310 English-Philosophy Building, The University of Iowa, Iowa City, IA, USA, 52245.

### **Request for Manuscripts: Future *SHAW* General Issues**

*SHAW* 38.2 (to be published in December 2018) and *SHAW* 39.2 (to be published in December 2019) will include articles on general topics, as well as book reviews, the Checklist of Shaviana, Notices, and ISS information. Prospective essays for *SHAW* can be submitted directly to [http://www.psupress.org/journals/jnls\\_shaw.html](http://www.psupress.org/journals/jnls_shaw.html). Please include an abstract and, for matters of style, refer to recent *SHAW* volumes. For all other information about *SHAW* or to suggest other theme volume titles, contact Christopher Wixson at [cmwixson@eiu.edu](mailto:cmwixson@eiu.edu). [TOP](#)

## ***SHAW ONLINE***

### **1) 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.

### **2) 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>.

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### **3) SHAW’S WORKS**

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 will not go out of copyright until 2020). To learn 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](http://www.shawsociety.org/SEARCH.htm).

Scholars are welcome to submit concordance queries for Shaw’s plays and novels—as well as any/all of the books in this [Table of Contents](#) (<https://goo.gl/YvoTq7>). Results will be retrieved as an Excel table.



#### 4) SHAW UPDATES

As part of his duties as editor of the “Continuing Checklist of Shaviana” for *SHAW*, the ambitious and hard-working 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.

Gustavo has now created a SHAW ARCHIVE, which allows you to go back over all of his GEN contributions to Shaw scholarship and also to have access to:

**[GeoShaw - An interactive map of the key places in Shaw's life.](#)**

**[George Bernard Shaw \(GBS\) Youtube Channel.](#)**

**[Shaw Quotations Page - Where you'll find the source of your favorite Shaw quotations.](#)**

**This is a fantastic collection that deserves both awe and applause. Please put <https://sites.google.com/view/shawarchive/home> among your Favorites or create a shortcut to it on your desktop.**

#### 5) 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/](http://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 Stan and Rodelle Weintraub for providing this vivid and unique glimpse into Shaw’s Hertfordshire home!

#### 6) SHAW AND HIS WORKS ON FILM

In 2016, Gustavo A. Rodríguez Martín launched a Shaw Youtube Channel ([www.youtube.com/channel/UCxGpZjHhix37VN-zFfX6psg/playlists](http://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 the multitude of videos: 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.

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## 7) SHAW'S GEOGRAPHIES

The indefatigable 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](http://www.shawquotations.blogspot.com.es/2015/10/geoshaw-shaws-places-then-and-now.html).

## 8) 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. This include Reviews of Productions of Shaw's Plays Around the World: 2015-2017: <http://libra.apps01.yorku.ca/shaw-reviews-for-season-2015-2016/>, 2014-2015: <http://libra.apps01.yorku.ca/the-shaw-project-3/shaw-reviews-for-season-2014/>, before 2014 at <http://libra.apps01.yorku.ca/learn-about-our-partners-2/shaw-festival/shaw-festival-productions-reviews/>. In addition, there is the Shaw Bookshelf featuring especially new Shaw books at <http://libra.apps01.yorku.ca/the-shaw-project-3/shaw-bookshelf/>. Educators may find the Education Programs in Theatres Around the World useful: <http://libra.apps01.yorku.ca/canadian-theatre-companies/>.

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.

### ***ISS TRAVEL GRANT WINNERS FOR 2017***

In the photo below, ISS President Michael O’Hara stands with the five ecstatic recipients of ISS travel grants to the “Shaw at the Shaw” Conference Symposium (21 to 25 July 2017) at the Shaw Festival in Niagara-on-the-Lake, Ontario: (L to R) Gustavo A. Rodríguez Martín (Universidad de Extremadura, Caceres, Espana), Valerie Murrenus Pilmaier (University of Wisconsin-Sheboygan), James Armstrong (City University of New York), Aileen Ruane (Université Laval, Quebec City, Canada), and Robert Stauffer (Dominican College of Blauvelt).



\*\*Special recognition is afforded to “Super Uber” **Charles del Dotto** who graciously and diligently attended to the transportation needs at the conference of the Bryden scholars. As Michel Pharand put it, “Charles was extremely accommodating and efficient and generous -- and at all times good-humoured! We were spoiled. He gets the Shavian Extraordinaire award! (We could abbreviate it as the SEX award, but some might get the wrong idea.....)”



**TIME TO RENEW YOUR ANNUAL ISS MEMBERSHIP FOR 2018!!**

<http://www.shawsociety.org/2018membership.htm>

**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](mailto:ballroom16@aol.com).

**Google Alerts:** To sign up for your own Google Alerts on Shaw, go to [www.google.com/alerts](http://www.google.com/alerts).

**ISS Homepage:** There are countless pages about Shaw’s life and works on, or linked from [www.shawsociety.org](http://www.shawsociety.org), and many of them are continuously updated by ISS Webmaster R.F. Dietrich.

**Newsletters** from previous years can be accessed at: <http://www.shawsociety.org/ISS-Newsletters.htm>.

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***SPECIAL THANKS FROM ISS TREASURER R.F. DIETRICH***

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.”

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 at [www.shawsociety.org/ISS-Angels.htm](http://www.shawsociety.org/ISS-Angels.htm).

**2017:**<http://www.shawsociety.org/2017-Members-Plus-List.htm> (coming soon)

**2016:**<http://www.shawsociety.org/2016-Members-Plus-List.htm>

**2015:**<http://www.shawsociety.org/2015-Members-Plus-List.htm>

**2014:**<http://www.shawsociety.org/2014-Members-Plus-List.htm>

**2013:**<http://www.shawsociety.org/2013-Members-Plus-List.htm>

**2012:**<http://www.shawsociety.org/2012-Members-Plus-List.htm>

**2011:**<http://www.shawsociety.org/2011-Members-Plus-List.htm>

**2010:** <http://www.shawsociety.org/2010-Members-Plus-List.htm>

**2009:** <http://www.shawsociety.org/2009-Members-Plus-List.htm>

**2008:** <http://www.shawsociety.org/2008-Members-Plus-List.htm>

**2007:** <http://www.shawsociety.org/2007-Members-Plus-List.htm>

**2006:** <http://www.shawsociety.org/2006-Members-Plus-List.htm>

**2005:** <http://www.shawsociety.org/2005-Members-Plus-List.htm>

**2004:** <http://www.shawsociety.org/Founding-Members-Plus.htm>

2017 Director of Publications and Newsletter Editor: Christopher Wixson

\*\*Thanks to James Armstrong, Toni Burke, Tony Courier, Kay Li, Gustavo A. Rodríguez Martín, Nelson O’Ceallaigh Ritschel, and Gautam Senupta for generously sharing from their photo vaults\*\*

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