

Press Cuttings A Topical Sketch From The Editorial And Correspondence Columns Of The Daily Papers

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Press Cuttings

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Press Cuttings; A Topical Sketch Compiled from the Editorial and Correspondence Columns of the Daily Papers

Excerpt from Press Cuttings: A Topical Sketch From the Editorial and Correspondence Columns of the Daily Papers Mitchener [angrily] How often have I ordered you not to address me as governor? Remember that you are a soldier and not a vulgar civilian. Remember also that when a man enters the army he leaves fear behind him. Heres the key. Unlock her and shew her up. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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Press Cuttings

This hilarious play from the master of satire, George Bernard Shaw, is a biting commentary on the hypocrisy and absurdity of politics and the media. Set in a fictional country on the brink of war, the play skewers the propaganda and sensationalism of the newspaper industry. A must-read for anyone interested in political satire and media criticism. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Press Cuttings; A Topical Sketch Compiled from the Editorial and Correspondence Columns of the Daily Papers

Press Cuttings, subtitled "A Topical Sketch Compiled from the Editorial and Correspondence Columns of the Daily Papers" is a play by George Bernard Shaw. It is a farcical comedy about the suffragettes' campaign for votes for women in Britain.

Press Cuttings

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Press Cuttings

'These highbrows must remember that there is a demand for little things as well as for big things' George Bernard Shaw was one of the leading playwrights and public intellectuals of the nineteenth and twentieth centuries. He helped propel drama towards the unexpected, into a realm where it might shock audiences into new viewpoints and into fresh understandings of society. Throughout his longwriting career Shaw wrote short plays, ranging in length from 1000-word puppet play, Shakes Versus Shav, to the 12,000-word suffragette comedy, Press Cuttings. These plays can be taken to illuminate Shaw's life and legacy, from ideas about war and patriotism in O'Flaherty, V.C. to censorship in TheShewing up of Blanco Posset. Surveying Shaw's entire career of writing short dramas, focusing especially on those years when his work in the form was particularly prolific (around 1909 and during the First World War), this collection places Shaw's short plays broadly into four key areas: farces, historical sketches, war dramas, and Shakespearean shorts. For each of these areas, the volume explores Shaw's aesthetic and thematic concerns, the precise historical and generic contexts in which the works were written, the major criticism and scholarship that has subsequently emerged, and the most notable stage and screen productions. This collection reveals how a playwright often criticized for being too wordy was actually a master of the short form.

Press Cuttings

An alphabetical listing of plays that have been banned throughout history with a short synopsis and reason for banning as well as profiles of the playwrights and other resource material.

Press Cuttings

Subscription Theater asks why turn-of-the-century British and Irish citizens spent so much time, money, and effort adding their names to subscription lists. Shining a spotlight on private play-producing clubs, public repertory theaters, amateur drama groups, and theatrical magazines, Matthew Franks locates subscription theaters in a vast constellation of civic subscription initiatives, ranging from voluntary schools and workers' hospitals to soldiers' memorials and Diamond Jubilee funds. Across these enterprises, Franks argues, subscribers created their own spaces for performing social roles from which they had long been excluded. Whether by undermining the authority of the Lord Chamberlain's Examiner of Plays and London's commercial theater producers, or by extending rights to disenfranchised women and property-less men, a diverse cast of subscribers including typists, plumbers, and maids acted as political representatives for their fellow citizens, both inside the theater and far beyond it. Citizens prized a "democratic" or "representative" subscription list as an end in itself, and such lists set the stage for the eventual public subsidy of subscription endeavors. Subscription Theater points to the importance of printed ephemera such as programs, tickets, and prospectuses in questioning any assumption that theatrical collectivity is confined to the live performance event. Drawing on new media as well as old, Franks uses a database of over 23,000 stage productions to reveal that subscribers introduced nearly a third of the plays that were most frequently revived between 1890 and the mid-twentieth century, as well as nearly half of all new translations, and they were instrumental in staging the work of such writers as Shaw and Ibsen, whose plays featured subscription lists as a plot point or prop. Although subscribers often are blamed for being a conservative force in theater, Franks demonstrates that they have been responsible for how we value audience and repertoire today, and their history offers a new account of the relationship between ephemera, drama, and democracy.

Press Cuttings: A Topical Sketch from the Editorial and Correspondence Columns of the Daily Papers

One of Bernard Shaw's early plays of social protest, *Mrs Warren's Profession* places the protagonist's decision to become a prostitute in the context of the appalling conditions for working class women in Victorian England. Faced with ill health, poverty, and marital servitude on the one hand, and opportunities for financial independence, dignity, and self-worth on the other, Kitty Warren follows her sister into a successful career in prostitution. Shaw's fierce social criticism in this play is driven not by conventional morality, but by anger at the hypocrisy that allows society to condemn prostitution while condoning the discrimination against women that makes prostitution inevitable. This Broadview edition includes a comprehensive historical and critical introduction; extracts from Shaw's prefaces to the play; Shaw's expurgations of the text; early reviews of the play in the United States, Canada, and Great Britain; and contemporary contextual documents on prostitution, incest, censorship, women's education, and the "New Woman."

Playlets

Early 20th century non-commercial theaters emerged as hubs of social transformation on both sides of the Atlantic. The 1904-1907 seasons at London's Royal Court Theatre were a particularly galvanizing force, with 11 plays by Bernard Shaw--along with works by Granville Barker, John Galsworthy and Elizabeth Robins--that starred activist performers and challenged social conventions. Many of these plays were seen on American stages. Featuring more conversation than plot points, the new drama collectively urged audiences to recognize themselves in the characters. In 1908, four hundred actresses attended a London hotel luncheon, determined to effect change for women. The hot topics--chillingly pertinent today--mixed public and private controversies over sexuality, income distribution and full citizenship across gender and class lines. A resolution emerged to form the Actresses Franchise League, which produced original suffrage plays, participated in mass demonstrations and collaborated with ordinary women.

Banned Plays

Nobel Laureate George Bernard Shaw remains one of the world's most important and popular writers. His plays are regularly performed around the world, from the boards of Broadway and the West End

to regional, community, and college stages. The three plays selected here are widely considered to be three of the most important in the canon of modern British theatre: *Man and Superman*: a four-act comedy for serious people, staged in part at Royal Court in 1905, it is one of the early works of Modernism to take an ancient myth and restage it in contemporary mode (and its influence extends across world literature, palpable in writings from Mann to Joyce). Its story of how a sensitive woman compels a superman-figure to adjust to her needs and those of the real world provides an updated commentary on Nietzsche's still-fashionable notions of *ubermensch*; and its famous third act introduces a persistent Shavian theme, which goes back as far as earliest religious literature—that the truly damned are those who are happy in hell. *John Bull's Other Island* takes up that idea: to the visionary, hell may be the ultimate modern dream of efficiency and rational administration, as manifested in a colonial Ireland run by liberal exploiters. Commissioned by WB Yeats to mark the opening of Ireland's National Theatre, the Abbey, the play was promptly refused by its Directors (who disliked its mechanical mockeries of mechanism but may have missed its visionary qualities). It was performed to huge acclaim in London in November 1904 and it made Shaw famous, the supreme example of the Playwright as Thinker and, ever afterwards, one of the most valued commentators on Anglo-Irish relations. *Major Barbara*: a three-act drama which in classic Shavian style unmasks the motivation of puritan idealists and dedicated industrialists, this work (like the previous two) pits a strong woman against a sardonic, practical man. Having exposed the mendacity of apostles of efficiency, Shaw seems then to submit to their doctrine, arguing that a pure private charity towards the destitute is no adequate substitute. Like the previous two works, this is a problem play, in the course of which the audience sympathy is aroused and then repelled in all directions. The suggestion that it may be acceptable to take money from tainted sources, such as arms manufacturers, caused much debate in 1905 - and even more after the carnage wrought by mechanized guns in World War One.

Subscription Theater

Pygmalion, *Heartbreak House*, and *Saint Joan* are widely considered to be three of the most important in the canon of modern British theatre. *Pygmalion* (1912) was a world-wide smash hit from the time of its premiere in Vienna 1913 and it has remained popular to this day. Shaw was awarded an Academy Award in 1938 for his screenplay of the film adaptation. It was, of course, later made into the much-loved musical *My Fair Lady*. *Heartbreak House* (1917), which was finally performed in 1920 and published in 1921, bares the hallmarks of European modernism and a formal break from Shaw's previous work. A meditation on the war and the resultant decline in European aristocratic culture, it was perhaps staged too soon after the conflict; indeed, it did not have the success of his earlier works, which was likely due to his experimental aesthetics combined with a war-weary audience that sought lighter fare. However, while this contemporary reception was muted, it is now recognised as a modernist masterpiece. *Saint Joan* (1923) marked Shaw's resurrection and apotheosis. The first major work written of Joan of Arc after her canonization (1920), the play interrogates the origins of European nationalism in the post-war era. Like *Pygmalion*, it was an immediate world-wide hit and secured Shaw the Nobel Prize for Literature in 1925. Drawing upon the transcripts of Joan's trial, Shaw blended his trademark wit to produce a hybrid genre of comedy and history play. Despite the historical setting, *Saint Joan* is highly accessible and continues to delight audiences.

Mrs Warren's Profession

The three plays in this volume are some of George Bernard Shaw's most popular and frequently performed works. They demonstrate the development of Shavian comedy and contain early formulations of his idea of the Superman, an extraordinary individual who catalyzes the evolution of mankind. *Arms and the Man* (1894) was Shaw's first commercial success and the first public confirmation that he could make playwriting his profession. It is the first of what Shaw called his "pleasant plays"

Shaw and the Actresses Franchise League

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.

Man and Superman, John Bull's Other Island, and Major Barbara

This book investigates how, alongside Beatrice Webb's ground-breaking pre-World War One anti-poverty campaigns, George Bernard Shaw helped launch the public debate about the relationship between equality, redistribution and democracy in a developed economy. The ten years following his great 1905 play on poverty *Major Barbara* present a puzzle to Shaw scholars, who have hitherto failed to appreciate both the centrality of the idea of equality in major plays like *Getting Married*, *Misalliance*, and *Pygmalion*, and to understand that his major political work, 1928's *The Intelligent Woman's Guide to Socialism and Capitalism* had its roots in this period before the Great War. As both the era's leading dramatist and leader of the Fabian Society, Shaw proposed his radical postulate of equal incomes as a solution to those twin scourges of a modern industrial society: poverty and inequality. Set against the backdrop of Beatrice Webb's famous *Minority Report* of the Royal Commission on the Poor Law 1905-1909 – a publication which led to grass-roots campaigns against destitution and eventually the Welfare State – this book considers how Shaw worked with Fabian colleagues, Sidney and Beatrice Webb, and H. G. Wells to explore through a series of major lectures, prefaces and plays, the social, economic, political, and even religious implications of human equality as the basis for modern democracy.

Pygmalion, Heartbreak House, and Saint Joan

Mrs Warren's Profession, *Candida*, and *You Never Can Tell* are plays which give a clear sense of the range of Shaw's first forays into playwriting. Together they showcase his early negotiations between his political and social concerns and the constraints and possibilities of the British stage at the fin de siècle. These plays are bound together by shared concerns with gender roles, sexuality, concepts of familial and social duty, and how all these are shaped by wider financial, political, literary, philosophical and theatrical influences. *Mrs Warren's Profession* is the best known of Shaw's 'Plays Unpleasant', his first exercises in using the theatre as a means to awaken the consciences of morally complacent audiences. Written in 1893 in angry response to the success of A. W. Pinero's sensational hit *The Second Mrs Tanqueray* and a revival of Dumas's *La dame aux camélias*, *Mrs Warren's Profession* did not receive a public performance in Britain until 1925. Shaw's provocative response to the sentimental 'fallen woman' plays that dominated the fin-de-siècle stage was a play in which prostitution was presented not as a question of female sexual morality, but as a direct result of the systematic economic exploitation of women. *Candida* (1894), by contrast, was categorised by Shaw as one of his 'Plays Pleasant', but the label was characteristically deceptive. The play appeared at first sight to offer audiences a reassuringly familiar drama of a marriage threatened by an interloper but ultimately reaffirmed when the wife recognises her true place and her dangerous admirer is sent out into the cold. But, as critics have noted, the play was a re-working by Shaw of Ibsen's *A Doll's House* in which the husband played the part of the over-protected doll, unaware of the real power dynamics of his marriage. *You Never Can Tell* (1897) was Shaw's seaside comedy of manners, complete with an all-knowing waiter, exuberant twins, a lovelorn dentist, a long-lost father, lashings of food, and a comic catchphrase to provide the title. Shaw took all these familiar elements of Victorian farce and reworked them into a modern play of ideas, in which etiquette and ideologies collide. Just as in Wilde's *The Importance of Being Earnest* (a comparison which Shaw always stubbornly rejected), questions of class, marriage, manners, money, sex and identity underpin the plot of love-at-first-sight, mislaid parents and reunited families.

Arms and the Man, The Devil's Disciple, and Caesar and Cleopatra

A new collection of Shaw's major political writings presents an opportunity to reflect on his influential role as a public intellectual. At the forefront of economic and political debate from the 1880s to the 1950s, George Bernard Shaw was once the most widely read socialist writer in the English language, and his lifelong crusade against inequality and exploitation is far from irrelevant today. The thorough interpenetration of Shaw's literary and political engagements is an unusual story in modern literature, and this volume offers a portrait of Shaw as a political artist in the purest possible sense: that is, as a writer of essays, articles, pamphlets, and books with explicitly and expressly political aims. The selected writings in this volume showcase Shaw's most influential and most accomplished political work, but also provide a cross-section that is representative of the whole of his long career. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

The Apple Cart, Too True to Be Good, on the Rocks, and Millionairess

George Bernard Shaw's public career began in arts journalism - as an art critic, a music critic, and, most famously, a drama critic - and he continued writing on cultural and artistic matters throughout his life. His total output of essays and reviews numbers in the hundreds, dwarfing even his prolific playwriting career. This volume of Shaw's Major Cultural Essays introduces readers to the wealth and diversity of Shaw's cultural writings from across the breadth of his professional life, beginning around 1890 and ending in 1950. Topics covered include the theatre, of course, but also music, opera, poetry, the novel, the visual arts, philosophy, censorship, and education. Major figures discussed at length in these works include Ibsen, Wagner, Nietzsche, Shakespeare, Wilde, Mozart, Beethoven, Keats, Rodin, Zola, Ruskin, Dickens, Tolstoy, and Poe, among many others. Coursing with Shavian flair and vigor, these essays showcase the author's broad aesthetic sensibilities, trace the intersection of culture and politics in Shaw's worldview, and provide a fascinating window into the vibrant cultural moment of the late nineteenth and early twentieth centuries.

Bernard Shaw and Beatrice Webb on Poverty and Equality in the Modern World, 1905–1914

Although books, films, and periodicals were subject to Irish government censorship through much of the twentieth century, stage productions were not. The theater became a public space to air cultural confrontations between Church and State, individual and community, and “freedom of the theatre” versus the audience’s right to disagree. And disagree they often did. Throughout the twentieth century, Irish performances of new plays by William Butler Yeats, John Millington Synge, and Sean O’Casey, as well as those of such lesser-known playwrights as George Birmingham, often evoked heated responses from theatergoers, sometimes resulting in riots and public denunciation of playwrights and actors.

Mrs Warren's Profession, Candida, and You Never Can Tell

This widely acclaimed book has been described by History Today as a 'landmark in the study of the women's movement'. It is the only comprehensive reference work to bring together in one volume the wealth of information available on the women's movement. Drawing on national and local archival sources, the book contains over 400 biographical entries and more than 800 entries on societies in England, Scotland and Wales. Easily accessible and rigorously cross-referenced, this invaluable resource covers not only the political developments of the campaign but provides insight into its cultural context, listing novels, plays and films.

Major Political Writings

When George Bernard Shaw died in 1950, the world lost one of its most well-known authors, a revolutionary who was as renowned for his personality as he was for his humour, humanity, and rebellious thinking. He remains a compelling figure who deserves attention not only for how influential he was in his time, but for how relevant he is to ours. This collection sets Shaw's life and achievements in context, with forty-two scholarly essays devoted to subjects that interested him and defined his work. Contributors explore a wide range of themes, moving from factors that were formative in Shaw's life, to the artistic work that made him most famous and the institutions with which he worked, to the political and social issues that consumed much of his attention, and, finally, to his influence and reception.

Presenting fresh material and arguments, this collection will point to new directions of research for future scholars.

Major Cultural Essays

Over the span of forty years, Professor Raphael Dorman O'Leary passionately imparted to his students his love of writing and English literature at the University of Kansas. When he died after a short illness in 1936, his personal effects were passed to several relatives until Dennis O'Leary, and his wife, Margaret, discovered his papers while restoring a family house. Amid Professor O'Leary's papers were two slim and battered booklets containing the colorful journal that he kept during his sabbatical in Oxford, England, from 1910 to 1911. The journal paints a vibrant picture of O'Leary's academic, social, political, and religious encounters in Oxford, England, as he and his family attempted to adjust to an alien world. Professor O'Leary portrays with humor and pathos his myriad encounters with professors, politicians, Rhodes scholars, shopkeepers, nurses, street urchins, and mummers while vividly describing the dreary climate, tea and dinner parties, football games, the marketplace, musty bookstores, Oxford's slums, and the birth of his son in a rooming house bedroom. Notes from Oxford, 1910-1911 reveals a fascinating glimpse into the experiences of a revered English professor during his one-year sabbatical in Oxford, England.

Riot and Great Anger

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.

The Women's Suffrage Movement

Feminism In Modern English Drama Explores The Emergence Of The New Woman In The Plays Of Bernard Shaw, Galsworthy And Granville Barker And How Their Dominating Role Revolutionized The Modern Drama. The Emphasis Shifted From The Male Protagonist To The Unwomanly Woman Who Is Shown More As A Product Of Social, Economic And Political Interactions Than Individual Creation. The Focus Is On The Early And Middle Plays Of Bernard Shaw And The Influence Of Ibsen S Plays Has Been Given Their Rightful Place. Most Of Shaw S Major Plays From Widowers Houses To Pygmalion, Come Under The Purview Of The Book, While The Plays Of Contemporaries Like Pinero, Jones And Oscar Wilde Have Been Discussed To Highlight The Contrast. More Interesting Are The Unknown Assertive Heroines Of Galsworthy S Middle And Late Plays From The Eldest Son And The Fugitive To The Skin Game. His Women Characters Remain In Oblivion Because Hardly Any Scholar Has Bothered To Study Them. Though Granville Barker Is Well-Known As A Critic And Director Of Shakespeare S Plays, His Own Plays With The New Woman As Heroine Still Remain Little Known In The Academic Circle. In The Conclusion The Bearing Of This Early Feminism Is Shown On The Feminist Playwrights Like Caryl Churchill, Pam Gems Et Al. Of The 1980S. It Is Hoped That The Present Book Will Prove An Asset To Those Who Have Keen Interest In English Drama. In Addition, The Students, Researchers And Teachers Of English Literature Will Find It An Ideal Reference Book.

George Bernard Shaw in Context

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Dictionary to the Plays and Novels of Bernard Shaw

Do politics and the playhouse go together? For Bernard Shaw they most certainly did. As a playwright with a message he saw the theatre as the ideal medium for conveying his view of life, which was essentially socialistic. The theatre was to Shaw a latter-day temple of the arts within a community. But Shaw was, of course, multi-voiced, not only through the characters he created but also in his own persona as public speaker, essayist, tract writer and author of works on political economy. Much of the thinking that is expressed in his non-dramatic works is contained also in his plays. This work offers a readily accessible means of looking at the nature and the progression of Shaw's thinking. All the plays included in the major canon are reviewed and, except for brief plays and playlets (which are grouped), they are presented in sequential order.

Notes from Oxford, 1910–1911

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.

Bernard Shaw and the Aesthetes

Throughout his career Bernard Shaw served as a "vigorous exponent of women's freedom to be themselves, to liberate themselves from their traditional roles and traditional subservience. This book reflects upon Shaw as an early champion of goals still fresh on the banners of today's feminist movement: equal opportunity to secure employment; equal pay for equal work; contracts for marriage; marriage free from degrading economic and possessive-sexual factors; dignified divorce; financial independence within or without marriage; ownership of property exclusive of one's husband; bearing of children outside of marriage and refusal to bear children; equal opportunity to participate in athletics; and legal equality of every variety. Following a general introduction by the editor, the book offers sections on Literary and Mythic Influences and Political and Economic Influences. Part III reveals Shaw grappling with the question of Sex Roles or True Vocation, and Part IV describes Shaw's Liberated Women. Next comes a consideration of the Influence of Shaw's Feminism: Three Generations--including interviews with the playwrights Clare Boothe Luce and Megan Terry. A concluding section presents five broadsides, not previously reprinted, under the rubric of Shaw on Feminist Issues. There is an extensive bibliography of works by and about Shaw, *The Fabian Feminist*.

The National Union Catalog, Pre-1956 Imprints

The Methuen Drama Book of Suffrage Plays: Taking the Stage features a wide variety of short pieces and one-act plays written by female and male suffragist writers between 1908-1914. Spanning different styles and genres they explore many issues that interested feminist and suffragist campaigners such as: the value of women's work, domestic and economic inequality, visibility in public space, direct action and its consequences, sexual double standards, and the influence of the media on public opinion. Edited and introduced by Dr Naomi Paxton, the anthology is brimming with in-depth knowledge, photographs and contextual information of the period making for an informative and inspirational volume that's perfect for both performance and study.

1992, Shaw and the Last Hundred Years

Feminism In Modern English Drama (1892-1914)