



Martin Happer as Major Sergius Saranoff, Claire Julien as Louka, Kate Besworth as Raina Petkoff and Graeme Somerville as Captain Bluntschli in *Arms and the Man*. Photo by Emily Cooper.

Arms The Man Shaw Festival

Bernard Frank Dukore



Arms The Man Shaw Festival:

Friends , **1992, Shaw and the Last Hundred Years** Bernard Frank Dukore, 1994 In 1892 the first production of Bernard Shaw's first play *Widowers Houses* heralded the birth of modern drama in the English language One hundred years later a group of Shavians gathered to examine the significance and influence of Shaw's drama in the English speaking world The conference sponsored by Virginia Polytechnic Institute and State University brought together theater scholars critics and artists from Canada England Ireland and the United States The conference also featured productions of *The Shewing up of Blanco Posnet* *The Man of Destiny* and *Farfetched Tales* each followed by a symposium The centennial conference not only marked the importance of the event but also stimulated new ways of regarding that historic moment reexaminations of the significance of Shaw's plays and explorations of their consequences Some speakers reevaluated the genesis of the first production of *Widowers Houses* and its social cultural and theatrical context Some brought to bear on the subject of Shavian drama recent critical perspectives such as feminism deconstructionism and the type of close textual and intertextual scrutiny seldom accorded Shaw Others explored his impact in England America Ireland and the Antipodes Still others examined the relationship of comedy and ideas subtext and how this Victorian dramatist remains pertinent today The conference concluded with a symposium that aimed to assess what might lie ahead for Shaw on page and stage in the next hundred years This volume records the proceedings of the conference as well as reviews and the continuing checklist of Shaviana Contributors are Peter Barnes Charles A Berst Montgomery Davis Bernard F Dukore Martin Esslin Joanne E Gates Nicholas Grene Christopher Innes Katherine E Kelly Frederick P W McDowell Rhoda Nathan Christopher Newton Michael O Hara Jean Reynolds Irving Wardle Stanley Weintraub and J L Wisenthal *Shaw* Fred D. Crawford, 1998 *SHAW* 18 offers fourteen articles that illuminate aspects of Shaw's family history relations with contemporaries evolving reputation and dramatic works Dan H Laurence presents an authoritative genealogy of the Shaw and Gurly sides of Shaw's family Among discoveries that have long eluded Shaw's biographers is the birthdate of Elinor Agnes Yuppy Shaw Shaw's sister Michael W Pharand assesses Shaw's intense dislike of Sarah Bernhardt Stanley Weintraub analyzes Shaw's presence in the plays of Eugene O'Neill Shaw's *Advice to Irishmen* a newspaper account of Shaw's 1918 Dublin lecture *Literature in Ireland* records Shaw's comments on George Moore J M Synge and James Joyce Robert G Everding surveys Shaw festivals from 1916 in Ireland to the present day Shaw festivals in Ontario and Milwaukee In a review of Frank Harris on Bernard Shaw 1931 Richard Aldington dismisses Shaw as human being thinker and dramatist You must be a Shavian to admire and love Shaw the artist In an interview with Leon Hugo biographer Michael Holroyd discusses his biography of G B S responses to his biography and future work involving G B S Jeffrey M Wallmann argues that alienation in Shaw's plays enhances their contemporary value Bernard F Dukore investigates Shaw's reasons for discarding the original final act of *The Philanderer* Rodelle Weintraub argues persuasively that *You Never Can Tell* requires the audience to choose between Crampton's reality and Crampton's

dream Mark H Sterner weighing the various charges against Ann Whitefield's character in *Man and Superman* concludes that Shaw's treatment of her and Tanner as significantly different but nevertheless equal in itself was a revolutionary change in the status of sexual power relationships Julie A Sparks identifies W W Henley's sonnet *Liza* as a likely source not only for some of Eliza's traits in *Pygmalion* but also for images in *Man and Superman* and Major Barbara Charles A Carpenter considers *Buoyant Billions* and *Farfetched Fables* in the context of Shaw's response to the birth of the atomic age Paul Bauschatz evaluating the differences between *My Fair Lady* and *Pygmalion* illustrates why the film can reflect Shaw's play only uneasily SHAW 18 includes five reviews of recent additions to Shavian scholarship as well as John R Pfeiffer's

Continuing Checklist of Shaviana **Papers of the Shaw Festival** Sperrin Noah Fulton Chant, George Woodcock, David C. Corbett, 1956 **The Cambridge Companion to George Bernard Shaw** Christopher Innes, 1998-09-24 This volume covers all aspects of Shaw's drama focusing both on the political and theatrical context while the illustrations showcase productions from the Shaw Festival in Canada **The Michigan Alumnus**, 1984 In volumes 1-8 the final number consists of the Commencement annual *Shaw and History* Gale K. Larson, 1999 This special issue of *Shaw* offers ten articles that focus on the theme of Shaw and History That focus illuminates Shaw's concept of history as art and its uses for dramatic purposes It is a focus that is broadly applied to the historical perspective Views range from Shaw's uses of historical sources in the Shavianizing of history his uses of historical geographical and political places and events in his work to views that place selected Shavian works within a historical context Stanley Weintraub discusses Shaw's references to Cetewayo Zulu chieftain in *Cashel Byron's Profession* as the first incorporation of a contemporary historical figure into his work John Allett explores the liberal socialist and radical feminist views of prostitution in nineteenth century England and demonstrates how those political views are developed within the unfolding action of *Mrs Warren's Profession* Sidney P Albert studies the Utopian movement *The Garden City* to determine the extent to which that movement influenced Shaw's conception of *Perivale St Andres* in *Major Barbara* He also narrates his personal attempt to identify the Ballycorus smelting works and its surroundings as well as the campanile or Folly at Faringdon as sites that provided the scenic sources for *Perivale St Andres* in *Major Barbara* Gale K Larson has edited a partially unpublished Shavian manuscript that addresses Shaw's relationship with Frank Harris and among other matters sets the historical record right as to who deserves the credit for attributing the identity of the Dark Lady of the Sonnets to Mary Fitton He also examines the historical sources that influenced Shaw's views on Charles II the Merry Monarch in *In Good King Charles's Golden Days* and demonstrates Shaw's reclamation of yet another historical figure from the traditional historians David Gunby examines the first night performance of *O Flaherty V C* for purposes of setting the historical record straight as to the facts of that production Wendi Chen presents the stage history of the production of *Mrs Warren's Profession* in China during the early 1920s and argues its central role in shaping modern Chinese drama Rodelle Weintraub assesses *Too True to Be Good* as a dream play within the context of the nightmarish times of World

War I Michael M O Hara surveys the Federal Theatre s productions of Androcles and the Lion in the 1930s to reveal the political and religious repressions that those productions underscore Shaw 19 also includes three reviews of recent additions to Shavian scholarship as well as John R Pfeiffer s Continuing Checklist of Shaviana

The Apple Cart, Too True to Be Good, on the Rocks, and Millionairess Bernard Shaw, 2021 The four dramas in this volume are some of George Bernard Shaw s most interesting plays They stretch from 1929 to 1935 and coincide with the Great Depression the intensification of the crisis of democracy that began after the war and the rise of totalitarianism all of which find expression in these plays They also signal the beginning of an important new phase in Shaw s writing one marked especially by the development of two new Shaw genres the political extravaganza and the political allegory The Apple Cart 1929 marked Shaw s return to playwriting after the long hiatus that followed Saint Joan 1923 The Apple Cart is perhaps the most pointed critique of parliamentary democracy in the entire Shavian canon Too True to Be Good 1931 is another political extravaganza with the opening stage direction The patient is sleeping heavily Near her in the easy chair sits a Monster signaling that Shaw is advancing further into uncharted dramaturgical territory He began writing shortly before his trip to the Soviet Union and finished the play and wrote the preface after his return In the preface Shaw asserts that the USSR is a new Catholic church The dark mood continues in Shaw s next play On the Rocks 1933 which Shaw subtitled a political comedy It is reminiscent of The Apple Cart in that it is sharply focused on British politics and set in the Cabinet Room at 10 Downing Street during the economic depression of the 1930s Shaw started writing The Millionairess in 1934 and finished it in 1935 On the surface it is a simple comedy and if not for the preface we might acquiesce to Shaw s assessment that the play does not pretend to be anything more than a comedy of humorous and curious contemporary characters such as Ben Jonson might write Yet the preface appended to the play is entirely about leadership and declaims at great length on Mussolini and Hitler

Bernard Shaw on the American Stage L. W. Conolly, 2022-08-24 Bernard Shaw on the American Stage is the first comprehensive study of the production of Bernard Shaw s plays in America During his lifetime 1856-1950 Shaw was America s most popular living playwright productions of his plays were outnumbered only by Shakespeare Forty four of Shaw s plays were staged in America before his death eight more posthumously Eleven of the productions were world premieres Bernard Shaw on the American Stage tells the story of the fifty two premieres which apart from a few fragments is his total dramatic oeuvre The book also includes again for the first time production data and concise overviews of dozens of the most notable American revivals of the plays from the 1890s to the beginning of the 2020 pandemic Illustrations production photographs programmes theatre buildings playbills actors studio portraits inform the study throughout

School of Music Programs University of Michigan. School of Music, 1994

Creative Canada , 1972-12-15 Did he ever play Hamlet Has she worked in television What was the title of his first novel Under whom did she study How many children has he Answers to such questions about contemporary Canadian artists have often been difficult even impossible to find This series has been created to provide the

answers it covers creative and performing artists who have contributed as individuals to the culture of Canada in the twentieth century Each volume in the series presents a cross section of many different kinds of artists authors of imaginative works artists and sculptors musicians performers composers conductors and directors and performing artists in ballet modern dance radio theatre television and motion pictures directors designers and producers in theatre cinema radio television and the dance choreographers and for cinema cartoonists and animators Within each category of art is included a selection of those who have achieved national and international recognition those who have been recognized locally and some now deceased who markedly influenced their contemporaries locally nationally or internationally This is not a critical compilation rather it is an objective and factual reference work for those interested in contemporary Canadian culture Information was collected by painstaking research in a wide variety of sources and wherever possible it has been verified by the artist to make each entry as accurate and comprehensive as possible

The 1920s London-Irish Theatre Nelson O'Ceallaigh Ritschel, 2025-11-07 The 1920s London Irish Theatre A History documents explores and interrogates the Irish theatre that was prevalent in London during the 1920s This includes consideration of the movements that impacted 1920s London theatre such as the influential repertory theatres of the first decade of the twentieth century as well as the detailed history of the Irish Players Each identified London Irish production is discussed through contemporary theatre reviews from London newspapers and journals and within the decade's historical context Dramatists their plays actors producers and the physical theatres are all considered as extensively as evidence allows Major productions like those of Lennox Robinson's *The White Headed Boy* Sean O'Casey's *Juno and the Paycock* and Bernard Shaw's *Saint Joan* with its distinct Irish echoes are considered along with productions of George Shiels Professor Tim and Bernard Duffy's *The Counter Charm* and more Producers discussed include James Fagan and Charles Macdona while considered actors include Sara Allgood Maire O'Neill Arthur Sinclair Fred O'Donovan Ellen O'Malley Ethel O'Shea and many more This leads for the first time to a full portrait of the Irish theatre that was produced in London during the 1920s in not only the West End but also in smaller London theatres and in suburban repertory theatres

Shaw MaryAnn Krajnik Crawford, Gale K. Larson, 2005 SHAW 25 offers eighteen articles thirteen initially presented at the International Shaw Society conference 17-21 March 2004 Sarasota Florida Additional conference and Shaw Festival Symposia information is provided in the Introduction Stanley Weintraub's conference keynote *Shaw for the Here and Now* considers modernizing Shaw's plays validating Shaw's creative force for today and into the future Dan H Laurence's delightful *Shaw's Children* shows a warm caring playful Shaw a giver of self Howard Ira Einsohn's article on gifting brings together Shaw Ricoeur and Derrida to explore the ethics of giving superabundantly but not foolishly Jay Tunney reflects on the ways in which his father boxer Gene Tunney fits the personal and professional shoes of Shaw's Cashel Byron with life imitating art In Machiavelli the Shark and the Tinpot Tragedienne Bernard F Dukore delivers a rereading of *Major Barbara* that highlights characters and traits revealing an ensnarling web of

beliefs values actions and consequences Sidney P Albert s essay explores connections between Major Barbara and Plato s Republic Using a current theoretical lens Vicki R Kennell sees Pygmalion as a narrative literary bridge that predicates postmodern critiques L W Conolly s research on Phillipa Summers reveals a model for Vivie Warren and provides insights into women s lives and education at the turn of the century In Who s Modern Now Shaw Joyce and Ibsen s When We Dead Awaken Kathleen Ochshorn looks at the interrelationships of the three dramatists Miriam Chirico rewrites critical opinion of You Never Can Tell arguing that the play is a serious social critique particularly of marriage Citing two well documented instances of Shaw bashing John A Bertolini explores Shaw s responses and reveals Shaw s fair mindedness Hannes Schweiger s detailed research substantiates Shaw s influential connection to Viennese culture and politics Valerie Barnes Lipscomb analyzes Shaw s use of age differences to subvert romantic expectations thereby drawing greater attention to serious sociocultural issues Part II continues the legacy of Shaw scholarship with Charles A Carpenter s must read bibliographic piece which reads like a mystery and gives a wealth of research information on Shaw Focusing on the importance and difficulties of cycle plays Julie Sparks looks at Man and Superman Heartbreak House Back to Methuselah and current offerings such as Kushner s Angels in America Kay Li tracing the influence of Shaw on Chinese drama argues that modern Chinese drama emerged from the failure of Mrs Warren s Profession Frank Duba s article analyzes the evolving role of the Preface in Shaw s works focusing especially on Man and Superman Coming full circle the volume returns to Stanley Weintraub s presentation of Shaw and the fascinating story of Lady Colin Campbell a story that asks us to consider what it means to be endowed with beauty fame and ambition and what it means to finally lose them Finally Michael W Pharand s addendum to SHAW 24 gives supplementary bibliography on Shavian matters related to love sex marriage and women SHAW 25 also includes reviews as well as John R Pfeiffer s Continuing Checklist of Shaviana

Milwaukee Regional Guide ,1993 **New York Magazine** ,1994-09-19 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Unpublished Shaw Bernard Shaw,Dan H. Laurence,1996 SHAW 16 contains twenty nine unpublished pieces by Shaw written between 1877 and 1950 The most significant is a ten page draft synopsis of Man and Superman the original manuscript draft of the play has been lost in a contemplated five act version providing scholars with a hitherto unavailable ur text Equally important for the biographical and artistic insights they offer are the early literary efforts found in Shaw s first opus notebook including an extended narrative verse fragment of 1877 set in Dublin a polemic his first on oakum picking and prison conditions a criticism of organists and orchestral conductors and an attempted evaluation of contemporary arts and letters in 1878 We find Shaw through the persona of a female narrator

creating in his own image a fictional memoir of the young Hector Berlioz offering an ironic vindication of housebreakers in anticipation of Heartbreak House exploring the seamy side of the prizefight ring examining exhausted genres of Victorian art in 1880 defining the true signification of the term Gentleman lecturing on Socialism and the family and on realism as the goal of fiction and penetratingly considering the future of marriage in a rejected book review one of four included in the volume The dimensions of Shaw's political views may be examined through nearly a dozen commentaries on politics and on war and peace ranging from the Boer War an 1899 draft letter to the press Why Not Abolish the Soldier and 1903 municipal elections to U S Liberty Loans the Italo Abyssinian War how to talk intelligently about the Second World War and the implications of the hydrogen bomb in the nuclear age For good measure the volume concludes with two brief playlets previously unrecorded The editors have arranged these pieces individually or grouped by theme and genre as near to chronological order as possible and the reader is brought closer to the original manuscripts by the retention of Shaw's stylistic and spelling inconsistencies and by transliteration of the shorthand notations he frequently inserted between lines or in the margins Each text is supplemented by an editorial note providing its provenance and a detailed physical description of the manuscript

The Private Life of George Bernard Shaw Elizabeth Sharland, 2011-07-20 This play concerns the fascinating personal life of one of the most famous playwrights in British literature His relationship with actresses were many including the beautiful Ellen Terry the brilliant Mrs Patrick Campbell the volatile Florence Farr as well as women politicians suffragettes and young students His marriage to Charlotte Payne Townsend was revealing in that she was his muse nurse secretary as well as being his wife

Everybody In, Nobody Out Ken Fischer, 2020-07-20 Housed on the campus of the University of Michigan in Ann Arbor the University Musical Society is one of the oldest performing arts presenters in the country A past recipient of the National Medal of Arts the nation's highest public artistic honor UMS connects audiences with wide ranging performances in music dance and theater each season Between 1987 and 2017 UMS was led by Ken Fischer who over three decades pursued an ambitious campaign to expand and diversify the organization's programming and audiences initiatives inspired by Fischer's overarching philosophy toward promoting the arts Everybody In Nobody Out The approach not only deepened UMS's engagement with the university and southeast Michigan communities it led to exemplary partnerships with distinguished artists across the world Under Fischer's leadership UMS hosted numerous breakthrough performances including the Vienna Philharmonic's final tour with Leonard Bernstein appearances by then relatively unknown opera singer Cecilia Bartoli a multiyear partnership with the Royal Shakespeare Company and artists as diverse as Yo Yo Ma Jawole Willa Jo Zollar Elizabeth Streb and Nusrat Fateh Ali Khan Though peppered with colorful anecdotes of how these successes came to be this book is neither a history of UMS nor a memoir of Fischer's significant accomplishments with the organization Rather it is a reflection on the power of the performing arts to engage and enrich communities not by handing down cultural enrichment from on high but by meeting communities where they live and helping them preserve cultural heritage incubate talent and

find ways to make community voices heard *Guide to Canadian Photographic Archives* Christopher Seifried, 1984 **A**
Sustainable Theatre B. Witham, 2013-06-13 Begun as an audacious experiment for thirty years the Hedgerow Theatre prospered as America's most successful repertory company While known for its famous alumnae Ann Harding and Richard Basehart Hedgerow's legacy is a living library of over 200 productions created by Jasper Deeter's idealistic and determined pursuit of truth and beauty

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