November 2015

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NEWSLETTER
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Provincetown Players Centennial, 4-6
O’Neillians look beyond the horizon while visiting the site of the first O’Neill production (right), even as Jeff Kennedy and Tony Kushner consider the future.

Eugene O’Neill Celebration, 7-8

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Eugene O’Neill Society
Dear treasured O'Neillians:

Fall has finally come upon us in Phoenix, with today being a blustery and rainy day here in the Valley of the Sun, so I know that most of you must be enjoying the change of season where you are. As we approach the holidays, I’m reminded how thankful I am for all of you and your commitment to our Society and to the furthering and continuing of scholarship and quality performances of the plays of Eugene O'Neill.

As we look behind us at the centennial of the Provincetown Players, which many of us gathered to celebrate in Provincetown this past July, we look forward to the centennial of O'Neill first play being produced, Bound East for Cardiff in the Provincetown Wharf Playhouse in July of 1916.

Some of the places we’ll be celebrating this centennial are at the many conferences where our Society is represented, beginning in January at MLA in Austin, continuing in March with the Comparative Drama Conference in Baltimore, and going on to the American Literature Association conference in San Francisco in May.

I’ll also be hosting an O'Neill Centennial Festival in Phoenix in October themed “Desert of the Soul,” with a majority of theatres and colleges in the Metro Phoenix area presenting O’Neill plays during the month (more to come on that soon!).

With the announcement of two new Broadway productions of O’Neill this next season (Jessica Lange and Gabriel Byrne in Long Day’s Journey Into Night and Forrest Whitaker in Hughie as well as a new production of A Moon for the Misbegotten with celebrated actors Audra McDonald and Will Swenson at Williamstown Theatre Festival this past summer, there is no stopping the well-deserved national interest in O’Neill, and our Society intends to contribute to this ongoing legacy in meaningful ways.

One important way that you continue our work as a Society, of course, is to be sure to renew your membership annually. Remember that your dues should be received by January 1st of each year (unless you become a Life-time Member!).

This year will mark the first increase in our dues in 13 years, with the amounts still well below those of many other literary and academic societies. Our membership voted this increase at our 2015 business meeting in Baltimore where our business meeting will again be held in 2016, at the CDC Conference!). The increase was approved to allow our society to maintain itself in the face of across-the-board increase in expenses as well as our desire to engage and recruit more members, particularly students from universities and the working theatre. (The membership dues that weren’t increased were for students!).

Let me suggest that you consider marking your calendars now for when you’ll take care of renewing your membership, which of course you can accomplish online on our Society’s website.

Speaking of our website, the redesign of it has begun and you will receive an announcement as to when the new site will be revealed. Our goal is to have it finished right after the first of the new year and it will be enhanced from our previous site in a way that I know you’ll be excited to see.

It is with regret that I announce that William Davies King has let us know of his intent to step down as editor of The Eugene O’Neill Review. Dave has served us well for the last five years as editor of our Society’s journal and has navigated successfully our transition to a new publisher (Pennsylvania State University Press), particularly with the demands of the journal being published biannually.

(Continued on page 3)
It has been my pleasure to serve you and I’m particularly grateful to the executive teams I’ve had the joy to work with, particularly Beth Wynstra as our Secretary-Treasurer, Kurt Eisen as my strong example as presidential predecessor, Chris Westgate, and our chairman of the board Steve Bloom. Their advice and honesty have been vital to all of the work behind the scenes of our Society. Thanks, too, to Jo Morello for continuing the never-ending work of expertly editing our newsletter.

I was very humbled and surprised by the tributes and gift I was presented in Provincetown this summer and they mean more to me than you know, particularly since they represent the many relationships that have become so dear to me since joining this Society. I have no plans to go anywhere other than to spend more days at my computer finishing my book on the Provincetown Playhouse.

Thank you for your support these last two years. I so look forward to the next chapters (Ireland in 2017 being one of them!) of our significant and important Society!

Best,

Jeff Kennedy

O’Neill Society prepares for change of command in January 2016

When president Jeff Kennedy completes his term in January, J. Chris Westgate, Ph.D., will step up from his position as vice president and Robert M. Dowling, Ph.D., will fill Chris’s slot. Beth Wynstra will continue as secretary/treasurer for the fourth year.

Chris is an associate professor of English at California State University, Fullerton. He is the author of Urban Drama: The Metropolis in Contemporary North American Plays and articles in Modern Drama, Theatre Journal, and Comparative Drama; and editor of Brecht, Broadway, and United States Theatre. He recently completed a book entitled Staging the Slums, Slumming the Stage, a study of the intersections of Broadway theatergoing and slumming during the Progressive Era, and is planning a new project that will involve a cultural biography of Chuck Connors, self-proclaimed “Mayor of Chinatown” during the Progressive Era.

Beth Wynstra, Ph.D., is an assistant professor of English at Babson College. She is working on a book tentatively titled “I Only Act a Part You’ve Created”: Marriage and Modernity on the American Stage, which investigates the tactics, and status of wife characters in the early plays of Eugene O’Neill and his contemporaries. Beth has written extensively on O’Neill including her play Always, Gene, staged by the Foundation (twice) and the Irish American Cultural Center in Chicago.

Rob Dowling is a professor in the department of English at Central Connecticut State University. He has garnered international acclaim—and a visit with the president of Ireland (page 10)—with Eugene O’Neill: A Life in Four Acts, one of only five books named as a finalist for the 2014 L.A. Times Book Prize for biography. He has also written Critical Companion to Eugene O’Neill, 2-Volume Set and was co-editor with Jackson Bryer of Eugene O’Neill: The Contemporary Reviews (Cambridge University Press, 2014).

Chris is book review editor of The Eugene O’Neill Review and Rob serves on the editorial board.
By Jeff Kennedy, Ph.D.

Centennials are special, but when they’re celebrated in as beautiful a spot as Provincetown, they become even more so. The Eugene O’Neill International Society collaborated with the International Susan Glaspell Society to commemorate the 100th birthday of the creation of the Provincetown Players with a four-day conference in the gorgeous Cape Cod resort town. Not only did we enjoy amazing weather, but we also benefited from the celebration staged by the Provincetown Theatre with staged readings, performances, panels, reception and a brunch.

Our conference began with dinner on Thursday, July 9, at one of the east end of Provincetown’s most popular restaurants, Fanizzi’s By the Sea, whose dining room is surrounded by the bay on three sides.

Our first session took place at the Provincetown Public Library in their beautiful upstairs Mezzanine, providing one of the best views of the city, where I gave an introductory talk on Provincetown in 1915.

However, before I started, Rob Dowling came to the front and, unbeknownst to me, proceeded to read tributes written by many of the membership about my presidency. He then presented a beautiful engraved silver clock. I was completely surprised and humbled by all of this. I thank those of you who wrote and the Society for the thoughtful gift!

Friday began with a walking tour of the east end of Commercial Street where the activity of the early Players took place and where the majority of them lived.

Beginning at the site where Lewis Wharf originally stood (extending from the home purchased by Mary Heaton Vorse and later the home of Carl Van Vechten and pictured on page 2), we moved east to 621 Commercial, the site of the first performances on July 15, 1915 on the veranda of the Hutchins Hapgood-Neith Boyce rented home that summer.

When we headed back west, we were welcomed inside 564 Commercial Street, the home of Susan Glaspell and George Cram “Jig” Cook at 56. The sundial that was once the central topic of the Glaspell-Cook comedy Tickless Time has now become the focus of many digital cameras.

(Continued on page 5)
Tours, readings, panels and receptions focus on the works of Provincetown

(Continued from page 4)

“Jig” Cook, by the Tagers, the current and long-time owners. They allowed us to tour the whole house, including Jig’s unique staircase upstairs, where the elevator he built for Susan once existed, and the sundial created by Cook (and reconstructed from the original pieces by the Tagers) that became the central topic of the Glaspell-Cook comedy *Tickless Time*.

After stops on Commercial Street at the Hapgoods later-purchased home, the home where John Reed and Village visitors in 1916 stayed while participating in the Players, and ending at Mary Heaton-Vorse’s family home, we broke for lunch, convening a little later at the Provincetown Theatre for some staged readings of Cook and Glaspell’s *Tickless Time* and Glaspell’s *The Outside*, both with Provincetown as their settings.

Later in the afternoon, a Roundtable panel was held at the Provincetown Public Library featuring participants Judith Barlow, Sharon Friedman, Carol DeBoer-Langworthy and chaired by Glaspell Society president Martha Carpentier with the topic “Inter-sexualities in the Works by Women Playwrights of the Provincetown Players.”

After a break for dinner, the group met back where we began the day, on the beach where a plaque commemorating the Players is set at the site of the wharf playhouse. Here we celebrated together the Players’ first performance, facing the same bay that they did in the Hapgood home, imagining what it was like on that night, all while enjoying some of Jig Cook’s famous “Fish House Punch” (which really packs a wallop!!!).

Saturday began at the Provincetown Museum and Pilgrim Monument, which has enhanced their materials on the Players and houses the to-scale model of Lewis Wharf by Courtney Allen (who once ran the Sixes and Seventens coffee shop on the wharf).

Our second Roundtable, “Jig, Susan, and Gene: The Triumvirate that shaped the Provincetown Players,” was moderated by Glaspell biographer Linda Ben-Zvi and featured papers by Emeline Jouve, Drew Eisenhauer and Jeff Kennedy, all delivered in front of the huge rendering of the Mayflower arriving in Provincetown.

More staged readings at the Provincetown Theatre were enjoyed, which included *Change Your Style* by George Cram Cook and *Contemporaries* by William Daniel Steele, both from the 1915 summer season in Provincetown. After a dinner break, we attended a sold-out performance of four fully-

(Continued on page 6)
Conference ends with readings by Rob Dowling from his acclaimed biography

(Continued from page 5)

staged Provincetown Players’ plays, Suppressed Desires, Constancy, Trifles, and The Sniper, which gave us an unprecedented evening to see these rarely performed plays, much less in one sitting in the same theatre.

This was followed by a Humanities panel presented by the Provincetown Theatre with Rob Dowling, Linda Ben-Zvi, Jeff Kennedy and Pulitzer Prize-winning playwright Tony Kushner. Susan Rand Brown was moderator.

Kushner ended the time by reading a scene from his new screenplay (yet to be filmed) on O’Neill! A rousing reception followed, and we were all thrilled to see the commitment of the Provincetown Theatre to the celebrating of the Players and to this wonderful evening of theatre and discussion.


What a packed but glorious few days we were privileged to enjoy together as we celebrated the momentous centennial of this group that ultimately ushered Modern Theatre to America!

PHOTOS PROVIDED BY JEFF KENNEDY

Distinguished teacher Normand Berlin, Shakespeare and O’Neill scholar, dies

Normand Berlin, 83, professor emeritus of English at Amherst and longtime teacher, passed away last summer. Berlin wrote five books and articles on such topics as medieval poetry, modern drama and film. Former Society president Kurt Eisen, remembers him fondly:

“Normand Berlin will be remembered as an inspiring teacher, supportive mentor, and generous scholar of Shakespeare and tragic drama to generations of students and colleagues at UMass-Amherst and elsewhere.

To O’Neillians he was a mainstay of the O’Neill Society who revealed the strong Shakespearean current in O’Neill’s plays in his 1994 book, O’Neill’s Shakespeare. He was among the first recipients of the Eugene O’Neill Medallion, the Society’s highest honor.

I remember well my very first semester of graduate school in 1982 when he stood in front of our Shakespeare class, held up the complete plays and pronounced, "This is entertainment!"

Professor Berlin died unexpectedly in Amherst on July 13; the vitality he brought to the study of dramatic literature lives on.”
By Anne G. Morgan and Beth Wynstra


The weekend began Friday night at the Lyman Allyn Art Museum and Connecticut College, where O’Neill staff led guided tours of the exhibition “Launchpad of the American Theater: The O’Neill since 1964,” currently on display at the museum. The exhibit charts the history and impact of the theater center on American drama.

Following the tours, patrons traveled to Connecticut College, College Center for a screening of Ric Burns’s PBS Documentary, American Experience: Eugene O’Neill. The film leveraged readings from O’Neill’s plays to trace his life, tying into the weekend’s theme of “Power of Place.” Guests at Friday evening’s event enjoyed birthday cake in celebration of O’Neill’s 127th birthday.

Saturday morning featured staged readings in a tent on the grounds of Monte Cristo Cottage by professional New York actors including Tony Award winner Frank Wood, who is set for Hughie on Broadway (page 15).

Monte Cristo Cottage was O’Neill’s boyhood home. PHOTO: JO MORELLO

Monte Cristo Cottage by professional New York actors including Tony Award winner Frank Wood, who is set for Hughie on Broadway (page 15).

Society secretary/treasurer Beth Wynstra introduces her daughter, Alison Dorothy Armstrong, to the front porch of Monte Cristo Cottage as they await the readings. Alison, born July 17, was the youngest O’Neillian attending.

Gregg Wiggins directed the performances, which included readings from Ah! Wilderness!, Mourning Becomes Electra, and A Moon for the Misbegotten, all plays inspired by O’Neill’s memories of New London (Continued on page 8)

Left, Reyna de Courcy and Adam Green read a scene from Ah! Wilderness, O’Neill’s only comedy. Right, Elizabeth Hess and Tony Award winner Frank Wood (scheduled for Hughie on Broadway) adopt a more somber tone as they read from A Moon for the Misbegotten, the last play O’Neill wrote. PHOTOS: AH, WILDERNESS!, ANNE G. MORGAN; A MOON FOR THE MISBEGOTTEN, BETH WYN STRA
Scenes from O’Neill plays prove “The Power of Place”

A recent surge of activity has occurred in exploring Eugene O’Neill, not only as the author of plays but also as a character in dramatic works by others. An informal compilation of such activity, “O’Neill on stage: the playwright’s characters, the playwright as character,” appeared in the Winter 2012 (2013) issue of this newsletter. From time to time the newsletter has also reported on other such work (most recently on page 10 of this issue) as do other media including eONeill.com on its Facebook page.

In recognition of these explorations of the playwright as a dramatic character, The Eugene O’Neill Review will devote a special section to such dramatizations in the Fall 2016 issue (37.2). This section will be co-edited by Beth Wynstra and William Davies King, and the deadline for submissions will be March 1, 2016.

We are interested in considering monologues, one-acts, and full-length plays. However, due to space constraints, we expect to limit the presentation of any single work to about 6,000 words, so longer works will need to be excerpted. Authors of longer works should submit a complete script but advise how the work might be excerpted.

Each piece must be prefaced with a discussion of the dramaturgical issues faced in bringing the life of Eugene O’Neill to the stage, approximately 500 words. Submissions should be sent simultaneously to William Davies King (king@theaterdance.ucsb.edu), editor of The Review, and to Beth Wynstra (bethwynstra@gmail.com).

It’s a long way to Tipperary (and other Irish cities) BUT O’Neillians are headed for the auld sod in 2017!

The Eugene O’Neill Society will convene its 10th International Conference in July 2017 in Galway. Watch for details!
How to Renew Your Membership

Memberships in the Eugene O'Neill Society are offered at the current rate through December 31, 2015.

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- To renew online, click HERE.
- To renew by mail, write a check payable to the Eugene O'Neill Society and send it to Beth Wynstra, Secretary/Treasurer, 26 Salem End Lane, Framingham, MA 01702.

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Sincerely,
Beth Wynstra

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Susan Brown • Francine Frank • Nathaniel Harrison
Roy Owssley • Dean and Denise Pappas • Janet Roberts
Carolyn Schaffer • Robert Sehr • Ryder Thornton

Dr. Majumdar completes Fulbright, bids farewell to Steve Bloom

O’Neillian Rupendra Guha Majumdar shares lunch with Society board chair Steve Bloom at Suffolk University in downtown Boston before a graphic illustration of the Boston of a century past. Dr. Majumdar has since returned to Delhi University in India after completing a year as a Fulbright visiting professor in the English Department at Suffolk University.

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President Higgins wrote of the biography, “Eugene O’Neill’s themes are reflective of the great themes of both Irish and American theatre: migration and the use and abuse of memory. O’Neill belongs to both the literary canons of America and Ireland. Robert M. Dowling’s definitive and compelling biography greatly enriches our understanding of O’Neill’s influences, the price and pain of his struggle, and its realization. We are indebted to Dowling for this fine informed study of a giant of literature which we share.”

During their hour-long discussion, Higgins admitted to Dowling (while conceding it might be taken as “heresy” on the eve of the centennial of the 1916 Easter Rising) that Long Day’s Journey Into Night was “more Irish than anything by Yeats or Shaw.”

“Take it, Aggie. It’s your engagement pencil,” a young Gene O’Neill (Tal Reeve) tells Aggie Boulton (Janet Raines) on their very first meeting. His unexpected proposal is part of a short play, Gene & Aggie, about the first meeting between O’Neill and the woman who would become his second wife. Written by playwright/board member/newsletter editor Jo Morello, Gene & Aggie was produced by Starlite Players, Sarasota, Florida in August. It was also produced as a winner of festivals in Tampa and in New York City, at the Samuel French Off-Off Broadway Short Play Festival.

Three Society Board Members visit site of O’Neill’s last years

By Beth Wynstra, Ph.D.

In June Society Board members Thierry Dubost, Steven Bloom, and Beth Wynstra enjoyed a tour of Kilachand Hall (at Boston University), formerly the Hotel Shelton where O’Neill died in 1955. Thierry had never been to the site and enjoyed touring the fourth floor where O’Neill spent the last days of his life. Steve, Beth, and Thierry met with B.U. staff and learned about plans for renovating the rooftop sky room of the residence hall. All three believe this sky room would be the perfect venue for an upcoming O'Neill Society event!
My Tao House Fellowship in the Travis Bogard Artist-in-Residence Program at the Eugene O’Neill National Historic Site in Danville, California, was exceptionally valuable, not just for enabling me to pursue the project I had planned but also for the serendipitous ways it led me to new ideas.

I went to Tao House to work on part of a broader project about how understanding the evolution and functioning of the human narrative brain helps us to understand our experiences of both morality and tragedy. In Danville I worked on O’Neill’s vision of tragedy in the Tao House plays, in particular his depictions of characters related to his brother Jim. Tao House provided the perfect ethos for exploring O’Neill’s struggle there finally to make peace with this complex relationship.

Just prior to going to Tao House, I had submitted an essay to editor Dave King for consideration for The Eugene O’Neill Review. It was on forgiveness in the plays of Beckett, Miller, and O’Neill. In the section of that essay on O’Neill, I explored the relationship between narcissism and tragedy in the Tao House plays. As I arrived in mid-April for my month in Danville, I was receiving quite useful comments from Dave and an anonymous reviewer for the EOR about that draft, which led me to rethink my ideas on narcissism.

At this point Mary Camezon, the archivist for the Eugene O’Neill Foundation—who was exceptionally generous with her time—became an invaluable resource. Mary not only guided me through the Foundation’s holdings on I could not have known to look for works on Kohut and narcissism as I applied for the fellowship, but I am grateful that my experience at Tao House enabled engagement with those topics to arise. The opportunity for that kind of serendipitous progress is perhaps the fellowship’s greatest gift.

In addition, I had organized a plenary roundtable session for the Comparative Drama Conference in Baltimore at the end of March 2015 on various American dramatists’ conceptions of tragedy. With generous encouragement from several friends in both the O’Neill and Arthur Miller Societies, I began at Tao House to turn ideas from that panel into a proposal for an anthology. Three drafts and lots of email correspondence later, the proposal finally was accepted by Bloomsbury at the end of July. Visions of Tragedy in Modern American Drama: From O’Neill to the 21st Century will be published in 2017 with contributions from many O’Neillians and Millerites: Jeff Kennedy on Eugene O’Neill, Sharon Friedman on Susan Glaspell, Jackson Bryer on Thornton Wilder, Susan Abbotson on Tennessee Williams, Steve Marino on Arthur Miller and Brenda Murphy on David Mamet. Other contributors have written about dramatists from Langston Hughes to Suzan-Lori Parks and Annie Baker. I’m doing an essay on Marsha Norman and Christopher Bigsby will write the foreword.

Having time at Tao House to mull over ideas about this project, with the (Continued on page 12)
feeling of O’Neill and his struggles with family memories so constantly present in the background, had a large role in moving the initial idea to an accepted proposal. I sometimes think the volume should have the following dedication: “To the memory of Ella and James O’Neill Sr., who in some fashion started it all.” Of course none of this would have occurred without the hard work and kindness of the people who organized the Travis Bogard Artist-in-Residence Program for the Eugene O’Neill Foundation: Linda Best, Wendy Cooper, Florence McAuley and Carol Sherrill. I also thank Tom Leatherman, superintendent of the Eugene O’Neill National Historic Site, and Paul Scolari, who was the National Park Service chief of cultural resources at the O’Neill Site, as well as their staffs. The O’Neill Foundation arranged for my housing and meals to be provided by the Franciscan brothers and their staff at the San Damiano Retreat. I appreciate the flexibility and kindness of everyone there. The Travis Bogard Artist-in-Residence Program at the Eugene O’Neill National Historic Site is off to swift success because of the effort, intelligence and generosity of all these good people.

I am very grateful to have received one of these fellowships. It allowed me the freedom to bring ideas together in unanticipated ways that made a significant difference in my understanding of O’Neill’s late plays and the concept of tragedy. I’m certain that future Fellows will find the experience equally valuable, and I am grateful to the Eugene O’Neill Foundation for initiating the program. Hurrah for Travis Bogard!

David Palmer, a member of the board of the Eugene O’Neill Society, is assistant professor of philosophy at the Massachusetts Maritime Academy on Cape Cod.

EON Foundation chooses Adrienne Earl Pender as third Tao House Fellow

A young playwright from North Carolina, Adrienne Earl Pender, has been selected by the Eugene Foundation Board as the third Tao House Fellow in the Travis Bogard Artist-in-Residence Program at Tao House. The first two Fellows were David Palmer (pages 10-11) and playwright Herman Farrell III from the University of Kentucky, who worked on a postmodern play on O’Neill in June.

Ms. Pender, who will spend three weeks at Tao House in September, will explore the life of and to write a play on, her relative Charles Sidney Gilpin, who starred in the premiere of The Emperor Jones in 1920.

Fellowship evaluators reported, “She wants to explore the relationship between the African-American actor Charles Gilpin, the original Emperor Jones, and Eugene O’Neill in the form of a new play that will showcase and contrast their quite different theatrical and creative genius, focusing on the split between them that occurred based on Gilpin’s objection to O’Neill’s repeated use of the “N” word in the text…”

“To bring part of Gilpin’s story and his relationship with O’Neill to light could be a significant contribution to theater history, and conceivably could spark scholarly interest in Gilpin…”

[How many applicants, over the course of time, will have a family connection to O’Neill, as Pender does?]”

Adrienne says, “I do believe it will be just a two-character play, Gilpin and O’Neill. One thought is to write the play in expressionist style, similar to how O’Neill structured The Emperor Jones itself, but everything is still being formulated.”

(Continued on page 13)
Pender to create play about her relative, O'Neill actor Gilpin

(Continued from page 12)

Ms. Pender, who began her playwriting career in 2001, received her MA and MFA in Creative Writing from Wilkes University in Wilkes-Barre, PA. Her first play, *The Rocker*, had its world premiere in 2004 at Theatre in the Park in Raleigh, North Carolina. *Musical Chairs* and *Banana Split Lady* were premiered at Last Frontier, and Great Plains Theatre Conferences.

After taking time off from writing for health and personal reasons, an online challenge pulled her back into the writing life in 2012: The 31 Plays in 31 Days playwriting challenge, in which each participant writes one play a day through the month of August. “It was exhausting and thrilling...by the end of the challenge I was ready to enter the world as a playwright...” Adrienne said. She began sending out plays and her MA thesis play, *Somewhere In Between*, had its world premiere at Raleigh’s Theatre in the Park in September last year.

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Conferences in 2016 welcome scholars to Texas, Baltimore, San Francisco and Chicago

**MLA Conference on Literature and Its Publics: Past, Present, and Future**

January 7-10, 2016

Austin, TX

Friday, Jan. 8, 1:45-3:00 p.m.

Austin Convention Center, 10A

Eugene O'Neill Society sponsors a panel session:

“Eugene O’Neill in the Twenty-First Century”; Moderator: Jeffery Kennedy, Arizona State Univ. Papers:

1. “O’Neill’s Themes of Tragedy in America: The Arc That Reaches Forward,” Jeffery Kennedy;

**40th Comparative Drama Conference:**

Representations of Eugene O’Neill: Fiction, Autobiography, & Adaptation

Sponsored by The Eugene O’Neill Society

March 31-April 2, 2016

Baltimore, MD

Abstracts due: Dec. 3, 2015

Email 250-300 words to David Palmer dpalmer@maritime.edu

Keynote Speaker: Tony Kushner

From the recently recovered *Exorcism* to *Long Day’s Journey into Night*, from *O’Neill’s Ghosts* to *A Blizzard on Marblehead Neck*, from *Reds* to Eugene O’Neill: A Documentary Film, the life, dramas, and portrayals of Eugene O’Neill have been deeply intertwined. Autobiography, biography, fictionalization, and

(Continued on page 14)
Spring conferences study authors, various representations of O'Neill

(Continued from page 13)

adaptation have mined the complicated, troubled, and ultimately remarkable life of O'Neill and to some extent helped to construct our understanding of that life—for better or worse.

This panel will explore intersections of these forms toward overlapping ends: to consider what they have represented about the life and times of Eugene O'Neill; how they have contributed to or challenged cultural myths about O'Neill; and how they engage with the themes and conflicts of this plays. Click HERE.

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<tr>
<th>The Eugene O'Neill Society</th>
<th>ATDS John W. Frick Book Award at the ATHE Conference</th>
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<tr>
<td>at the American Literature Association</td>
<td>August 11-14, 2016</td>
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<td>27th Annual Conference</td>
<td>Chicago, IL</td>
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<tr>
<td>Hyatt Regency San Francisco San Francisco, CA</td>
<td>Purpose: The American Theatre and Drama Society’s John W. Frick Book Award honors the best monograph published each year on theatre and performance of/in the Americas. The winner will receive a prize of $200 and will be recognized at the annual ATDS membership meeting at the ATHE Conference (Chicago, IL). For more information about ATDS, click HERE.</td>
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|  | Evaluation and eligibility: Books will be evaluated for originality, critical rigor, and contribution to the field. Books must exhibit a copyright date of 2015. Edited collections, anthologies, and plays are not eligible. |
|  | Nominations: The author, the publisher, or any member of ATDS may submit nominations. |

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<tr>
<th>The Susan Glaspell Society</th>
<th>Submissions: Please submit 1 copy of the book each to:</th>
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<td>at the ATHE Conference:</td>
<td>James Fisher (Chair, Frick Award Committee):</td>
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<td>August 11-14, 2016</td>
<td>Professor of Theatre; Department of Theatre;</td>
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<tr>
<td>Chicago, IL</td>
<td>School of Music, Theatre and Dance; University of North Carolina at Greensboro; Brown 113, Box 26170; Greensboro, NC 27402-6170</td>
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<td>Prof. Barbara Ozieblo; Dpto. de Filología Inglesa; Facultad de Filosofía y Letras; Universidad de Málaga; 29071 Málaga, Spain</td>
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<td></td>
<td>Prof. Harvey Young; Professor and Chair of Theatre; Northwestern University; 70 Arts Circle Drive; Room 5-196; Evanston, IL 60208</td>
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| Questions? ajfisher@uncg.edu | Please send one-page proposals, including name, academic affiliation, email address, paper title, and abstract to Jeff Kennedy at itkennedy@asu.edu by December 31, 2015. Information about the ALA conference can be found at http://alaconf.org/annual-conference/annual-conference/ |

In keeping with the ATHE conference theme “Bodies at Work: Performance and Labor,” and to celebrate the centenary of Susan Glaspell’s Trifles, the International Susan Glaspell Society will present a panel on “A Hundred Years of Women’s ‘Trifling’ Labor on the Stage: From and Beyond Susan Glaspell’s Trifles.” Glaspell Society members Noelia Hernando-Real and Barbara Ozieblo chair the panel, which celebrates contemporary women playwrights’ efforts to bring onto the stage the usually dismissed topic of women’s labor and the abuse of working women’s bodies, at the same time paying homage to Glaspell’s Trifles, one of the earliest plays by women that deal with this topic. Click HERE.
Numerous major O’Neill productions are scheduled for the 2015-16 season

By Jeff Kennedy, Ph.D.

Since the brilliant Goodman Theatre production of The Iceman Cometh was remounted at Brooklyn Academy of Music this past spring starring Nathan Lane and Brian Dennehy, we are thrilled to hear that more professional productions of O’Neill continue to be produced this year and next.

This past summer the Williamstown Theatre Festival produced A Moon for the Misbegotten from August 5-23. The production starred six-time Tony Award-winner Audra McDonald as Josie and Tony Award-nominee Will Swenson as Jamie in O’Neill’s final masterpiece.

Helmed by Gordon Edelstein and featuring scenic design by the world-renowned Ming Cho Lee, this was described as “raw and invigorating new look at O’Neill’s poetic and bitterly romantic play.”

Ben Brantley’s review for the New York Times said of McDonald’s performance, that “from the moment you set eyes on her…you never for a second doubt the supreme, comforting competence of the rowdy farm gal named Josie Hogan.”

Ah, Wilderness! has just closed in San Francisco after running at A.C.T’s Geary Theater from October 14-November 8, 2015 in a production directed by Casey Stang. It will be staged in Sarasota, Florida, from January 22-April 10 at Asolo Repertory Theatre, directed by Greg Leaming.

Sixty-five miles north, Tampa Repertory Theatre will produce The Iceman Cometh from June 16-July 3 at the University of South Florida. C. David Frankel, Tampa Rep artistic director and USF professor, directs.

A Broadway revival of O’Neill’s Hughie starring Oscar winner Forest Whitaker will begin performances at the Booth Theater on Feb. 5, 2016 with a Feb. 25 opening. Hughie will be

directed by Michael Grandage. Tony Award-winner Frank Wood is co-star in the two-character drama.

Jonathan Kent will direct a new Broadway production of Long Day’s Journey Into Night to be produced by the Roundabout Theatre that will star Jessica Lange as Mary Tyrone, Gabriel Byrne as James Tyrone, Michael Shannon as Jamie Tyrone and John Gallagher playing Edmund.

Tickets will go on sale November 22, 2015, with a first performance on Mar. 31, 2016 and an opening night on April 19, 2016 at the American Airlines Theatre. Lange played the role in London in 2000 and has called Mary Tyrone one of her two “favorite characters” she’s ever played.

(Continued on page 16)
The Walnut Street Theatre in Philadelphia will stage A Moon for the Misbegotten from January 12-February 16, 2016. The production will then tour the east and midwest to theatres and universities through early March.

A number of regional theatres are producing Long Day’s Journey into Night this next season. Palm Beach Dramaworks will stage the play from January 29-February 18, 2016. Dallas’s Undermain Theatre will present the work, directed by Katherine Owens, from February 10-March 6, 2016. Chicago’s Court Theatre (located on the campus of the University of Chicago) will stage a production directed by playwright David Auburn (Proof) from March 10-April 10, 2016.

Mad Cow Theatre in Orlando will stage a production from March 18-April 17, 2016, and the Blue Bridge Theatre in Vancouver, B.C., will produce the play from May 10-22, 2016.

Two of O’Neill’s early plays will also see productions this season. Monty Cole directs The Hairy Ape at the Ora-cle Theatre in Chicago from January 23-March 12. Indiana University of Pennsylvania will produce this play from February 18-27, directed by Michael Schwartz. Cornell University is producing All God’s Chillun Got Wings for two weekends, April 29 and May 6, 2016, directed by Godfrey Simmons at the Schwartz Center for Performing Arts.

What an exciting time for O’Neill plays to be produced, particularly as we celebrate the centennial of his first play being produced in July 1916, when the Provincetown Players produced Bound East for Cardiff.

Newsletter contributors

Meet the O’Neillians who contributed their talent to this issue

Jeff Kennedy, Ph.D., president of the Eugene O’Neill Society, is an Assistant Professor at Arizona State University, where he teaches courses in theatre and music in the Interdisciplinary Arts and Performance program, and also serves as the West Campus Artistic Director. A published scholar on the Provincetown Players, he created and maintains the award-winning research website provincetownplayhouse.com. As a celebrated composer and musician, he has worked as a production assistant for Stephen Sondheim and James Lapine, and as a music director for Broadway performers including Pamela Myers and Carol Lawrence. He is working on a book on the history and legacy of the Provincetown Playhouse.

Jo Morello, Society board member and newsletter editor, has operated a public relations business in Sarasota, Florida, since 1986 and in Philadelphia before that. She is also an award-winning playwright. Her recent productions have been Connubial Bliss (with Jack Gilhooley; Sheffield, UK, 2015); Gene & Aggie (Sarasota, FL 2015; Tampa, FL 2014); Talkback, Pittsburgh, PA, 2014; Ybor City, Tampa and Sarasota, FL, 2015); Ancient Oaks, Sarasota, FL 2015) Life Upon the Wicked Stage (with Jack Gilhooley; toured Tampa Bay and Sarasota, FL 2015); and E.G.O.: The Passions of Eugene Gladstone O’Neill (Lexington, KY, 2013 as winner of the Kentucky Women Writers Conference). (www.jomorello.com).

Anne G. Morgan is the literary manager at the O’Neill, where she provides dramaturgical support to the center’s programs and manages the center’s selection processes (about 1,500 applications). At the O’Neill she has served as dramaturg on new pieces by David Auburn, Hilary Bettis, Bekah Brunstetter, A. Rey Pamatmat, and Sam Willmott. Anne has represented the O’Neill internationally at the Baltic Playwrights Conference and the Latvian Academy of Culture and has taught dramaturgy and script analysis at the University of Connecticut, the National Theater Institute, and the American College Theater Festival. Prior to the O’Neill, Anne worked in Boston at the Huntington Theatre Company and Company One.
Meet the O’Neillians who contributed their talent to this issue

David Palmer teaches philosophy in the Humanities Department at the Massachusetts Maritime Academy. Much of his recent research has arisen from a course he developed, “The Brain, Narrative, and the Self: Evolutionary Foundations of Tragedy,” which uses insights from Darwin’s theory of natural selection to explore the interconnections between cognitive science and people’s experiences of ethics and tragedy. As a Travis Bogard Fellow at the Eugene O’Neill National Historic Site in spring 2015, he worked on narcissism as an element in O’Neill’s conception of tragedy as part of a larger project on evolutionary psychology, moral experience, and depictions of the collapse of the self in American tragic dramas. He is vice president of the Arthur Miller Society, a board member of the Eugene O’Neill Society, and is editing an anthology entitled Visions of Tragedy in Modern American Drama: From O’Neill to the 21st Century that will be published by Bloomsbury/Methuen in 2017.

Beth Wynstra, Ph.D., is an assistant professor of English at Babson College, where she teaches courses in American drama, modernism, acting, public speaking, and business writing. She serves as Faculty Director for the Sorenson Center for the Arts at Babson and regularly directs musicals and plays. Beth is the secretary/treasurer of the Eugene O’Neill Society.

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The Eugene O’Neill Society

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A nonprofit scholarly and professional organization devoted to the promotion and study of the life and works of Eugene O’Neill and the drama and theatre for which his work was in large part the instigator and model.

The Eugene O’Neill Society publishes this newsletter and the scholarly journal The Eugene O’Neill Review twice each year for its members. Please direct newsletter correspondence to Secretary/Treasurer Beth Wynstra at 26 Salem End Lane, Framingham, MA 01702 or bethwynstra@gmail.com.

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