

2016 End-of-Year Newsletter

International Shaw Society



Table of Contents

[A Message from the ISS President](#)

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

[Shaw in the Theatre in 2016: A Sampler](#)

[Shaw Meetings and Conferences in 2016](#)

[Upcoming Events and Calls for Papers](#)

[Shaw Scholarship](#)

[Shaw Online](#)

[ISS Travel Grant Winners for 2016](#)

[Special Thanks from the ISS Treasurer](#)

[Gallery](#)

[Time to Renew Your ISS Membership for 2017](#)

A Message from the President of the ISS

As 2016 draws to a close, I am more grateful than ever for the voluntary contributions, great friendships, and worthy work the ISS enjoys, engenders, and energizes. All three of those factors will be on display in Niagara-on-the-Lake at the “Shaw at the Shaw” conference planned for 2017. Generous members have already donated funds that will ensure that emerging scholars

from around the world will be able to participate, we have planned numerous social and artistic events during our time there, and we're already hearing from notable scholars who are planning on sharing their work with us. I look forward to seeing many of you there!

As this newsletter attests, and Gustavo Rodríguez Martín's regular email updates also document, Shaw's plays, ideas, and thinking remain a robust and lively part of our shared cultural, intellectual, and artistic landscape. Indeed, in the closing days of this extraordinary year, the purpose and mission of our society has never seemed more necessary or more worthy of our efforts on its behalf. In *Getting Married*, Shaw reminds us that all progress is a war against society, a sentiment thrown into sharp relief by recent events. Two steps forward or three steps back, each swing of the pendulum (*Man and Superman*) demands that we put our shoulders to the wheel of time and give it a firm push towards justice. For myself, I am a happier and sturdier warrior knowing that so many good, smart, and warm people are marching alongside.

Michael O'Hara

Associate Dean, College of Fine Arts

Sursa Distinguished Professor of Fine Arts

Ball State University

[TOP](#)

A Message from the Vice-President of the ISS

I am increasingly energized by the infusion of leadership coming from our younger Shavians, as well as the continuing new ventures that comprise a Shaw conference. Younger women in particular are adding cutting-edge feminist approaches to Shaw studies. At this past summer's Shaw Symposium, Mary Christian, Rebecca Kastleman, and Jennifer Buckley widened the parameters of discussion around works by Shaw and his contemporaries featured in the Shaw Festival's program: Mary on W.S. Gilbert's *Engaged* in tandem with Shaw; Rebecca on Shaw's *The Adventures of the Black Girl in Her Search for God* in an enlarged post-colonial framework; and Jen on *Mrs. Warren's Profession* and *Candida* redefining "woman's work." Kay Li gave us a glimpse into what is now her newly-published book, *Bernard Shaw's Bridges to Chinese*

Culture, sharing Shaw's connection to the power structure in China during World War II. Our symposium was greatly enriched by Atalay Gündüz, a Turkish scholar who spoke on Vivie Warren and also asked provocative questions in all sessions, by John Rumrich's Miltonic reading of Shaw's *Black Girl*, by Olivier Jacques's presentation on "Re-Imagining the Present and Hypothetical Futures: Humanity's Discontent in *Back to Methuselah*," and by Jesse Hellman's psychoanalytic biographical portrait of Shaw and his perennial romantic triangles. These presentations are making inroads in new, rich directions for Shaw studies.

I would be remiss not to mention the inauguration of our new — and presumably continuing — treat: a staged reading of a Shaw playlet. Initiated by Sharon Klassen and directed by John McInerney, Symposium attendees were delighted with the more-than-farcical *Overruled*, memorably performed by Dorothy Hadfield, Michel Pharand, and Laura and Michael O'Hara.

I was fortunate last year at our New York Shaw conference to bring my senior English majors working on theatre/activism to join us for the last day of talks and David Staller's Project Shaw reading of *The Doctor's Dilemma*. With much less fanfare, and as part of my British Literature II (survey) this semester, I used Wilde's *The Importance of Being Earnest* and Shaw's *Mrs. Warren* to represent late-Victorian rebellion. Shaw was the more popular play, and one of my students (a psychology major) called Vivie Warren her absolute favorite woman character! And as luck will sometimes have it, Project Shaw's 2017 program will include, in January, *Mrs. Warren*! I hope a few of my students can attend, as it is scheduled two days before classes begin.

With the possibility of students attending and presenting at the Shaw conference at Niagara-on-the-Lake, Ontario, in July 2017, join me in encouraging your own students to apply and participate! And many thanks to Brigitte Bogar and Christopher Innes for their York University sponsorship of a conference that will undoubtedly surpass all expectations!

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

[TOP](#)

SHAW ON STAGE AND ON THE PAGE IN 2016: A SAMPLER

1) SHAW IN CHICAGO

In 2016, the ShawChicago Theater Company staged *You Never Can Tell* (6 to 28 March 2016) and *Misalliance* (17 September to 10 October), both directed by veteran Chicago actor Robert Scogin, Artistic Director since 1996. Stay tuned for *Heartbreak House* in 2017 (4 to 7 March)! See <http://shawchicago.org>.

[TOP](#)

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 New York's Symphony Space (West 95th Street and Broadway). GTG celebrated its eleventh season in 2016 with *In Good King Charles's Golden Days*, *The Man of Destiny*, *The Fascinating Foundling*, *Caesar and Cleopatra*, *Geneva*, *The Apple Cart*, *On the Rocks*, *Androcles and the Lion*, and Shaw-related events. Its 2017 season — under the banner “Celebrating 100 Years of Women’s Rights!” — will include *Mrs Warren’s Profession* (January 16), *Candida* (February 13), *You Never Can Tell* (April 17), *Press Cuttings* (May 22), *Getting Married* (June 26), *Super Shaw Women* (July 17), and *Captain Brassbound’s Conversion* (October 23), as well as plays by Rachel Crothers, Elizabeth Robins, and Oscar Wilde. For more information, contact info@gingoldgroup.com or go to www.projectshaw.com. For some photographs of GTG productions, go to <http://gingoldgroup.org/index.php?id=122>.

3) SHAW IN WASHINGTON, D.C.

The Washington Stage Guild’s 2016-17 season, its 31st, included *Candida* (9 October 2016), *Getting Married* (16 October 2016), and *O’Flaherty, VC & Augustus Does His Bit* (23 October 2016). In 2017, from 23 March through 16 April, the WSG will stage “As Far as Thought Can Reach,” 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 IN TEXAS

While on a Mellon Foundation research fellowship at the Harry Ransom Center at the University of Texas at Austin in July 2016, Gustavo A. Rodríguez Martín visited Overton, Texas, to examine the extensive archive of Shaviana—over 10,000 items—assembled by Isidor Saslav (1938-2013). Dr. Saslav, who retired as Director of String Studies at Stephen F. Austin State University, began his collection in 1960 while a student at Wayne State University in Detroit with the purchase of a first edition of *Widowers Houses* (1893).

In addition to books—first editions, collected editions, and bibliographies—there are Shaw autograph postcards and letters, magazines, movie and radio scripts, photos, caricatures, videos, cassettes and LPs of theatrical productions and musicals, stamps, theatrical and movie posters, and much ephemera: pamphlets, theater programs (many of original productions), proof copies, etc. Discussions are underway to house the Isidor Saslav Shaw Collection in an academic institution, where its rich lode of Shaviana might be more readily accessible.

To accompany Isidor as he guides you through the many rooms of his unique collection, go to <http://libra.apps01.yorku.ca/the-shaw-project-3/rare-collections-of-shaws-works/virtual-tour-of-the-isidor-saslav-shaw-collection/>

Below is one of Isidor's many treasures: an Italian poster of Otto Preminger's 1957 film *Saint Joan*, starring Jean Seberg and Richard Widmark.



5) SHAW AT NIAGARA-ON-THE-LAKE

The 2016 season (9 April to 16 October 2016) of the Annual Shaw Festival, its 55th, at Niagara-on-the-Lake, Ontario, Canada, featured *Mrs Warren's Profession*, directed by Eda Holmes, and a one-act stage adaptation by Lisa Codrington of Shaw's *The Adventures of the Black Girl in Her Search for God*, directed by Ravi Jain.

The 2017 Shaw Festival, the first to be led by Artistic Director Designate Tim Carroll, will feature Shaw's *Saint Joan* and *Androcles and the Lion*, both directed by Tim Carroll.

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.

[TOP](#)

6) SHAW AT AYOT ST LAWRENCE

The plays staged in 2016 at Shaw's Corner, Ayot St Lawrence, Hertfordshire, by Michael Friend Productions—its 25th season!—were *Pygmalion* (24 to 26 June) and *You Never Can Tell* (22 to 24 July). For information about summer performances of Shaw plays at Shaw's Corner, contact Sue Morgan at Sue.Morgan@nationaltrust.org.uk or look online at www.shawsociety.org.uk or www.mfp.org.uk. For a wonderful photographic record of many of these performances, go to 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 2016. 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.

7) 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 Mark Egerton), click under "Play Readings" at www.shawsociety.org.uk. You can subscribe to *The Shavian* when using the ISS membership form at www.shawsociety.org/2017membership.htm.

8) SHAW IN IRELAND

The "Irish Protestant Playwrights" Conference (1 to 3 June 2016) at the Moore Institute, National University of Ireland Galway (NUIG), was organized by David Clare (NUIG), author of *Bernard Shaw's Irish Outlook* (2015). Speakers included Audrey McNamara (UC Dublin) on "Bernard Shaw: Puritan or *The Devil's Disciple*?" and Nelson O'Ceallaigh Ritschel (Massachusetts Maritime Academy) on "Bernard Shaw the Journalist: Saving the Free Press 1914-1916." There was also a roundtable, "Bernard Shaw and His Irish Contemporaries," with McNamara, Ritschel, and Clare.

Following successful productions of *Pygmalion* (2011), *Major Barbara* (2013), and *Heartbreak House* (2014), the Abbey Theatre staged *You Never Can Tell* (directed by Conall Morrison) from 2 December 2015 to 6 February 2016. For details, go to www.abbeytheatre.ie/about/.

9) SHAW IN JAPAN

"Young Shaw in London," the Second Shaw Seminar organized by the Bernard Shaw Society of Japan, was held on 24 September 2016 in Atami City, Shizuoka Prefecture. Panelists included Totaro Shimamura ("Shaw in London, 1876 to 1889"), Tatsuo Otsuka ("Shaw's early novel, *An Unsocial Socialist*"), and Hiroko Yamamoto ("Young Bernard Shaw and Elizabeth Robins").

The autumn meeting of the BSSJ was held on 26 November 2016 at the Sakae Satellite Campus of Aichi Gakuin University, Nagoya. Papers presented included "The Theatricality of Language in *Pygmalion*" by Mika Yoshimoto (with reference to the 2011 Abbey Theatre production); "Jung's 'Anima' in *Candida*" by Minoru Morioka (a Jungian interpretation); and "*Arms and the Man* and Takashi Iba" by Ryuichi Oura (on productions in the 1910s and 1920s in a translation by Takashi Iba, who also provided the script and lyrics for a production of *The Chocolate Soldier* at the Asakusa Opera).

10) 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 reviews of performances of Shaw plays around the world in 2015-2016, go to <http://libra.apps01.yorku.ca/shaw-reviews-for-season-2015-2016/>. 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!

[TOP](#)

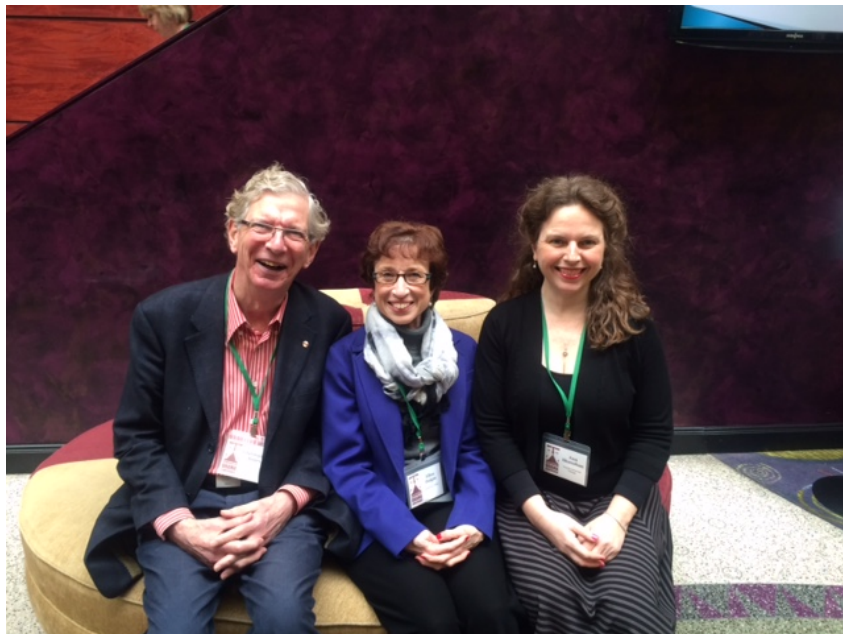
SHAW MEETINGS AND CONFERENCES IN 2016

1) **THE 40th ANNUAL COMPARATIVE DRAMA CONFERENCE** (31 March to 2 April 2016) was held at Stevenson University in Baltimore, Maryland, and included a Shaw session chaired by Tony J. Stafford (University of Texas, El Paso). Papers included "Risky Business: Gambling and Investment Culture in Shaw, Granville Barker, and Sowerby" (Rebecca Cameron, DePaul University); "A 'Monster of Illiteracy': *Pygmalion* and the Politics of Reading" (Jeffrey M. Brown, University of the Sciences in Philadelphia); and "'A new art': The Unspeakable in Shaw's *Plays Unpleasant*" (Justin Tackett, Stanford University).

A session entitled "20th-Century Dramatists and Their Legacies" included "A Literary Biography of Bernard Shaw from the writings of Jorge Luis Borges" (Oscar Giner, Arizona State University).

The conference also included a session on Ellen Dolgin's book, *Shaw and the Actresses*

Franchise League: Staging Equality (2015), which was attended by over fifty people! Pictured below are Christopher Innes (Distinguished Research Chair, York University), Ellen Dolgin, and Ann Shanahan (Associate Professor of Theatre, Loyola University).



2) THE 13th ANNUAL SUMMER SHAW SYMPOSIUM (22 to 24 July 2016) at the Shaw Festival, Niagara-on-the-Lake, Ontario, Canada, was sponsored by the Academy of the Shaw Festival and the International Shaw Society and organized by Brad Kent (Université Laval). Most of the papers presented were on the two Shaw works staged at the Shaw Festival during its 2016 season: *Mrs Warren's Profession* and a stage adaptation of *The Adventures of the Black Girl in Her Search for God*. The Symposium also featured a stage reading of *Overruled*, directed by John McInerney. For details, go to www.shawsociety.org/summersymposium-2016.htm.

5) At the 2016 **MODERN LANGUAGE ASSOCIATION CONVENTION** in Austin, Texas, Jennifer Buckley (University of Iowa) chaired an ISS-sponsored session, "Bernard Shaw and New Media." Papers included "Disembodied Voices: The Phonograph, the Telephone, and the Question of Identity" (Sos Eltis, University of Oxford), "Lunching with G.B.: The Art of Shavian Self-Caricature" (Jonathan Goldman, NY Institute of Technology), and "The Shavian Screen: The Embrace of Bernard Shaw by the Early Intermedial Forms of British Television"

(John Wyver, University of Westminster, London).

There will be two special Shaw sessions at the 2017 MLA (5 to 8 January) in Philadelphia, Pennsylvania. One session, *Aspects of Shaw*, sponsored by the The Lyrica Society for Word-Music Relations, will be presided by Jeff Dailey (Five Towns College, New York) and include 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 ISS, will be presided by Jennifer Buckley (University of Iowa) and also include 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).

[TOP](#)

UPCOMING EVENTS & CALLS FOR PAPERS

1) THE 41st ANNUAL COMPARATIVE DRAMA CONFERENCE will be held at Rollins College, Winter Park, Florida, from 6 to 8 April 2017. Please go to <http://blogs.rollins.edu/drama/call-for-papers-2/> for details.

2) “SHAW at THE SHAW” CONFERENCE. Co-sponsored by the ISS, The Shaw Festival, and York University, this international conference will take place from 21 to 25 July 2017 at Niagara-on-the-Lake, Ontario. Deadlines for submitting 200-word paper abstracts to shawconference@gmail.com is **30 January 2017**. Travel grant and Bryden Scholar applications are available at <http://www.shawsociety.org/ISS-Travel-Grants-2017.htm> and applications must be submitted by **30 January 2017**. Once you’ve register for the conference — at <http://www.shawconference.com/#registration> — you will receive a discount code for 15% off any theater tickets at The Shaw Festival during the conference.

This promises to be a stellar event, so do plan on joining us next summer for a combination of scholarship, fellowship, and Shavian showmanship, with performances of *Saint Joan* and *Androcles and the Lion*, at “Shaw at The Shaw”!

[TOP](#)

SHAW SCHOLARSHIP

1) BOOKS ABOUT AND BY SHAW

Books on Shaw

There were three full-length studies on Shaw published in 2016: *Myriad-Minded Shaw: Perspectives on Shavian Drama (Politics, War and History)* by Gautam Sengupta, *Bernard Shaw in Brazil: The Reception of Theatrical Productions, 1927-2013* by Rosalie Rahal Haddad, and *Bernard Shaw's Bridges to Chinese Culture* by Kay Li. This last book was published in Palgrave Macmillan's new series, "Bernard Shaw and His Contemporaries," edited by Nelson O'Ceallaigh Ritschel and Peter Gahan.

Forthcoming volumes in the series will include *Shaw's Ibsen: A Reappraisal* by Joan Templeton, *Bernard Shaw's Marriages and Misalliances*, edited by Robert A. Gaines, *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, and (with much Shavian content) *The Case for Terence Rattigan, Playwright* by John A. Bertolini.

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 of those who worked with him or in reaction against him. 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 there are nineteen 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. A complete list can be found at <http://upf.com/seriesresult.asp?ser=gbshaw>.

Congratulations to Tony Stafford, whose *Shaw's Settings: Gardens and Libraries* (UPF, 2013) was reprinted in a paperback edition in 2016!

[TOP](#)

Works by Shaw:

In 2016, RosettaBooks (rosettabooks.com) published a series of five print-on-demand eBooks under the title ‘Critical Shaw’: *Shaw on Literature* (ed. Gustavo A. Rodríguez Martín), *Shaw on Music* (ed. Christopher Innes and Brigitte Bogar), *Shaw on Politics* (ed. L. W. Conolly), *Shaw on Religion* (ed. Michel Pharand), and *Shaw on Theater* (ed. D. A. Hadfield). These inexpensive and elegant little paperbacks are a compendium of Shaw’s wit and wisdom — and controversial views! — on some of his favorite topics.

Forthcoming volumes of works by Shaw will include *Bernard Shaw and William Archer*, edited by Tom Postlewait, 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, and a multi-volume series of Shaw’s writings, with Brad Kent as general editor, published by Oxford University Press.

[TOP](#)

2) SHAW: THE JOURNAL OF BERNARD SHAW STUDIES

SHAW 36.1 (June 2016) was a theme issue devoted to “Shaw and Money,” with Nelson Ritschel (Massachusetts Maritime Academy) and Audrey McNamara (UC Dublin) as guest editors.

SHAW 36.2 (December 2016) was a general issue edited by Michel Pharand, who is stepping down as general editor of the *SHAW*.

Michel wishes to extend heartfelt thanks to Penn State Press, the members of the *SHAW* editorial board, and everyone in the ISS, for their friendship and support—and often enough their forbearance!—during his decade at the helm. He also wishes to congratulate his successor, Christopher Wixson, Professor of English and Affiliate Professor of Theatre Arts at Eastern Illinois University, who will begin steering the *SHAW* ship as general editor in 2017. Bon voyage, Chris!

SHAW 37.1 (June 2017) will be a theme issue devoted to “Shaw and the Classics,” with Gustavo A. Rodríguez Martín (Universidad de Extremadura, Spain) as guest editor. Upcoming theme volumes of *SHAW* will include “Shaw and Productions” and “Shaw and Music.” For information about these volumes, or to suggest other theme volume titles, contact Christopher Wixson at 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

Al Carpenter’s invaluable and regularly updated masterwork, *A Selective, Classified International Bibliography of Publications About Bernard Shaw*, is available at

<http://harvey.binghamton.edu/~ccarpen/ShawBibliography/>.

A Chronology of Works By and About Bernard Shaw at

www.shawsociety.org/ShawChronology.pdf is also regularly updated by Michel Pharand.

Al Carpenter has also generously provided to ISS members for their private use a very useful compendium of reviews entitled “North American Reviews of Bernard Shaw’s Plays.”

[TOP](#)

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.

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) (<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 the *SHAW Journal*, Gustavo regularly mines online repositories in search of the latest pieces of Shaw scholarship. Some of these are sent to ISS members in regular updates, including previews of items to be listed in the annual bibliography and other motley matter whose format befits online communication — e.g., Shaw plays in performance and other relevant footage. An index of Gustavo's email updates, titled GEN (Gustavo's Email Network), will eventually be available online under “GEN Index” at www.shawsociety.org/GEN-Index.htm. You will be notified when it's ready.

5) SHAW AT AYOT ST LAWRENCE

A visual tour of Shaw's Corner, Ayot St Lawrence, is available at www.gamelabuk.com/daz5. Click on Shaw's signature, whenever it pops up, 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). “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.

[TOP](#)

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 (www.zeemaps.com/geoshaw), 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.

8) SHAW DIGTIZED

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 their new website, <https://yorkuniversity-1.igloocommunities.com>. Among the many features are individual blogs for Shaw scholars, Shaw Wiki, and a Shaw Forum.

9) SHAVIANA MISCELLANEA

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.

[TOP](#)

ISS TRAVEL GRANT WINNERS FOR 2016

In the photo below, ISS President Michael O’Hara stands with the three happy recipients of ISS travel grants to the Shaw Symposium (22 to 24 July 2016) at Niagara-on-the-Lake, Ontario: (L to R) Rebecca Kastleman (Harvard University), Olivier Jacques (Université Laval, Quebec City, Canada), and Atalay Gündüz (Celal Bayar University, Izmir, Turkey).



[TOP](#)

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.” And that the ISS has now completed its 13th 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 at www.shawsociety.org/ISS-Angels.htm.

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

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

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[TOP](#)

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[TOP](#)

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