

2023 Annual Newsletter
International Shaw Society





Table of Contents

[A Message from the ISS President and Vice President](#)

[Shaw in the Theatre in 2023: A Sampler](#)

[Shaw Meetings and Conferences in 2023](#)

[Upcoming Events and Calls for Papers](#)

[Shaw Scholarship](#)

[Shaw Online](#)

A Message from President of the ISS Robert Gaines

By almost any measure, The International Shaw Society has had a banner year. First, we had a conference sponsored jointly with The Department of Theatre and Dance at the College of William and Mary in Virginia with Peter Gahan supplying the keynote address on “Shaw and Free Speech.” Our annual Symposium in Niagara-on-the-Lake, Ontario, organized by Vice President Jennifer Buckley, featured David Staller of Gingold Theatre as the keynote speaker via Zoom. We presented our outgoing Webmaster Dick Dietrich with a cake and champagne send off as well as a trophy. November saw the elections of Dorothy Hadfield as Membership Secretary and Barbara Inglese as Recording Secretary. (Incidentally, our Symposium keynote speaker David Staller directed a superb production of Shaw's *Arms and the Man* which played in Theater Row on 42nd Street, NYC during October and November. It was far and away the best production of that play I have ever seen, including my own production.) **Congratulations** to Dorothy Hadfield and her website committee for all their hard work on the new website which will launch on New Year's Day 2024 with Gustavo Rodríguez Martín as our new Webmaster. Mark your calendars to check it out. Finally, please reward Audrey McNamara, Justine Zapin, David Clare, and their hard-working crew setting up our Dublin Conference (June 5-7, 2024) by turning out in big numbers there and also at our Symposium in Niagara-on-the-Lake (July 19-21), overseen by our superb vice president Jennifer Buckley.

A Message from Vice President of the ISS Jennifer Buckley

On July 21-23, the International Shaw Society celebrated the twentieth anniversary of the Shaw Symposium at the Shaw Festival in Niagara-on-the-Lake, Ontario. The ISS was pleased to welcome Tae Yong Eom and Justine Zapin as Bryden Scholars; Eom was also a Travel Grant recipient. Vishnu Patil was awarded a special Travel Grant to attend North American Shaw events this past year. Participants enjoyed the keynote address by David Staller, the founding artistic director of the Gingold Theatrical Group and its series Project Shaw. Readers can see a complete list of presenters and their talk titles at: <https://shawsymposium2023.weebly.com/schedule.html/>

As a late addition to the program, Shaw Festival ensemble member Travis Seetoo presented his Brock University master's thesis research, which involves the creation of a game based on Shaw's plays. Fellow company members Fiona Byrne and Quasim Khan shared with participants informative accounts of their experience performing in Jackie Maxwell's production of J. M. Synge's *The Playboy of the Western World*, which many Symposium attendees took in during the Symposium.

The 2024 Festival season will feature productions including Shaw's *Candida*, and Lerner and Lowe's *My Fair Lady*, among others. Watch your email inboxes for a 2024 Symposium CFP in January.

SHAW ON STAGE IN 2023: A SAMPLER

1) SHAW IN NEW YORK

The Gingold Theatrical Group (GTG), headed by producer and director David Staller, continued to program its annual series of in-person and virtual events throughout 2023. The 18th season of Project Shaw included a full production in October of *Arms and the Man* at Theatre Two in New York City and Script-in-Hand performances of *Misalliance* in April, *Man and Superman* in May, and *Pygmalion* in July at Symphony Space. See <http://gingoldgroup.org> for upcoming events.

2) SHAW AT NIAGARA-ON-THE-LAKE

Led by Artistic Director Tim Carroll, the 2023 season at the Shaw Festival saw performances running from February through December and featured 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.

With performances running from April through December, the Festival's 2024 season will feature Shaw's *Candida* (directed by Severn Thompson) and Alan Jay Lerner and Frederick Loewe's *My Fair Lady* (co-directed by Kimberley Rampersad and Tim Carroll) together with the following other productions: Richard Bean's *One Man, Two Guvnors*, directed by Chris Abraham; Reginald Hall's *Sherlock Holmes and the Mystery of the Human Heart*, directed by Craig Hall; Agatha Christie's *Witness for the Prosecution*, directed by Alistair Newton; *The Secret Garden*, adapted by Jay Turvey and Paul Sportelli (from the novel by Frances Hodgson Burnett) and directed by Jay Turvey; *The Orphan of Chao*, adapted by Michael Man (from the classical Chinese drama by Ji Junxiang) and directed by Courtney Ch'ng Lancaster; Marcus Gardley's *The House that Will Not Stand*, directed by Philip Akin; Frances Ya-Chu Cowhig's *Snow in Midsummer*, directed by Nina Lee Aquino; and *A Christmas Carol*, adapted by Tim Carroll and directed by Ryan G. Hinds. For further information, 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 2024

SHAW MEETINGS AND PANELS IN 2023

- 1) The 45th annual Comparative Drama Conference was held at Rollins College in Winter Park, Florida 30 March-1 April 2023. The ISS sponsored two Shaw sessions.



Krista Zorn, Ellen Dolgin, Kane Anderson, Mary Christian, Jean Reynolds, Oscar Giner, and Miranda Zent

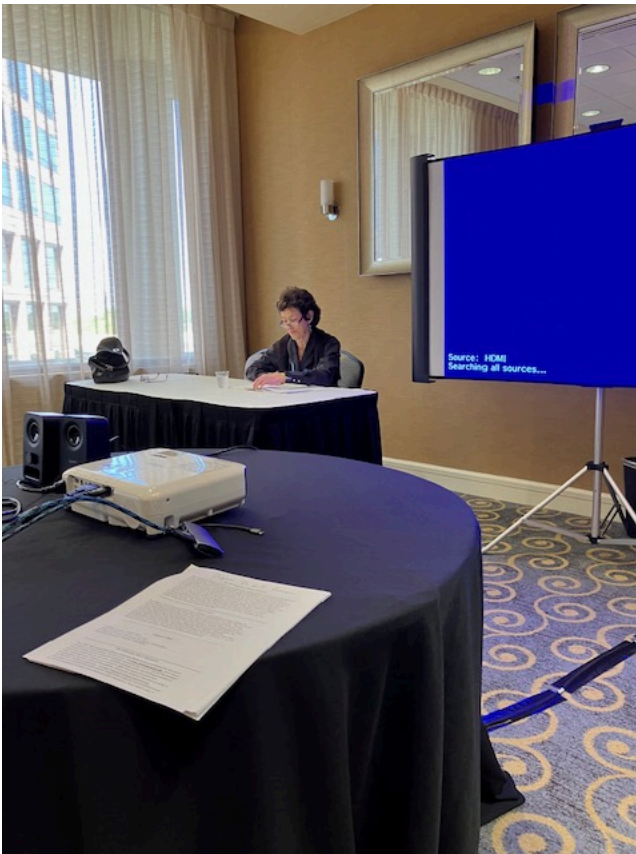
First CDC Session: “Shaw’s Empowered Individuals” (Chaired by Ellen Dolgin, Dominican University of New York)



Miranda Zent (University of Montana Western) “My Voices Were Right”: Divine Imagination in WB Yeats’ *A Vision* and Bernard Shaw’s *Saint Joan*



Mary Christian (Middle Georgia State University) Medieval Protestants: Bernard Shaw's Joan and George Eliot's *Savonarola*



Christa Zorn (Indiana University Southeast) Shaw's Bargains

Second CDC Session: “Shaw’s ‘Life Force’ in Real Time”
 (Chaired by Oscar Giner, Arizona State University)

Jean Reynolds (Polk State College) A Clock and a Cake: Dramatic Strategies in *Getting Married*



Kane Anderson (Northern State University) Staging Shavian Science with Contemporary Genetic Anxieties-Back to *Methuselah* and *Man and Superman*



Oscar Giner (Arizona State University) Bernard Shaw’s Old West: The Cowboy Ancestry of Blanco Posnet



There was also another presentation on Shaw (not sponsored by the ISS) given by Sanjit Mishra (Indian Institute of Technology, Roorkee) titled “George Bernard Shaw, Creative Evolution and the Life Force: An Indian Perspective.”

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 College of William & Mary (Williamsburg, Virginia) 8-11 June 2023, organized around the theme of “Shaw and Heroism.” Following a reception with wine and hors d’oeuvres, the program, kicked off by a keynote from Peter Gahan and masterfully overseen by Dr. Laurie Wolf of the Department of Theater and Dance, was comprised by an exceptional assortment of panels, zoom presentations, performances, and local tours. Of special interest was a reading of Shaw’s *St. Joan* by a cast of William and Mary Theater students that took place in The Great Hall of the Wren Building, in the heart of the College.



Peter Gahan giving his keynote address



James Armstrong and Mary Christian delivering their talks



A Round Table Gathering of Shavians in Virginia

- 3) Celebrating its 20th anniversary, the annual Summer Shaw Symposium was convened again as a hybrid event, bringing together participants in person and online (21-23 July 2023) for nine paper presentations on three panels, a keynote by David Staller, and two unique performances (*Mrs Shaw Herself* by Alexis Leighton and Helen Tierney and Philip Hagemann's opera *The Music Cure*). Those present in Niagara-on-the-Lake also attended Shaw Festival performances of Shaw's *Village Wooing / The Apple Cart* and Synge's *The Playboy of the Western World* as well as sessions with members of the acting company. Details can be accessed via <https://shawsymposium2023.weebly.com>. Co-sponsored by the Shaw Festival and the International Shaw Society, the Symposium drew participants from around the world (including in-person representatives from Canada, Ireland, Korea, India, and the US).



ISS President Robert Gaines and ISS Vice President Jennifer Buckley welcome the Shavians to the 2023 Symposium.



With a breathtaking cake and celebratory champagne toast, Richard and Lori Dietrich were honored for their contributions as architects and animators of the International Shaw Society. Look for a fascinating feature on the history of the Society in the spring issue of *SHAW: The Journal of Bernard Shaw Studies* on the occasion of its twentieth anniversary.



Vishnu Patil and D.A. Hadfield speaking about *Village Wooing*



Justine Zavin delivering her talk about Irish Social Realism and later sharing the fruits of her research at the British Library on Shaw's *John Bull's Other Island* rehearsal notebook



Tae-Yong Eom talking Shaw's late plays *The Apple Cart* and *On the Rocks* and Sharon Klassen illuminating more on the relationship between Shaw and the artist Feliks Topolski



Moments from Brigitte Bogar's Presentation of Philip Hagemann's opera *The Music Cure*

- 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 <http://www.shawsociety.org.uk/shaw2020.html>. Check out the Society's "Talking Shaw" online series at https://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>. [TOP](#)

UPCOMING EVENTS & CALLS FOR PAPERS

- 1) **THE ANNUAL COMPARATIVE DRAMA CONFERENCE** will be held at Rollins College in Winter Park, Florida 4-6 April 2024. Inquiries about the regular Shaw sessions at the CDC conference may be sent to Ellen Dolgin at ellen.dolgin@dc.edu.

- 2) **THE 21st ANNUAL SHAW SYMPOSIUM**, co-sponsored by the ISS and The Shaw Festival, is scheduled to take place 19-21 July 2024 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 play the Festival is producing this year (*Candida*) as well as *My Fair Lady* are especially desirable.



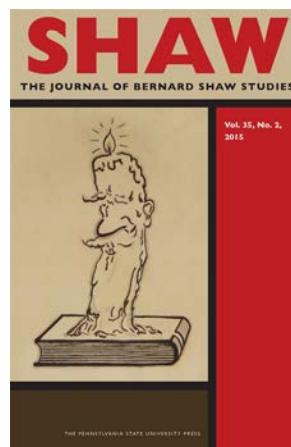
Time to Renew Your ISS Membership for 2024

SHAW SCHOLARSHIP:**BOOKS ABOUT SHAW**

In 2023, Audrey McNamara's volume *Reimagining Women and Ireland, 1892-1914* appeared as the latest release in Palgrave Macmillan's series "Bernard Shaw and His Contemporaries." Along with the other twenty-one 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 43.1, entitled "Shaw and Adaptation" and guest-edited by Brigitte Bogar, arrived in June 2023, followed in December by *SHAW* 43.2, a general topics issue. Ahead in 2024 is "Victorian Shaw" (*SHAW* 44.1), guest-edited by Mary Christian.

**Request for Submissions**

SHAW 44.2 (to be published in December 2024) and *SHAW* 45.2 (to be published in December 2025) will include articles on general topics, as well as book reviews, the Checklist of Shaviana, Notices, and ISS information.

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.

CFP for *SHAW* 46.1 (June 2026): "Shaw and Ireland." In an "interview" in *The Evening Sun*, 9 December 1911, Bernard Shaw remarked that Ireland "... is producing serious men — not merely Irishmen, you understand, for an Irishman is only a parochial man after all, but men in the fullest international as well as the national sense — the wide human sense." Bernard Shaw considered himself one of those same "international Irishmen," though his native identity and strong connection to his homeland was often overshadowed by his international outlook. Moreover, Shaw's opposition to violence and abhorrence of nationalism often put him at odds with those fighting for Irish Independence. While Shaw frequently used the world stage to comment on Ireland and the Irish, many of his peers and critics have misinterpreted Shaw's global views and tongue-in-cheek satiric mode as an indication that he was anti-Ireland or at least, indifferent to his homeland and his birthright. Thankfully, Bernard Shaw's Irish identity has been firmly re-established in the last fifteen years both in the field of Shaw Studies and Irish Revivalist Studies. Peter Gahan's *Bernard Shaw and the Irish Literary Tradition* (2010) and Audrey McNamara's *Bernard Shaw: Reimagining Women and Ireland 1892–1914* (2023) bookend more than a decade's long campaign to restore Shaw to his rightful place within the Irish Dramatic Canon. As is the case with Shaw, though, there is always more to say on the subject. This special issue will celebrate Shaw's relationship to Ireland and his Irish identity through his marked international perspective. We welcome articles on any aspect of Shaw's international perspective, especially those which speak to his interest in identity, gender, feminism, socialism, nationalism, and internationalism. Please submit essays by 1 March 2025. Inquiries and proposals should be directed to guest co-editors Audrey McNamara bernardshawindublin@gmail.com and Justine Zapin justine.zapin@gmail.com.

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



John Pfeiffer

John Richard Pfeiffer, age 84, of Mt. Pleasant, passed away peacefully Sunday, April 30, 2023, at his home.

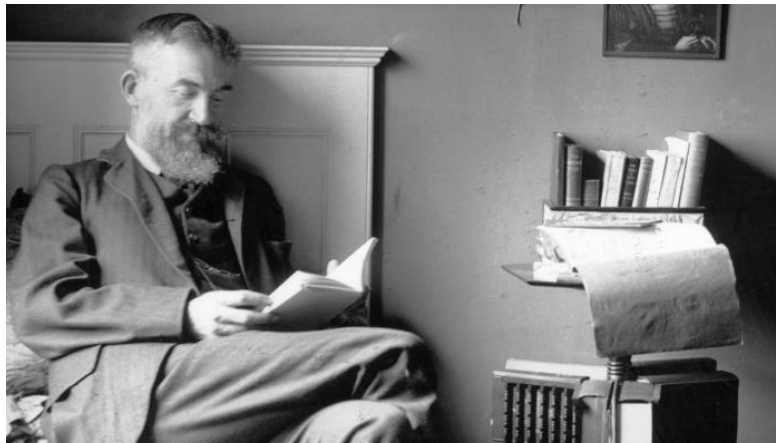
John was born in Detroit, Michigan, June 11, 1938, the eldest child of George and Clara (Slawienski) Pfeiffer. He graduated from St. Mary's High School of Royal Oak in 1956 where he excelled in football, basketball, and baseball. John earned his bachelor's degree from the University of Detroit in 1956 in English, Philosophy and Latin and then a master's degree in English in 1963 also from University of Detroit. He continued his studies at the University of Kentucky, earning his PhD in English and Modern German Literature in 1967. John served his country in the U.S. Air Force ROTC while in college and then served at the Air Force Academy at the rank of Captain as an English professor from 1967-1971. While there he taught the first science-fiction class at the undergraduate level and always marveled at how weird it was to teach *Heart of Darkness* in one room while students were learning how to drop an atomic bomb in the room next door. He came to Central Michigan University in 1971 and retired in 2015, after 44 years of teaching, service, and scholarship. He was a George Bernard Shaw Scholar and served as the Shaw Bibliographer from 1972-2015, editing the Checklist for *The Shaw Review* and later *SHAW: The Annual of Bernard Shaw Studies*. At CMU John worked to create positive working conditions for faculty while serving in various leadership roles with the Faculty Association since his arrival in 1971. As long-time chair of the grievance committee, he was a tireless advocate for faculty and due process. He was among the first recipients of the FA distinguished service award, served on three bargaining teams and chaired a fourth. However, if you asked him, he would say his greatest accomplishment in life was his children.

A lifelong reader, writer, and mentor, he was just as important to his students and colleagues as he was to his family. John loved words, rhymes, singing, and taking care of the inner child. John was a talented woodworker, tennis player, and avid reader of crime fiction. John loved the

outdoors, and shared this love through the family woods in Farwell. He loved pine trees, Cheez-its, and to eat donuts in (and out of) the woods. He was compassionate and generous to a fault, a true scholar-gentleman. He was happiest when in conversation with smart people about any topic and will be missed by all those who were lucky enough to meet him.

John is survived by his wife Tracy Collins and their daughter Rebecca Collins-Pfeiffer; his children: Mark (Lynn) Pfeiffer of Rochester Hills, Mary (Mark) Zielinski of Midland, John (Amanda) Pfeiffer of Midland, Jeanne Pfeiffer of Williamston, Stephen (Nehal) Pfeiffer of Watsonville, CA, Matthew (Karin) Pfeiffer of East Lansing, Christopher (Jill) Pfeiffer of Bay City; their mother Jeanne Reese of Midland; 22 grandchildren; 7 great-grandchildren; sister Carol (Tom) Hogan of Livonia; brothers Mike (Maya) Pfeiffer of Drain, OR, George (Christina) Pfeiffer of Seattle, WA; brother-in-law Dick Foster of Fort Worth, TX; sister-in-law Kathy Benedict of Holland; sister-in-law Deni Stidham (Steve) of Ludington; mother and father in-law Art and Julie Collins of Ludington; and many nieces, nephews, and friends.

Come curl up with *SHAW*...



ISS Members receive a discount and can subscribe when they **renew their membership**



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 DIGITIZED

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 2024!!

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. Thank you in advance to those who have made it possible for the ISS to "go beyond." --- R.F. Dietrich

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 2023



Vishnu Patil and Tae-Yong Eom receive their awards from ISS treasurer Michael O’Hara and ISS President Robert Gaines at the Symposium.
Justine Zapin (not pictured) also received a Bryden Scholarship.



Miki Matsumoto receives her award at the Williamsburg conference from ISS President Robert Gaines.



2023 Director of Publications and Newsletter Editor: Christopher Wixson

[TOP](#)

Photo Credits: Jean Reynolds and Christopher Wixson

Last Page Image: Drawing by Adrien Barrère (1874–1931) that appeared in *Fantasio*, courtesy of Michel Pharand.

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