

EUGENE O'NEILL SOCIETY

Newsletter



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November 2014

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Eugene O'Neill

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A MESSAGE FROM PRESIDENT JEFF KENNEDY

Greetings O'Neillians!

I hope you all are enjoying a beautiful fall season wherever you are reading this! Seems like just yesterday we were in New London, CT for our 9th Annual International Conference, which was a great time of exchanging new scholarship, honoring those who have significantly furthered the legacy of O'Neill, visiting the amazing Eugene O'Neill Theater Center as well as Monte Cristo Cottage, and delighting in being together for a few days in O'Neill's boyhood home city. Thank you to Rob Richter for his hard work in planning and leading the Conference, which was hosted by Connecticut College.



Society president Jeff Kennedy presents a Medallion Award to George C. White, founder of the Eugene O'Neill Theater Center. Actor Brian Dennehy, 2011 Medallion winner, joins in honoring George.

PHOTO: BOB MacDONNELL

Let me again congratulate our new Medallion Award winners Brenda Murphy, George C. White, Sally Pavetti and Lois McDonald, and thank them again for their years of service that we as a Society have benefited from. Let me add my deep thanks to Brian Dennehy for attending and helping present his good friend George with his award.

On the day after the conference



ended, having a rare day with nothing planned, I found my way back to Monte Cristo Cottage. A young man from the O'Neill Center, an aspiring writer himself, led me on a tour of the O'Neill family home. I purposefully didn't tell him my connection to O'Neill (or my current position in the Society) and I was so impressed with the interest and passion with which he spoke about O'Neill, his family and his importance as a playwright.

Later I spent a couple of heavenly hours sitting on the porch looking out and I reflected on the passion of the young actors, directors and playwrights that opened our conference in performance and how they, too, had shown such passion and connection to O'Neill's plays after just a week of working with them.

A couple of weeks later I was privileged to attend the culminating performance of the O'Neill Studio Retreat at Tao House in California as student actors performed new works by young playwrights in O'Neill's barn, developed that week as part of the ongoing work of the Eugene O'Neill Foundation. All of these underscored for me the importance of the work we do as a Society in keeping the plays of O'Neill in front of the world, particularly introducing him to the

next generation of theatre professionals.

Board meeting

The Society's board had a productive meeting at our conference, as did our general membership, as we considered many new initiatives designed to strengthen us in the future. To read the minutes, click [HERE](#).

- **Vote on dues:** At our next Society business meeting we'll be voting on a membership dues increase (as well as a couple of new categories for financial contribution), something that hasn't happened in twelve years.
- **Website:** Our Society web site ([HERE](#)), after years of faithful management by Annalisa Brugnoli, will be getting a facelift with a redesign.
- **Facebook:** We've launched our new Society Facebook page, If you haven't done so yet, "like" us at "Eugene O'Neill International Society ([HERE](#))."
- **Subcommittee on membership:** Board members Katie Davis, VP Chris Westgate and Immediate Past-President Kurt Eisen are part of a sub-committee on membership, tasked with strategizing ways to expand our outreach and enlarge our membership, particularly with young scholars.
- **Review of *The Review*:** After an evaluation of his work, the Board voted to enthusiastically invite William Davies King to continue as the editor of *The Eugene O'Neill Review*. We thank him for his

(Continued on page 3)



President presents a round-up of O'Neill-related activities worldwide

(Continued from page 2)

painstaking work to keep the scholarship in our Society's journal at the highest quality.

- **Newsletter.** We provide news of our Society as well as the Eugene O'Neill Foundation, Tao House and the Eugene O'Neill Theater Center. We often actively promote conferences by sister literary societies. We are working to strengthen ties and encourage reciprocity with these organizations.

O'Neill Centennial

And as we look to the centennial in 2016 of the first performance of an O'Neill play, led by Chris Westgate we are proactively contacting theatres nationwide and asking them to consider programming an O'Neill play in their season.

Conferences

The Society continues to be represented at scholarly conferences this next year, beginning with the January MLA conference in Vancouver, the Comparative Drama Conference

in Baltimore in March (thank you David Palmer for your organization on this!) and the May American Literature Association Conference in Boston.

Susan Glaspell Society

I recently had the privilege to gather with the leadership of the Susan Glaspell Society at Drake University celebrating the work of this significant playwright and participating in Cheryl Black's performance piece "Performing Bohemia" (which we enjoyed at our 2011 conference).

While there, we spent time planning our joint Centennial Celebration of the Provincetown Players, which will take place July 13-15, 2015 in Provincetown, MA with workshops, tours of significant spots and culminating in a reading of the two plays that began it all 100 years ago. Watch for more details soon!

The Iceman Cometh to BAM (February-March 2015)

And I can't forget the exciting restaging of the Goodman's production of *The Iceman Cometh*

at Brooklyn Academy of Music that opens in February 2015 and that we will attend as a Society together on March 14, 2015. (Tickets have to be ordered by Dec. 8, so let me know right away at jtkenedy@asu.edu if you're interested in joining us). So much ahead to inspire us!

Loss of a patriarch

Of course, even with so many new and exciting things, some difficult things take place as well. As most of you know, we lost one of our Society's patriarchs in the passing of Arthur Gelb this past May. Not only a journalist of the highest caliber who became the Managing Editor of the *New York Times*, he and his wife Barbara were the first to write a substantial biography on O'Neill that set the tone for the scholarship that was to follow.

Even after they interviewed hundreds of people, perused thousands of documents and spent countless hours researching and analyzing just to

(Continued on page 4)

Chicago production of *The Iceman Cometh* cometh to BAM in

Feb. 5—Mar. 15, 2015

(From the [BAM website](#)): Tony Award-winning stage and screen actors Nathan Lane and Brian Dennehy come to BAM for the Goodman Theatre's acclaimed revival of Eugene O'Neill's portrait of hope and disillusionment, *The Iceman Cometh*. This epic 18-character drama—which garnered critical acclaim and broke box-office records in an extended run at the Goodman—is directed by Robert Falls, whose productions of O'Neill's works (with longtime artistic collabo-

rator Dennehy) have been the hallmark of his 27-year artistic directorship of Goodman Theatre.

Of the Chicago production, *The New York Times* wrote, "Mr. Falls's superbly

cast production contains as many great performances as I've seen in a single show in years...."

PHOTO: THE GOODMAN THEATRE

*Reprinted from our April 2014 issue.



EONS 9th International Conference, June 18-21: Overview

Four-day Conference comprised three sites, ten panels, four presentations,

By Jo Morello

The Society's 9th International Conference, titled *Eugene O'Neill: Hunted, Haunted, Home*, has become a memory—one that will haunt us in a good way. It was a time to learn, tour, acknowledge and honor.

Equally important, it was a time to re-establish contact with fellow O'Neilians and finally meet longtime O'Neilian pen pals who up until then had only been names in an inbox.

Society members met a lively group from the Eugene O'Neill Foundation, Tao House, who had traveled from Danville, CA, for the event. Participants also had up-close-and-personal exposure to the Eugene O'Neill Theater Center and to Monte Cristo Cottage, the setting for *Ah, Wilderness!* and *Long Day's Journey Into Night*. Now they could see places that they may have known only as stage directions.



The living room of Monte Cristo Cottage: "The hardwood floor is nearly covered by a rug, inoffensive in design and color. At center is a round table with a green shaded reading lamp, the cord plugged in one of the four sockets in the chandelier above. Around the table within reading-light range are four chairs, three of them wicker armchairs, the fourth (at right front of table) a varnished oak rocker with leather bottom."

—Eugene O'Neill, *Long Day's Journey Into Night*, Act I, Scene I, stage directions

Scholarship in *The Review*

William Davies King, editor of *The Eugene O'Neill Review*, is publishing extensive coverage of the scholarship presented at the Conference. We are supplementing this with an overview and photo gallery of events. In the Foreword to the coming issue of *The Review*, Dave writes, "By its regular international conferences the O'Neill Society comes to know and understand itself. The *Newsletter* keeps us in touch with each other, and the *Review* keeps us in touch with the world of scholarship, but these events are what make the Society a society."

Three sites

From June 18-21, Rob oversaw Society activities at the three sites and also handled hotel arrangements, shuttle schedules and myriad unseen details. Careful planning of this huge undertaking resulted in a smooth, trouble-free Conference. Even so, nothing in the plans warned Rob that he would be a last-minute replacement on a panel when one of the presenters was absent. He jumped into the void and presented a paper. Here, too, he came through admirably.

(Continued on page 5)

The Society sponsored the Conference, which was hosted by Connecticut College and the Eugene O'Neill Theater Center. Robert A. Richter, the Conference Chair, could as easily have been called ringmaster for the three-ring (actually three-location) event.

President looks forward to exciting, inspiring events

(Continued from page 3)

complete their first book, they never lost their drive to want to understand more, to plumb the depths and unravel the conundrums of their complex subject and his monumental work. We anxiously await their last volume, which will be released in the near future. Just weeks after Arthur's passing, Barbara graciously gave an address at our New London conference, giving insight into their coming book and on their journey of inquiry together.

Many of us from the Society attended his fitting memorial, held at the Eugene O'Neill Theatre on Broadway in early

September, with tributes given by those who knew him well and whose lives he clearly impacted deeply. Even though we became friends only in his last years, his mark on my life was indelible; I miss him more than I can say. We celebrate his well-lived life and send our daily best to Barbara as she continues their invaluable work.

My very best to each of you as well,

Jeff

PHOTO CREDITS, PAGE 1 (clockwise from top left): UNKNOWN person w. Jo Morello's camera; BOB MacDONNELL; THE O'NEILL; JO MORELLO; SARAH FRAZIER; EUGENE O'NEILL FOUNDATION, TAO HOUSE



Four-day Conference: three sites, ten panels, four presentations, special

(Continued from page 4)

While Rob was handling logistics, J. Chris Westgate organized scholarly content. He selected, scheduled and coordinated an array of papers that examined the Conference theme from expected as well as unexpected and sometime humorous angles. His efforts opened fascinating perspectives on old and new topics.

Connecticut College

Each of the three sites was action-packed, with Connecticut College involved from the opening reception on Wednesday through Saturday's closing. Over three days—Thursday, Friday and Saturday—the Conference presented ten panels with 34 papers.

The College was also the site for an evening of performances by Theatermakers, a young group directed by Rachel Jett of the O'Neill; four special presentations; an author's reception and the prestigious Medallion Banquet, which honored George C. White, founder of the Eugene O'Neill Theater Center; Brenda Murphy, recognized scholar and past president of the Society; and Lois McDonald and Sally Pavetti, longtime co-curators of Monte Cristo Cottage.



Theatermakers students portray Belle and Richard in a scene from O'Neill's beloved play *Ah, Wilderness!*



O'Neill's New London and Monte Cristo Cottage

On Friday afternoon, attendees took to the road for a tour of O'Neill's New London, seeing many of the sights that inspired him. Members also saw the gravesites of O'Neill's parents and brother Jamie.

Next stop on the tour was a visit to O'Neill's boyhood home, Monte Cristo Cottage. The Eugene O'Neill



Preston Whiteway, executive director of the Eugene O'Neill Theater Center, answers questions in the bedroom of Ella O'Neill, Eugene's mother and the model for Mary Tyrone.

Whiteway welcomed visitors and showed us around.

The O'Neill also honored Lois and Sally Pavetti, who played a key role in the life of Monte Cristo for over three decades. Next was a visit to Hygienic

Art Galleries to see "Eugene O'Neill: Artists Interpret His Life and Work."

Saturday afternoon brought another road trip, this one to nearby Waterford. In 1964, George White founded the Eugene O'Neill Theater Center there. On the final day of the conference, the Theater Center hosted Conference attendees with a picnic on its deceptively serene grounds overlooking Long Island Sound.

The quiet atmosphere belied the unceasing buzz of creativity that has godfathered 50 years of new work and earned the title "Launchpad of the American Theater." The Center displayed one facet of its multidimensional capabilities with a captivating performance by the National Puppetry Conference.

Such a vast undertaking as the 9th International Conference inevitably encounters a few bumps. Not so this year. If there were problems, attendees remained blissfully unaware and free to participate in each happening.

The smooth implementation is a testament to the hard work of Rob, Chris, Society president Jeff Kennedy, secretary/treasurer Beth Wynstra and other Society board members; the staff at Connecticut College; executive director Preston Whiteway and the staff of the Eugene O'Neill Theater Center and many, many others.

The next Conference is scheduled for 2017. Sites under consideration include Seattle, Washington; Savannah, Georgia; and Ireland. Stay tuned for details.



EONS 9th International Conference, Wednesday, June 18: Arrival, opening reception, plenary

Conference report by Jo Morello



Arrivals & Opening Reception

Members arrived from points east and west for the Conference. Clockwise from top left: 1. Johan Callens, Belgium; William Davies King, California; and Andrew Lee, Tennessee. 2. Kurt Eisen, Tennessee, and Daniel Lerner, Washington. 3. Loucy DeAtley and Wendy Cooper, California. 4. Chris Westgate, California; Brenda Murphy and Rob Richter, Connecticut; Carole Wynstra, California; Beth Wynstra, Massachusetts.

Plenary Session

Society president Jeff Kennedy welcomed Conference participants and introduced Conference chair Rob Richter, who set the stage for the

Conference and provided insight into O'Neill's youth. The session included several readings from O'Neill's New London plays, performed by young actors enrolled in the O'Neill Theater Center's Theatermakers program under the direction of Rachel Jett, artistic director of the National Theater Institute at the O'Neill Theater Center.



Jeff Kennedy



Rob Richter

See page 7 for photos of O'Neill's parents and the young Theatermakers.



O'Neill's New London (THEN): his family and early surroundings

Rob Richter's presentation about O'Neill's youth included photos off Eugene's parents, James O'Neill and Mary Ellen Quinlan, who preferred to be called Ella. James married Ella, ten years his junior, in 1877 when he was 30; she, 20. Rob included their three sons (Jamie, born in 1878; Edmund, born in 1883 and died in 1885; and Eugene, born in 1888) and historic events of the time as he placed the family within its New London surroundings.



Left: James O'Neill as the Count of Monte Cristo (circa 1900) and Ella Quinlan O'Neill. Center: Young Eugene, James and their father James on the porch of Monte Cristo Cottage. Right: Eugene O'Neill on the beach in New London (circa Summer 1913). PHOTOS: LINDA LEAR CENTER FOR SPECIAL COLLECTIONS AND ARCHIVES, CONNECTICUT COLLEGE

Ruminations: Students present readings from O'Neill plays, respond to

How do today's college students respond to plays that Eugene O'Neill wrote when he was about their age? One might expect them to identify easily with another young person reaching for adulthood and defining a persona. On the other hand, the time was over a century ago—he wrote *A Wife for a Life*, *The Web* and *Thirst* in 1913—and few if any people of any age could readily relate to the experiences engendered by O'Neill's unique background and upbringing.

Rachel Jett presented us with the opportunity to find answers when she presented "Ruminations," student readings of selected O'Neill plays. Rachel is artistic director of the National Theater Institute at the O'Neill Theater Center. The students are young actors enrolled in the Center's Theatermakers program.

With a bare stage and minimal props,

the Theatermakers troupe relied on O'Neill's words and their acting and direction to convey the essence of each scene. The presentations were vibrant and so were the actors' answers to audience questions.

Many of the actors had not experienced O'Neill's plays before. In responding to questions from the audience, in one way or another, the students said they were moved and excited by what they discovered in their exploration of his work.

1. *Josie Hogan and Jim Tyrone flirt in a scene from O'Neill's A Moon for the Misbegotten.*

2. *Rachel Jeff describes the Theatermakers program.*

3. *Theatermakers students answer questions from the audience about their experience with O'Neill.*



EONS 9th International Conference, Friday, June 20: O'Neill's New London, Monte Cristo Cottage

O'Neill's New London (NOW): a blend of old and new

The previous page alluded to Rob Richter's introductory presentation, "O'Neill's New London." His slides depicted the town as O'Neill had seen it then. The first road trip of the Conference took attendees downtown to see New London as it looks now. Although the tour took place on Thursday, one day after Rob's talk, we present it here as a counterpoint. The rest of Friday's journey, to Monte Cristo Cottage, appears on pages 13-14 with other activities of that day.



Rob Richter delivers a brief orientation.

The shuttle delivered us to the heart of the town, where Rob Richter led us on a walking tour through the community that O'Neill knew so well. He pointed out places that the playwright certainly saw—and sometimes found inspiration—as well as the sites of now-vanished landmarks that O'Neill had mentioned. Mixed in with history were newer buildings, bringing the kind of vitality that communities need if they are to thrive.

Later we visited "Eugene O'Neill: Artists Interpret His Life & Work," a special exhibit at the Hygienic Art Gallery.

O'Neill's New London

While O'Neill the man never returned to New London for any length of time after his father's death in 1920, O'Neill the dramatist returned again and again to the time and place where he spent his formative years. These were years that can be described as a crucible of genius for the only American dramatist to win the Nobel Prize for Literature. In a 1963 interview with biographer Louis Sheaffer, Maibelle Scott described her brief romance with O'Neill (circa 1912-1914.... **"Once (he) said, as we walked along, There isn't a house that doesn't have a story...I'm going to write them some day"** (Sheaffer-O'Neill Collection, Connecticut College). (emphasis added)

It is well-known that Eugene O'Neill set his masterpieces *Ah, Wilderness!* and *Long Day's Journey into Night* at his boyhood home. What is less well-known is that New London and its environs seem to have inspired settings and/or character sketches for many of O'Neill's other plays including *Bread and Butter* (1914), *The First Man* (1921), *Desire Under the Elms* (1924), *The Great God Brown* (1926), *Strange Interlude* (1928), *Mourning Becomes Electra* (1931), *The Emperor Jones* (1924), and *A Moon for the Misbegotten* (1947).

[Touring Eugene O'Neill's New London](#), Robert A. Richter (eoneill.com)

Sights O'Neill



1. New London Public Library, built in 1889. 2. The Thames Club, est. 1869. The present building was constructed in 1904. James O'Neill was a member of this exclusive club. 3. Whale Oil Row with its (more) stately mansions, perhaps recalled in *Mourning Becomes Electra*. 4. O'Neill family graves: O'Neill's family died in his lifetime: Edmund (brother), 1885; James (father), 1920; Ella (mother), 1922; Jamie (brother) 1923.

Sights O'Neill could not have seen

1. Bronze statue of O'Neill installed in 1988, based on a photo of him as a child (which he probably saw); 2. Portrait by Michael Peery at Hygienic Art Gallery.



EONS 9th International Conference, Thursday, June 19: Four panel sessions, presentation, reception
Ten panel sessions, four special presentations expand O’Neill



Robert Baker-White (speaking); moderator Jeff Kennedy, Kurt Eisen, Marnie J. Glazier, Mariette Ogg



Moderator Steven F. Bloom, Zander Brietzke, Thierry Dubost, Daniel Larner



Moderator Thierry Dubost, Maya Koreneva, Jeff Kennedy, Beth Wynstra

“A conversation with Barbara Gelb”

Barbara Gelb, acclaimed biographer of O’Neill (with her late husband Arthur Gelb); moderator Sheila Hickey Garvey



Academic affiliations of presenters appear on page 15.

The first full day brought four panels, two special presentations and the Medallion Awards Banquet (pages 10-11).

SPECIAL PRESENTATION

Travis Bogard Artist in Residence Program and Research Library, the Eugene O’Neill Foundation, Tao House. Please see page 29 for more information.



Florence McAuley, Carol Sherrill and Wendy Cooper, Eugene O’Neill Foundation, Tao House.

SPECIAL PRESENTATION

Authors’ Reception: books on O’Neill

- Steven F. Bloom, *Student Companion to Eugene O’Neill*
- Bloom, *Eugene O’Neill (Critical Insights)*
- Eileen J. Herrmann and Robert M. Dowling, *Eugene O’Neill and His Early Contemporaries*
- William Davies King, *Another Part of a Long Story*
- Brenda Murphy, *The Provincetown Players and the Culture of Modernity*
- Murphy, *O’Neill: Long Day’s Journey into Night (Plays in Production)*
- Eugene O’Neill and William Davies King, *Long Day’s Journey into Night (Critical Edition)*
- Jeffrey Sweet and Preston White-way, *The O’Neill: The Transformation of Modern American Theater*

Society honors four of its esteemed colleagues with Eugene O'Neill Medal-

The 2014 Eugene O'Neill Society Medallions were awarded to honored recipients during a gala banquet at Connecticut College on June 19. Society president Jeff Kennedy officiated over the festive event, with assistance from O'Neill board members and 2011 Medallion recipient Brian Dennehy, an award-winning stage, film and television actor noted for his interpretation of O'Neill plays.

Kennedy presented the Medallion to [George C. White](#) “for his distinguished career as a theater professional, and as [founder of the Eugene O'Neill Center](#).” Dennehy said, “The O'Neills were low-class Irish drunks, and I speak as an official member of the tribe.” He praised George White for prevailing over such negative perceptions and creating “a living shrine to our greatest playwright.” The Theater Center, affectionately called “The O'Neill,” encompasses the National Playwrights Conference, National Music Theater Conference, National Puppetry Conference, Cabaret & Performance Conference, National Theater Institute, and National Critics Institute. Celebrating its 50th anniversary this year, the O'Neill has earned distinction as “Launchpad of the American Theater.” The O'Neill, located in Waterford, CT, also manages and operates Monte Cristo Cottage, O'Neill's childhood home located in neighboring New London.



Brian Dennehy, Betsy White, George C. White, Jeff Kennedy



Kurt Eisen, Brenda Murphy

Kurt Eisen presented a 2014 Medallion to [Brenda Murphy](#) “for major contributions to scholarship on O'Neill and modern American drama, distinguished teaching, and leadership in the Society.” Brenda, a past president of the Eugene O'Neill Society, began teaching at the University of Connecticut in 1989 and is Board of Trustees Distinguished Professor of English, Emeritus. She had previously served for 14 years as a faculty member and administrator at St. Lawrence University. She is the author of some 20 books and dozens of articles on modern drama.

Fran Pavetti accepted the Medallion from Steve Bloom for his wife **Sally Pavetti**, curator emeritus of the Eugene O'Neill Theater Center and Monte Cristo Cottage Museum and Library, “for long and dedicated service to the Society, especially her role as [curator of Monte Cristo Cottage](#).” A Society founder and board member, Sally served as curator for the O'Neill since 1966, when the Center established the Liebling-Wood Library (In honor of William Liebling and Audrey Wood). She became curator for the Monte Cristo Cottage in 1972 when the O'Neill bought the Registered National Historic Landmark.



Rob Richter, Lois McDonald, Steve Bloom, Fran Pavetti



Lois McDonald, Sally Pavetti, Fran Pavetti

Rob Richter presented the Medallion to his friend **Lois McDonald** “for long and dedicated service to the Society, especially her role as [curator of Monte Cristo Cottage](#).” The associate curator Emeritus of Monte Cristo Cottage, Lois came to

(Continued on page 11)

PHOTOS ON THIS PAGE: BOB MacDONNELL

New and former Medallion recipients nurture interest in O'Neilliana

Eugene O'Neill Society Conferences & Medallion Recipients

1984: Eugene O'Neill "The Early Years," 1st Int'l Conf., Suffolk University, Boston, MA

1986: "Eugene O'Neill, The Later Years," 2nd Int'l Conf., Suffolk University, Boston, MA

1995: "O'Neill's People," 3rd Int'l. Conf., Suffolk University, Boston, MA (first year for Medallion Awards)

- **BARBARA GELB**, biographer, playwright
- **ARTHUR GELB**, biographer, retired managing editor, *The New York Times*
- **THEODORE MANN**, director, producer
- **JASON ROBARDS**, actor
- **JOSE QUINTERO**, director
- **MARGARET LOFTUS RANALD**, scholar, author
- **TRAVIS BOGARD**, scholar, author, director
- **NORMAND BERLIN**, scholar, author
- **ARVIN BROWN**, director, producer
- **GERALDINE FITZGERALD**, actor
- **DONALD GALLUP**, scholar, curator at Beinecke, author
- **JORDAN Y. MILLER**, scholar, EON Society "Father"

1999: "Eugene O'Neill, The Bermuda Years," 4th Int'l Conf., Spithead, Hamilton, Bermuda

- **TED MANN**, producer

2000: Monte Cristo Cottage, New London, CT

- **FRED WILKINS**, scholar, founding editor of *The Eugene O'Neill Review* and its predecessor, the Society's newsletter

2003: 5th Int'l. Conf., "Le Plessis," Tours, France

- **PAUL LIBIN**, producer

2005: 6th Int'l. Conf., Provincetown, MA.

2008: "O'Neill's Global Legacy," 7th Int'l. Conf., "Tao House," Danville and San Ramon, CA

- **STEVE BLACK**, author, scholar, past president EONS
- **JACKSON BRYER**, scholar, author, past president EONS

2011: "O'Neill in Bohemia," 8th Int'l. Conf., New York, NY

- **ROBERT FALLS**, director
- **DORIS ALEXANDER**, scholar, author (posthumously)
- **DIANE SCHINNERER**, secretary EONS, curator, archivist Tao House
- **BRIAN DENNEHY**, actor

2014: "Hunted, Haunted, Home," 9th Int'l. Conf., New London, CT

- **GEORGE C. WHITE**, founder of the Eugene O'Neill Theater Center
- **BRENDA MURPHY**, eminent scholar and past Society president
- **SALLY PAVETTI**, curator, Monte Cristo Cottage
- **LOIS McDONALD**, curator, Monte Cristo Cottage

(Continued from page 10)

the O'Neill in 1967. In 1969 she joined curator Sally Pavetti at the O'Neill in establishing the Liebling-Wood Theater Library and Museum Collection and a seasonal Bookbus (1974-83) at the O'Neill. She became curator for the Monte Cristo when the O'Neill bought it in 1972.



Beth Wynstra, Carole Wynstra, Chris Westgate, Betsy White

PHOTO: BOB MacDONNELL

The Eugene O'Neill Medallion was first awarded at the 1995 Boston International Conference of the Eugene O'Neill Society and is presented at the Society's International Conferences. The board selects recipients who have dedicated significant portions of their careers to furthering knowledge and appreciation of O'Neill.



George Monteiro, center, is surrounded by Society presidents. From left, board chair past president Steve Bloom, past president Zander Brietzke, Monteiro, 2014 Medallion winner/past president Brenda Murphy, current president Jeff Kennedy

PHOTO: JO MORELLO



Conference continues with three sessions, two presentations and two tours

SPECIAL PRESENTATION

Introduction to Connecticut College's Special Collections.



Benjamin Panciera, director of the Linda Lear Center for Special Collections & Archives, Connecticut College

SPECIAL PRESENTATION

On behalf of the membership, officers of the Society honor Rob Richter for his outstanding work in chairing and coordinating the conference.



Rob Richter, Jeff Kennedy

TOURS

O'Neill's New London, pages 7-8.
Monte Cristo Cottage, pages 13-14.

SESSION 5: GENDER, SEX, AND MADNESS



Rob Richter; moderator Katie Johnson, Martha Bower, Polly Heinkel

SESSION 6: WRITING & AUTOBIOGRAPHY



Yvonne Shafer (speaking), moderator Beth Wynstra, William Davies King, Steven F. Bloom



Johan Callens, moderator Kurt Eisen, Nelson O'Ceallaigh Ritschel, George Monteiro, Wenyao Liu

Academic affiliations of presenters appear on page 15.

O'Neill Theater Center hosts reception at Monte Cristo, honors curators

Preston Whiteway, executive director of the O'Neill Theater Center and Monte Cristo Cottage, welcomed us warmly to the home that Eugene O'Neill made famous. The Cottage sparkled in the warm afternoon sunshine as we gathered on the grounds for an elegant reception coupled with a surprise presentation to curators Lois McDonald and Sally Pavetti for the decades of service to both the O'Neill and the Cottage. We enjoyed an outdoor buffet, cheered as Preston presented a plaque to the curators, then toured the interior of this hallowed homestead before posing for a group photo.

Right, Longtime Monte Cristo co-curators Lois McDonald, standing, and Sally Pavetti (seated with her attendant), smile as Preston Whiteway honors them with a plaque (far right). They also received flowers and a cake elaborately iced with an image of the Cottage.



Monte Cristo Cottage, built in the 1840s, became a National Landmark in 1971. Over the years it has been lovingly restored by the Eugene O'Neill Theater Center and the Cottage's curators. Above, Conference attendees pose for a group photo. Left, photos of the interior photos: top, the front parlor; middle, Eugene's bedroom; bottom, Ella's bedroom. Other photos of Monte Cristo's interior appear on pages 4 and 14.

GROUP PHOTO BY UNKNOWN PHOTOGRAPHER, taken with Jo Morello's camera.

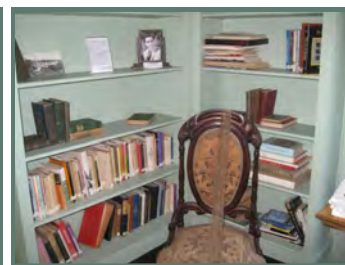
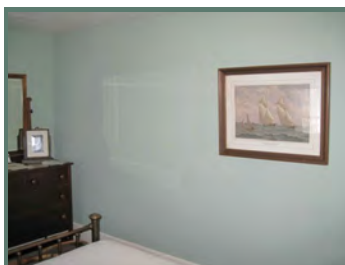
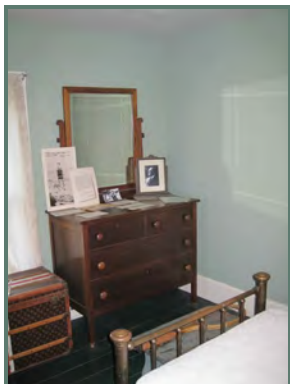
Monte Cristo's bedrooms contrast with larger rooms downstairs

William Davies King, writing about Monte Cristo Cottage:

"The downstairs rooms feel like places for conversing, but the bedrooms upstairs feel lonely."

In contrast to the impressive proportions of the rooms below, each bedroom has a low ceiling, little or no closet, and a bed that seems to eat up most of the space. Each has been fitted in a way that might resemble how the house was furnished in the day, and a few items of personal paraphernalia—a collar, a hairbrush, a pen—have been put in place to give the feeling that the room might be occupied. Books on the shelves and pictures on the walls carry associations with the existence that might have been passed here. The one room locked up is that famous 'spare room' where the long day began to fall apart, well before nightfall."

—from "Editor's Foreword," *The Eugene O'Neill Review*, 36:1 (in press)



Far left: Jamie's room. Others: Eugene's room. (See page 13 for a photo of Eugene's bed.)

Help Wanted: Be a part of history—a century after the fact

By Jo Morello

Eugene O'Neill's stage directions were detailed in the extreme. Over the years they have been noticed, ignored, mocked and even used as a source of entertainment. Lois McDonald, curator at Monte Cristo Cottage from 1972 until 2008, is one who has always observed the directions carefully. Indeed, she says they informed the restoration of the Cottage—but with one glaring exception. She'd like to correct it and requests your help.

In the stage directions for *Long Day's Journey Into Night*, O'Neill specifies the titles of the books in the downstairs bookcases. Many in the Cottage are not a match. Lois is trying to track down these books, but not just any copies. "The should have been published before 1912, the time of the play—or look as if they were," she says. If you can help, email Lois at leemi4299@sbcglobal.net.

Against the wall between the doorways is a small bookcase, with a picture of Shakespeare above it, containing novels by Balzac, Zola, Stendhal, philosophical and sociological works by Schopenhauer, Nietzsche, Marx, Engels, Kropotkin, Max Stirner, plays by Ibsen, Shaw, Strindberg, poetry by Swinburne, Rossetti, Wilde, Ernest Dowson, Kipling, etc.



Further back [in the living room] is a large, glassed-in bookcase with sets of Dumas, Victor Hugo, Charles Lever, three sets of

Shakespeare, The World's Best Literature in fifty large volumes, Hume's History of England, Thiers' History of the Consulate and Empire, Smollett's History of England, Gibbon's Roman Empire and miscellaneous volumes of old plays, poetry, and several histories of Ireland. The astonishing thing about these sets is that all the volumes have the look of having been read and reread.

—Eugene O'Neill, *Long Day's Journey Into Night*, Act I, Scene I, stage directions



EONS 9th International Conference, Saturday, June 21: 3 sessions, the O'Neill picnic & puppet show

Closing day includes 3 sessions, picnic dinner and puppet show

SPECIAL: O'Neill Society Membership and Board Meeting

[Meeting minutes](#) are posted online. A report and photo appear on page 18.

TOUR

Picnic dinner, The Eugene O'Neill Theater Center, page 16

Puppet show, The Eugene O'Neill Theater Center



"The Body Lautrec," a meditation on the life, work and maladies of French painter, Henri Toulouse-Lautrec, was one of the performances presented by artists-in-residence Aaron Cromie and Mary Tuomanen as part of the National Puppetry Conference.

PICTURED: AARON CROMIE
PHOTO: MARY TUOMANEN

The [National Puppetry Conference](#) presented an intriguing evening that told stories through the use of puppets (including hand puppets, string puppets, skeletal puppets and others) as well as music and dialogue.



SESSION 8: O'NEILL'S INTERTEXTUAL CONNECTIONS

David Palmer (speaking); moderator Robert Dowling, Zander Brietzke, Eileen Herrmann; J. Chris Westgate



SESSION 9: O'NEILL AND CONNECTICUT

Moderator Eileen Herrmann (speaking), Brenda Murphy; Michael A. Morrison; Anne Fletcher



SESSION 10: CULTURE, RACE, AND CONTROVERSY

Moderator J. Chris Westgate, Daniel Boulos, Caroline Hill; Katie Johnson

Academic affiliations of presenters appear on page 15.

EONS 9th International Conference, Saturday, June 21: picnic & puppet show; affiliations

Eugene O'Neill Theater Center hosts closing events of Conference

The beautiful weather continued as we made our trip to the Eugene O'Neill Theater Center in nearly Waterford. A picnic dinner awaited us on the gorgeous lawn behind the mansion that overlooks Long Island Sound. After an idyllic afternoon, we headed over to the Rufus and Margo Rose Theater Barn (right) for a captivating performance by the creative artists enrolled in the O'Neill's [National Puppetry Conference](#) (photo on page 15).

PHOTOS OF MANSION AND BARN BY THE O'NEILL.



Affiliations of Panel Presenters

Robert Baker-White, Williams College

Steven F. Bloom, Lasell College

Martha Bower, University of New Hampshire

Daniel Boulos, University of California Santa Barbara

Zander Brietzke, Columbia University

Johan Callens, Vrije Universiteit Brussel, Belgium

Robert M. Dowling, Central Connecticut State University

Thierry Dubost, Université de Caen Basse-Normandie, France

Anne Fletcher, Southern Illinois University Carbondale

Kurt Eisen, Tennessee Tech University

Marnie J. Glazier, SIU Carbondale

Polly Heinkle, Miami University of Ohio

Eileen Herrmann, Dominican University of California

Sheila Hickey Garvey, Southern Connecticut State University

Caroline Hill, Miami University of Ohio

Katie Johnson, Miami University of Ohio

Jeff Kennedy, Arizona State University

William Davies King, University of California Santa Barbara

Maya Koreneva, M. Gorky Institute of World Literature, Povarskaya

Daniel Lerner, Fairhaven College, Western Washington University

Wenyao Liu, Beijing Normal University, China

George Monteiro, Brown University

Michael A. Morrison, New York City-based writer and teacher

Brenda Murphy, University of Connecticut

Nelson O'Ceallaigh Ritschel, Massachusetts Maritime Academy

Mariette Ogg, United States Coast Guard Academy

David Palmer, Massachusetts Maritime Academy

J. Chris Westgate, California State University, Fullerton

Robert A. Richter, Connecticut College

Yvonne Shafer, St. John's University

Beth Wynstra, Babson College



Member news: Loss of a patriarch—Remembering Arthur Gelb

Newspaper and theater royalty, dedicated O’Neillians honor Arthur Gelb

By Jo Morello

The line wound down the block outside the Eugene O’Neill Theatre on September 9, a full 30 minutes before the ceremony was to start. Here were some of the most influential people in journalism, theater, other phases of show business, literary societies and numerous other affiliations, patiently carving time from their jam-packed days to remember Arthur Gelb. When the doors opened, they would fill the theater. Such was the universal respect and love accorded Arthur.

He was a great man, a busy man—but never too busy to care. I always felt that he was my greatest champion. Then I discovered that everyone else who knew him felt the same.



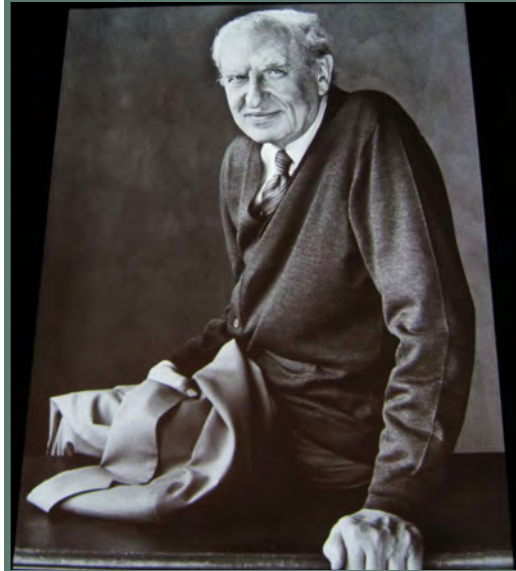
Barbara Gelb is flanked by her son Peter and his wife Keri-Lynn Wilson at the celebration of Arthur’s life.

It was appropriate that Arthur’s service was held at the Eugene O’Neill Theatre. He and Barbara, his wife of 68 years, loved O’Neill. They saw *The Iceman Cometh* in 1946 and were hooked.

The stage—in fact the entire auditorium—was dominated by Marion Ettliger’s portrait of Arthur. Like him, it was larger than life.

Eugene O’Neill Society

Celebrating the Life of Arthur Gelb 1924-2014



The celebration was beautiful, tasteful, irreverent. The speakers, stars in their various worlds, presented witty, heartfelt tributes that somehow described Arthur’s indescribable persona. Music from opera to show tunes, speakers from the worlds of print, broadcasting and more—all declared their love for Arthur. Presenting musical tributes were Kelli O’Hara and Eric Owens. The speakers were Michael Gelb, Maureen Dowd, Bernard Kalb, Robert Klein, Gay Talese, Marian Wood and Frank Rich. Dr. Harley Hammerman has posted an [audio recording](#) of the special day and *The New York Times* covered the [Celebration of Life](#) with a whimsical approach that would have delighted Arthur—but not more than he would have loved the service himself.

Love for and from O’Neillians

Arthur and Barbara enjoyed a richly deserved reputation for excelling in many fields, but they hold a special

place in the hearts of O’Neillians. The Gelbs co-authored an acclaimed biography of O’Neill in 1962, only nine years after the playwright’s death. In 2000 they followed with an updated volume, *O’Neill: Life with Monte Cristo*.

They devoted the last decade or so to what promises to be the definitive O’Neill biography, *By Women Possessed* (scheduled for 2015 publication). Arthur told me last December that the book was essentially finished, but that he and Barbara were now applying the finishing touches. Her dedication ensures that their life work will be completed.



Michael Gelb accepts condolences on the death of his father at the Eugene O’Neill Theatre.

Recognized for knowledge

Besides their work as authors, the Gelbs were sought out as speakers and consultants for the O’Neill-related work of many others. One of the most memorable results is the PBS Masterpiece [Eugene O’Neill: A Documentary Film](#), which they co-authored with director Ric Burns for

(Continued on page 18)

Member news: Loss of a patriarch—Remembering Arthur Gelb; board of directors

'Some like it hot. Arthur liked it crackling.'—Maureen Dowd, *NY Times*



Several members of the Eugene O'Neill Society attended the Celebration of Life for Arthur Gelb. Outside the Eugene O'Neill Theatre are Steve Bloom, Jackson Bryer, Sheila Hickey Garvey, Lois McDonald and Michael Burlingame. Not pictured: Jeff Kennedy, Jo Morello.

PHOTO: JEFF KENNEDY

(Continued from page 17)

the American Experience series (2006).

Arthur and Barbara were staunch supporters of all things O'Neill,

including the organizations dedicated to his work. They have served as directors of the Eugene O'Neill Society, the Eugene O'Neill Foundation, Tao House, the Eugene O'Neill Theater Center and eoneill.com—and we have loved them back.

The Society presented the Eugene O'Neill Medallion to them in 1995. The Foundation bestowed the Tao House Award in 1996 and the Eugene O'Neill Theater Center awarded the Monte Cristo Award in 2005. Dr. Harley Hammerman publishes some of their work on eoneill.com and the [Facebook page](#) of the same name.

Arthur's day job

Arthur's "day job," if you will, was at *The New York Times*, where he started as a copy boy in 1944 and rose to become its managing editor. He retired in 1989 but wasn't finished yet. Instead he documented his career in his lively book [City Room](#).

Arthur was revered by hundreds who had the pleasure of knowing him. The *New York Times* published a glowing [obituary](#) for this outstanding man, followed by other articles such as Maureen Dowd's "[Some Like It Hot.](#)" She encapsulated his personality in just a few words in her title, then topped herself with the ending. She wrote, "Some like it hot. Arthur liked it crackling." That's how we'll always remember him.

Board of directors meets, elects new members, makes plans for coming

The Society's directors met on June 21 in New London with Jeff Kennedy presiding. Other officers present were Steven F. Bloom, chair; J. Chris Westgate, vice president; and secretary/treasurer Beth Wynstra. A report in the [meeting minutes](#) includes details on these and other discussions:

- Financial report and dues
- Review of *The Eugene O'Neill Review*
- Elections: Steven F. Bloom was re-elected as board chair. Several members re-elected and two new members were added: Thierry Dubost, Université de Caen Basse-Normandie, France, and Anne Morgan, literary manager at the Eugene O'Neill Theater Center.
- Next international conference: The consensus is for 2017. Possible locations: Seattle, Washington; Savannah, Georgia; and Ireland.



The Society's board of directors met on June 21 in New London during the 9th International Conference. Pictured from left in the front row are Eileen Herrmann, Thierry Dubost, Katie Johnson, William Davies King, Steve Bloom/chair, Jeff Kennedy/president, Jo Morello and Rob Richter. Directors in the back row are Robert M. Dowling, David Palmer, Kurt Eisen, Michael Burlingame, Daniel Larner, Beth Wynstra/secretary-treasurer and J. Chris Westgate/vice president. Not pictured: International secretary—Asia: Haiping Liu; international secretary—Europe: Marc Maufort; Jackson Bryer; Cynthia McCown, Anne Morgan, Sally Pavetti.

PHOTO: UNKNOWN PERSON WITH J. KENNEDY'S CAMERA



Staff changes among editors at *The Eugene O'Neill Review*

By William Davies King

Since its inception in 1989, [The Eugene O'Neill Review](#) has, in addition to publishing scholarly articles and archival documents, kept a close eye on the wide world of O'Neill through book reviews, performance reviews, and conference reports. Steve Bloom was the original book review editor, and Yvonne Shafer took on the performance reviews.

Since that time, some 105 books have been reviewed, by my count, in these pages. Many more were reviewed or noticed in the *Newsletter* that preceded the inauguration of the journal and in the *Newsletter* that today keeps us so well informed. But a review in *The Review* amounts to the *sine qua non* for O'Neill studies and collateral fields.

For the past decade, Kurt Eisen has



Kurt Eisen

masterfully overseen the section—forty-two reviews since 2004. Eleven of those reviews he wrote himself, including the (no surprise!) praiseful review of Rob

Dowling's new biography of O'Neill in the forthcoming issue, which will be out in March 2015.

In June he mentioned that he felt it was time to move on as other work beckons, including an anticipated Methuen book on O'Neill, which he will assemble. I have greatly valued the many excellent qualities he has brought to the work, including sound judgment, a broad knowledge of schol-

arly mores, and a clear-thinking literary sensibility. He's also a careful analyst of the unruly English language with an apt sense of humor for relishing human foible.

As a Society, we have much to thank him for, including his past presidency and service on the board, but this is a time to applaud him for his editorship of the book reviews, a great accomplishment.

Looking for someone to carry on the work, I have turned to another trusted leader who has also shown a deep commitment to the Society and is currently its vice president, J. Chris Westgate. Chris has been performance review editor for the past four years and has overseen the writing of dozens of reviews, taking O'Neill performance studies to a global scale. He has also kept a close eye on the world of O'Neill performance beyond what we can feasibly review.

His skill as an historian, in books and articles, including many writings in the journal, will give him a great foundation to do the work of generating authoritative reviews of new scholarship

with the same wide attention to global and interdisciplinary extensions of the field.



Chris Westgate



Katie Johnson

I immediately thought of Katie N. Johnson to take over as performance review editor, as she has written such illuminating reviews of O'Neill productions in recent years, seizing the effect that passes so rapidly in performance in a way that makes it stick permanently to what we know. She brings a global and interdisciplinary perspective to her cutting-edge scholarship, and I expect she will also put the world of O'Neill performance in that bigger picture.

Queries about book reviews should henceforth be sent to jcwestgate@Exchange.FULLERTON.EDU, and performance reviews to johnso33@miamioh.edu

Deadline for *The Review* is March 1

After that fascinating conference in New London, I expected to be overwhelmed with articles for *The Review*, but I learned that many authors wish to give their work more time to simmer, so there is relatively little of that recent flowering in the forthcoming issue. I urge you all to put the work on the front burner and send it to me as soon as you can, but definitely before the March 1, 2015 deadline. Remember to use Chicago Manual of Style endnote format for citations and place only one space between your sentences. I will be on the lookout for all your work at king@theaterdance.ucsb.edu.

William Davies King
Editor, *The Eugene O'Neill Review*

Society sponsors events at Comparative Drama Conference. Deadline:

By J. Chris Westgate, Ph. D.

The Eugene O'Neill Society will have a robust presence at the 39th Annual [Comparative Drama Conference](#), hosted by Stevenson University in Baltimore on March 26-28, 2015 and featuring Pulitzer Prize-winning playwright David Lindsay-Abaire as the keynote speaker. Our Society will sponsor a panel, a roundtable and a plenary session.



David
Lindsay-Abaire

Panel: O'Neill and Ecocriticism

I will chair the Society's panel on "O'Neill and Ecocriticism." We wel-

come abstracts for papers that address any element of Ecocriticism/Eco-theater with regard to O'Neill's work, from *The Glencairn Plays* to *A Moon for the Misbegotten*.

These papers can come from a variety of perspectives including theater history, dramatic criticism, O'Neill studies, and eco-theater. We will accept 250-word abstracts at jcwestgate@fullerton.edu until November 21, 2014.

Roundtable: Making of O'Neill in the American Mind

David Palmer will head "The Making of Eugene O'Neill in the American Mind," a roundtable that will include Jackson R. Bryer, Robert M. Dowling, Jeffery Kennedy, George Monteiro and Brenda Murphy.

Plenary session: Visions of Tragedy in American Theatre

In addition, Palmer has organized "Visions of Tragedy in American Theatre," one of the plenary sessions for the Conference. David and I will co-chair this wide-ranging discussion among scholars from eight author societies: Edward Albee, Susan Glaspell, David Mamet, Arthur Miller, Thornton Wilder, Tennessee Williams, August Wilson and Eugene O'Neill. Representatives from the O'Neill Society will include Brenda Murphy, Jeffrey Kennedy, and Jackson R. Bryer.

The Society encourages broad participation at the event. All in all, the next Comparative Drama Conference promises to be an exciting venue for the ongoing investigation of Eugene O'Neill's plays. PHOTO: JOAN MARCUS

Arthur Miller Society observes centennial of Miller's birth. CFP deadline: Feb.

The Arthur Miller Society will sponsor the [Twelfth International Arthur Miller Conference](#) on October 16-18, 2015, according to Stephen Marino, editor of *The Arthur Miller Journal*.

The conference will center on the observance of the 100th anniversary of Arthur Miller's birth in New York City on October 17, 1915. Marino said, "We are pleased to return to St. Francis College in Brooklyn Heights, the neighborhood where Arthur Miller lived the in 1940s and 50s."

The Arthur Miller Society seeks papers on any aspect of the dramatic and non-dramatic work that Miller produced in his stellar career. "We invite discussions from all critical and per-

formance perspectives. We also are interested in analysis of Miller as a political and cultural figure, his connection to and influence on other playwrights, and comparative studies." Marino said. "The conference also wants to include discussion of the artistic relationship between Arthur Miller and his wife Inge Morath, the world-renowned photojournalist."

The society desires to provide a venue for academic inquiry into how Miller and Morath collaborated on their books of photojournalism and dramatic productions and how they informed each other's art, aesthetics, and politics. The conference will feature of photo exhibit of Morath's work provided by her foundation. The

conference also will include panels composed of playwrights, theatre critics, actors and directors. In addition, we plan staged readings and performances of Miller's work.

Please forward abstracts or completed manuscripts for a presentation not to exceed 20 minutes to:

Stephen Marino
The Arthur Miller Journal
St. Francis College
180 Remsen Street
Brooklyn, New York 11202
smarino@sfc.edu

The deadline for submissions is February 1, 2015.



O'Neill biography, collection of reviews head list of new publica-

By Jo Morello

Members of the Eugene O'Neill Society are champion multi-taskers, usually working on more than one project at any given time. Yet despite our busy schedules, we would still find it challenging to match Rob Dowling's latest accomplishments. Forget the proverbial one-trick pony. With two major books published in the last three months, Rob's been holding the reins of a whole stable.

His newest book, [Eugene O'Neill: A Life in Four Acts](#), was just published on October 28 by Yale University Press to [critical acclaim](#). Of the 584-page tome, Yale says, "Written with lively informality yet a scholar's strict accuracy, *Eugene O'Neill: A Life in Four Acts* is a biography that America's foremost playwright richly deserves."

Rob also joined forces with the equally busy and productive Jackson R. Bryer, noted O'Neill scholar and author, to compile a formidable array of contemporary reviews of O'Neill's plays. In August Cambridge University Press published the book, [Eugene O'Neill: The Contemporary Reviews—Part of American Critical Archives](#).

Both books are scheduled for reviews in *The Eugene O'Neill Review*.



Rob Dowling is professor of English at Central Connecticut State University. He has published extensively on Eugene O'Neill. He

Information from the publishers

Eugene O'Neill: A Life in Four Acts

From Yale University Press: "This extraordinary new biography fully captures the intimacies of Eugene O'Neill's tumultuous life and the profound impact of his work on American drama. Robert M. Dowling innovatively recounts O'Neill's life in four acts, thus highlighting how the stories he told for the stage interweave with his actual life stories. Each episode also uncovers how O'Neill's work was utterly intertwined with, and galvanized by, the culture and history of his time."

By Robert M. Dowling, Central Connecticut State University
Date published: Oct 28, 2014
584 p., 6 1/8 x 9 1/4, 49 b/w illus.
Cloth: \$35.00

Eugene O'Neill: The Contemporary Reviews—Part of American Critical Archives

From Cambridge University Press: "This book brings together a generous selection of the contemporary reviews of Eugene O'Neill's plays, from his debut productions by the Provincetown Players and the Washington Square Players in 1916 and 1917 through his great Broadway successes of the 1920s and 1930s and his return to Broadway in 1946."

Editors: Jackson R. Bryer, University of Maryland, College Park
Robert M. Dowling, Central Connecticut State University
Date published: August 2014
1,027 pp. Hardback, \$128.00

serves on the editorial board of *The Eugene O'Neill Review* and the board of directors of the Eugene O'Neill Society. Rob lives in New London, CT.



Jackson Bryer, past president and current board member of the Eugene O'Neill Society, is Emeritus Professor of English at the

University of Maryland. Besides the newest book and numerous other publications, he is also coeditor of *Selected Letters of Eugene O'Neill*; *Dear Scott, Dearest Zelda: The Love Letters of F. Scott and Zelda Fitzgerald*; and *The Selected Letters of Thornton Wilder*.

Monologues published in *Best Monologues, Vol. 2*

Dr. Marla Del Collins announces the publication (Applause Books) of three monologues from "The Lovers and Others of Eugene O'Neill," her play published in *Best American Short Plays, 2008*, edited by Barbara Parisi). The monologues were selected to appear in *Best Monologues from the Best American Short Plays, Vol. 2*, edited by William W. Demastes, 2014.

Collins will read a selected monologue on Wednesday, Dec. 3, at the [Nuyorican Poets Cafe](#), 236 East 3rd Street, East Village, NY. The program of readings, hosted by Applause Books, begins at 6 p.m. Tickets will be available online from the Café for \$5-7; free admission if you buy the book.



Sex for Sale in 2015

Katie N. Johnson has a new book forthcoming from the University of Iowa Press (Winter 2015): *Sex for Sale: Six Progressive-Era*



Brothel Plays. It analyzes six plays about the sale of sex in the early 20th century, when the Progressive Era was obsessed with prostitution, sexuality, and the staging of women's changing roles in the modern era. Johnson has included *The Web* by Eugene O'Neill in this collection.

By the 1910s, plays about prostitution (or "brothel dramas") had inundated Broadway, at times becoming long-running hits and at other times sparked fiery obscenity debates. Through her research and analysis, Johnson recovers six of these plays and creates a new history of U.S. theatre relating to the effects of brothel dramas. Besides O'Neill, she has included plays by John Reed, Rachel Crothers, and Elizabeth Robins.

Katie, a Society board member and performance review editor of *The Eugene O'Neill Review*, is associate professor of English and an affiliate of Film and Women's, Gender, and Sexuality Studies at Miami University of Ohio. She is the author of *Sisters in Sin: Brothel Drama in America* (Cambridge, 2006) and numerous articles and book chapters on theatre, performance, film and U.S. culture. Her research was supported in part by a Wardlaw Research Fellowship from the Texas Collection, Baylor University.

Dr. Guha-Majumdar is Scholar-in-Residence at Suffolk

Dr. Rupendra Guha-Majumdar has begun a one-year position as a Fulbright Scholar-in-Residence in the English Department at Suffolk University with longtime Society member and supporter Prof. Tom Connolly. Rupendra will be teaching and also pursuing his individual research. A Society member since 1992, he writes, "I am really liking the bright and intellectually stimulating atmosphere of Boston."

Suffolk was the academic home of Connolly and also the late Fred Wilkins, who founded and sponsored the Society newsletter—later *The Eugene O'Neill Review*—and three of its international conferences. A member of the Society since its inception in 1979, he served as a director from 1979-1981, vice president from 1981-1985 and president from 1986-1988. Rupendra's position at Suffolk enhances the Society's longstanding relationship with the university.



Prof. Da Zheng, left, of Suffolk's English Department, drove Dr. Rupendra Guha-Majumdar, right, and other Suffolk colleagues on a literary pilgrimage to Concord. There they visited the original site of Thoreau's cabin (above), Walden Pond, and Sleepy Hollow cemetery, where they saw the graves of Thoreau, Emerson and Hawthorne. COURTESY PHOTO.

Short play *Gene & Aggie* goes to Tampa

Jo Morello's short play *GENE & AGGIE* was presented at the Straz Center in Tampa, FL, in August. The play was produced by Gypsy Stage Repertory as a winner of the Tampa Bay Theatre Festival competition. The setting is the Golden Swan ("the Hell Hole"), a seedy bar in Greenwich Village in 1917.



Jamie (Robert Gilligan) and Gene (Jonathan Thornesberry) compete for the attention of Aggie (Brianna Larson) in *GENE & AGGIE*, a short play about the first meeting between Eugene O'Neill and Agnes Boulton, who would soon become his second wife.



Member news: Honor at Chinese Opera based on O’Neill play

Sichuan Opera Theater of Chengdu creates ‘Raging Waves in the Sea of

By Jo Morello

Sichuan Opera Theater of Chengdu, China, brought its new opera, *Raging Waves in the Sea of Desire*, to several universities in the United States in October. They adapted the work from Eugene O’Neill’s 1924 drama *Desire Under the Elms* and claim it is the first Chinese traditional opera based on a Eugene O’Neill drama. The opera’s creators include Xu Fen, playwright; Wang Wenxun, composer; and Zhang Manjun, director.

Shawn O’Neill, 27, great-grandson of Eugene and Agnes O’Neill, learned that the opera would be performed on October 28 at [Marywood University](#) in Scranton, PA, near his Wilkes-Barre home. He phoned Dr. Song Yang, Vice Chairman of the United States-China Cultural and Educational Foundation and was invited as an honored guest.

Shawn was overjoyed by the reception he received. The opera is also thrilling for O’Neillians worldwide. Publicity from the Sichuan Opera Theater exhorts us to “See how a modern American drama turns into an ancient Chinese opera! ... Behold how the idea of ‘desire’ turns into a character

in an Operatic story! Embrace the fruit of cultural communication between China and the West —Raging Waves in the Sea of Desire!”

Shawn’s visit

Shawn met the cast and crew backstage and received several gifts, including a handmade calligraphy poster with the play’s title. He accepted “on behalf of my family,” he said.

Shawn is the son of Ted O’Neill, one of Shane’s five children. Eugene and Agnes had two children, Shane and Oona, that Eugene later disowned. Oona married Charlie Chaplin and had eight children. Shane married Catherine Givens and fathered five. The first, Eugene III, died in infancy. The others, Maura, Sheila, Ted and Kathleen, as well as Oona’s children, have established stable, responsible lives—with dozens of offspring down to what would be Eugene and Agnes’s great-great-grandchildren.

“I can’t express how great the hospitality of the Chinese people was, as well as how great the opera was,” Shawn said. “I knew my ancestry was important but was told that Eugene O’Neill’s work is extremely idolized in China.”



Shawn O’Neill holds a calligraphy poster presented by Mr. Lei Yin: Director of Sichuan Opera Theater of Chengdu; Sister Anne Munley, IHM, Ph.D., President of Marywood University; and Ms. Chen Qiaoru, deputy director of Sichuan Opera Theater of Chengdu and major player in the opera. PHOTOS: SARAH FRAZIER

The Opera

The Sichuan Opera Theater of Chengdu is one of the most influential local opera theaters in China, with a reputation for beautiful singing that is less constrained than Beijing Opera. They use gongs, traditional string instruments, masks, acrobatics, sword fights, and fire stunts.

Eugene O’Neill and China

Eugene O’Neill was fascinated by China. He studied its history, philosophy and customs for years before writing *Marco Millions* and later took a voyage to the exotic land. Years later, he and Carlotta introduced numerous Chinese elements into the design of their home in Danville, California. They named it “Tao House,” meaning “the way”—or, perhaps “everything.”



Shawn O’Neill, great grandson of Eugene, stands on stage (eighth from left) with the cast of *Raging Waves in the Sea of Desire*, an opera inspired by his great-grandfather’s *Desire Under the Elms*.

Member News: Education and a jumble

Long Day's Journey

By E. Andrew Lee, Ph.D.

This semester in my ENG 300 Introduction to English Studies for newly declared English majors, my students at Lee University read *Long Day's Journey Into Night*.

Afterwards I gave a writing challenge to these freshmen and sophomores, who had tested out of English Composition. I asked them to write an additional scene for the play. I suggested that they may choose to continue or lengthen an existing scene from the play, or to create a new scene altogether, such as the Tyrone men in town at a bar, or Bridget and Cathleen gossiping in the hallway. My only requirement was that they remain true to the characters as O'Neill created them.

Overall, I was quite pleased with the results and with the imaginative variety produced by my students, as seen in the samples at right. The activity seemed to enhance their overall enjoyment and understanding of the play, and I plan to continue it in the future.



Students in Andrew Lee's class at Lee University (no relation to the professor) smile after trying their hand at expanding O'Neill's masterpiece, *Long Day's Journey Into Night*.

PHOTO: ANDREW LEE

Here are excerpts from two scenes, one by Mitchell Capps and the other by Robyn Conner:

Mitchell imagined the brothel scene between Jamie and Fat Violet, with Jamie explaining to Vi what he appreciates most about her:

JAMIE: Because you don't put on airs. You're ex-ZACK-ly who you are all the time, and you don't try to pretend. You accept things. And that's why you're so happy.

In Robyn's opening stage directions she imagines Edmund on the beach alone just before Mary comes searching for him.

EDMUND enters from right center, wearing a loose shirt with the top two buttons unbuttoned, a vest hanging limply from his shoulders, and dark slacks. His clothes and hair are moist from the fog. He kicks absentmindedly at small stones and gazes out to sea as he strolls along the beach, quoting Swinburne to himself.

Jumbled Genes (or, Not-Quite-Random Recombina-

By Alex Pettit

O'Neillians should be able to untangle the following mash-ups and thus to determine whether or not they (the mash-ups, I mean) are, well, funny. I've favored alliterative titles because, e.g., *The Welded Kid* and *Ah, Shell Shock!* assuredly are not funny. In one title, I've cheated just a bit (which one?). If this bit of silliness brings a smile or two to a face or two, I'll consider my time well spent.

- *All God's Chillun Got the Great God Brown*: Jim and Ella Harris wear Dion Anthony's masks, further

problematizing the whole race thing.

- *Beyond Butter*: Robert Mayo lives up to his name.
- *Bound East for Breakfast*: Smitty and the gang ship out for bangers and beans.
- *Desire Under The Old Davil*: For Eben and Abbie, incest outlasts inundation.
- *Diffrent Dynamo*: The problem, Reuben Light comes to believe, is not his worship of a machine but the machine he's worshipped.
- *The Emperor Without End*: So much for the Silver Bullet Theory. (See also *The Emperor Becomes Electra*:

Another Bad Day for Brutus.)

- *The Hairy Huey*: A day-dreaming night clerk imagines his dead predecessor's follicular vitality.
- *The Moon of the Movie Man*: A boozy cinematographer finds himself in an embarrassing outtake. (See also the sequel, *A Moon for the Millions*, in which the clip goes viral.)
- *The Web for a Wife*: Tim the Yeggman does right, wedding the URL he has long loved.
- *Where the Cross Is Chris Christophersen*: A Norwegian fellow who compulsively says "py Got!" is buried on a remote island. Or is he, with all due respect, merely Icelandic?



More than a Lawyer: Harry Weinberger, father figure

By E. Andrew Lee, Ph.D.

This summer while attending the Eugene O'Neill Society Conference in New London, CT, I had the opportunity to slip away to New Haven one morning to visit the Beinecke Rare Book & Manuscript Library at Yale University. While perusing some of the O'Neill collection, I came across two poignant letters written by Shane and Oona O'Neill—the children of Eugene and second wife Agnes Boulton—to attorney and family friend Harry Weinberger,

Having served as the attorney for the Provincetown Players, where O'Neill got his professional start, Weinberger became O'Neill's personal attorney in 1922 and continued in that capacity until the lawyer's death 22 years later.

Weinberger guided O'Neill through myriad legal matters, both personal and professional. He saw him through the tumult of his divorce from Agnes and his remarriage to Carlotta, following their highly publicized affair.

In 1928, while his marriages were in transition, O'Neill had written to Weinberger complaining that his agent Richard Madden had compared O'Neill's affair with Carlotta Monterrey to Charlie Chaplin's numerous prurient liaisons. Yet it was in this same year that O'Neill left Agnes and his young children behind in his adulterous elopement to Europe with Carlotta.



Oona and Shane sit with their mother, Agnes (Aggie) Boulton O'Neill, in the late 1920s, around the time their father eloped with Carlotta.

PHOTO COURTESY OF MAURA O'NEILL JONES, SHANE'S DAUGHTER

Oona O'Neill was only two years old at the time and Shane was nine. As Oona and Shane matured, Weinberger found himself in the role of both personal advisor and surrogate father figure for both children, as the letters I discovered can attest.

Letter from Shane

On January 12, 1940, 20-year-old Shane wrote to Weinberger, "I have been hoping I will be able to see you soon so that I will be able to discuss and get your advice as to my plans for the future. I think I'll be in the city about Thursday, and Mother who is going in Wednesday will call you and find out if you have any free time, and let me know.

"Right now I'm looking around for a job. I have one guaranteed to me in a shipyard and another very good prospect also in the ship business, but neither of these will start for quite some time, and I have to get some work in the meantime. In any case I

would like to discuss it with you if you have the time."

Letter from Oona

The following year, 14-year-old Oona wrote to Weinberger, "Mummie has asked me to write and explain that she has been sick in bed the past week, or would have written you . . . I'm sorry I didn't see you the other day with Mother. I'm really looking forward to [it]."

When Weinberger died in early 1944, it was a "devastating blow" for O'Neill according to Robert M. Dowling's recently released book, *Eugene O'Neill: A Life in Four Acts*. By then Oona was already married to Charlie Chaplin and Shane married Catherine Givens that same year.

Judging from their letters to Weinberger over the years, Shane and Oona must have felt keenly the loss of their mentor and advisor, once more bereft of a desperately needed father figure.

*Editor's Note: Harry Weinberger was an unlikely candidate for a father figure. A controversial attorney who defended radicals such as Emma Goldman, he also argued a case before the Supreme Court (*Abrams v. United States*) that influenced free-speech laws. He took on cases if he believed civil rights had been violated. Among other duties for O'Neill, he successfully defended the playwright in a plagiarism case. When O'Neill decided to divorce Agnes, Weinberger initially represented both sides—until Agnes decided this was not in her best interests.*



O'Neill's Stage Directions Extolled at 15th Annual Eugene O'Neill Celebration

By Anne G. Morgan

The 15th annual Eugene O'Neill Celebration, sponsored by the Eugene O'Neill Theater Center in collaboration with Connecticut College, took place October 24 – 25 in New London, CT. This year's event celebrated O'Neill's stage directions.



New York Neo-Futurists

The weekend's festivities began with a performance of *The Complete & Condensed Stage Directions*

of Eugene O'Neill, Volume II by the New York Neo-Futurists presented by OnStage at Connecticut College. Based on O'Neill's early works *Recklessness*, *Warnings*, *Fog*, *Abortion*, and *The Sniper*, the performance is an "adventure into the subconscious of an American theater legend, by removing his dialogue and condensing his plays down to pure action."

Saturday's event began with a panel on the hallmarks of O'Neill's stage directions and the role of the director and designer in bringing those stage directions to life. The panel featured O'Neill Scholar Rob Richter, director Gregg Wiggins, and scenic and costume designer G.W. "Skip" Mercier, and was moderated by O'Neill Center Literary Manager Anne G. Morgan.

Then the audience was treated to a staged reading of O'Neill's early play *Fog*, directed by Wiggins and starring a cast of Broadway actors that included Patrick Boll, Will Rogers, and



Top: Anne G. Morgan, literary manager of the Eugene O'Neill Theater Center, and director Gregg Wiggins enjoy a conversation with Christopher Loar, director of *The Complete & Condensed Stage Directions of Eugene O'Neill, Volume II*, as well as the cast of that show, members of the New York Neo-Futurists. Middle: A scene from a staged reading of O'Neill's 1916 play *Fog*, presented nearly a century after O'Neill wrote it. The cast included, from left, Rita Siriani, Wesley Taylor, Patrick Boll, and Will Rogers. Bottom: a panel discusses O'Neill's stage directions and the role of the director and designer in bringing them to life.

Wesley Taylor. For many, having seen the play in its stage direction format the night before, this reading provided a nice complement.

Following the reading, Wiggins was joined by Christopher Loar, director of *The Complete & Condensed Stage Directions of Eugene O'Neill, Volume II*, and the cast of that show for a conversation about the similarities and differences between the two pieces.

The weekend concluded with Open House Tours of the Monte Cristo Cottage.

PHOTOS: EUGENE O'NEILL THEATER CENTER



O'Neill Foundation celebrates 40 Years, delights audiences with

By Gary Schaub

The Eugene O'Neill Foundation, Tao House is celebrating its 40th Anniversary with a year-long flurry of events. Founded in 1974, the Foundation works closely with the National Park Service, which is responsible for community and educational programs at the former O'Neill home in the Danville hills of California, where Gene and Carlotta lived from 1937-1944. It is here that O'Neill wrote his finest and final plays.

A 40th Anniversary Celebration and Awards Dinner occurred on October 28, with much reminiscing about the early years of the O'Neill Foundation and efforts to "save Tao House" which, at the time, was a target for condominium development.

Through the efforts of the Foundation, its late co-founders Lois Sizoo and Darlene Blair, a corps of volunteers, and strong political support, the 14-acre property that includes Tao House was preserved.

At the Awards Dinner, special recognition was given to Congressman George Miller (11th District of California), who in 1975 proposed the legislation that eventually led to the creation of the Eugene O'Neill

National Historic Site, which would encompass the O'Neill property. In appreciation of his legislative efforts, Congressman Miller was recognized as a "Tao House Hero" by the Foundation. First elected to Congress in 1974, Miller is giving up his House seat this year, so his time in Congress coincides with the four decades of the Eugene O'Neill Foundation.

The Foundation also presented its Partnership Award to the East Bay Regional Park District, which had agreed in 1975 to temporarily purchase and hold the Tao House property while Miller's legislative efforts were underway.

In 1976 President Gerald Ford signed Miller's proposed legislation, creating the Eugene O'Neill National Historic Site. The National Park Service has operated the site since 1980.

The roles of both Congressman Miller and East Bay Regional Park District



were central to the efforts by locals to protect and preserve the property where O'Neill, America's only playwright to receive the Nobel Prize for Literature, lived and worked. The solitude of Tao House is considered inspirational to O'Neill and his work.

As part of its 40th Anniversary observance, the Foundation has launched its Artist in Resident program (as described on page 29).

The Awards Dinner comes on the heels of the 15th Annual Eugene

(Continued on page 28)



For its 15th annual Festival, the Eugene O'Neill Foundation brought *The Iceman Cometh* home to Tao House, where O'Neill wrote the play in 1939. Aaron Murphy as Hickey, left, and the cast of *The Iceman Cometh* greeted sold-out audiences in the Old Barn at Tao House.

PHOTOS: GARY SCHAUB



Co-Presidents take a leadership encore for Eugene O'Neill Foun-

By Gary Schaub

When one just won't do – get two! That was the solution for the Eugene O'Neill Foundation when its board was selecting new leadership for the organization.

After former Foundation Barbara Kukelwicz stepped down as president—and with no president-elect yet on tap—the Foundation Board reached back to have two former Eugene O'Neill Foundation leaders take over the reins. Trudy McMahon, president from 2009-10, and I, president from 2007-08, agreed

to step forward and handle the leadership chores in the months ahead. We have each been associated with the O'Neill Foundation for over a decade.

Trudy is a former educator and I'm a retired arts administrator. As co-presidents, we will pool our experience and our knowledge of the Foundation to present a board retreat in January. Our goals are to strengthen the board structure, increase membership, implement the Artist in Residence program and continue programs in celebration of the O'Neill Foundation's 40th Anniversary.



Former presidents Trudy McMahon and Gary Schaub bring decades of experience to their old-new position with the Eugene O'Neill Foundation, which they will serve as co-presidents.

PHOTO BY O'NEILL FOUNDATION

Foundation concludes 15th Annual Eugene O'Neill Festival

(Continued from page 27)

O'Neill Festival in September. With "The Art of the Escape" as its theme, the Festival was highlighted by a production of *The Iceman Cometh* in the Old Barn at Tao House.

This production marked the first time *Iceman* was performed where O'Neill wrote it in 1939. It was also the first production of the play to be offered in the San Francisco area in nearly 40 years, and all six performances were sold out. Director Eric Fraisher Hayes said he was "proud to be able to bring *Iceman* home to Tao House, and to present it about 300 feet from where O'Neill wrote the work."

As a counterpoint to *The Iceman Cometh*, the Foundation partnered with Role Players Ensemble of Danville to produce Tennessee Williams' *Cat on a Hot Tin Roof*, which was presented in the nearby Village Theatre in downtown Danville.



Maggie (Megan Trout) tries to gain the attention of her troubled husband Brick (Joshua Schell) in the Role Players Ensemble production of *Cat on a Hot Tin Roof*.

PHOTO: JOHN CARTER

Production of these two plays led to a panel discussion on the Festival theme, featuring Daniel Cawthon (emeritus of St. Mary's College of California), and Cheryldee Huddleston (playwright and instructor at San Francisco Playwrights' Foundation) exploring the

ways the Festival theme connected the two classic works.

The Festival also included a visual art exhibit on its theme at the Village Art Gallery, as well as an afternoon showcase by eight Bay Area theatre companies that provided short scenes linked to "The Art of the Escape."

The O'Neill Foundation has announced that it will follow up the Festival with a staged reading of O'Neill's *Hughie* in January.

As Foundation Co-President, I'm pleased to report that it's been a very successful compendium of events to celebrate the Eugene O'Neill Foundation's 40th Anniversary. We brought many new folks to the Eugene O'Neill National Historic Site and presented them with ideas expressed by the man proclaimed as the "Father of American Drama."

Deadline nears for Artist in Residence applications

As part of its 40th Anniversary year, the Eugene O'Neill Foundation, Tao House, is launching its long-planned Travis Bogard Artist in Residence program. Bogard, who died in 1997, was a professor emeritus from UC Berkeley, worldwide authority on O'Neill, major artistic force in the creation of the Foundation and powerful motivator in the campaign to preserve Tao House.

The visionary Bogard lived to see many of his dreams come true. Yet another is now being realized with the Bogard Artist in Residence program. It was designed by a Foundation committee in 2011 and based in large part on earlier work by Bogard, who had proposed the idea and combined his academic background with interviews of luminaries in the theatre world.

The program was structured to provide developing or established artists, scholars or critics of the performing arts with the opportunity to work in solitude and quiet—the creative atmosphere in which Eugene O'Neill produced his masterpieces. In addition to a peaceful atmosphere, recipients—



Tao House, the home of Eugene and Carlotta O'Neill from 1937 to 1944, later became the home of the Eugene O'Neill Foundation. Now, as the realization of a dream nurtured since the days of the Foundation's founding, it will also be home to Tao House Fellows through the Foundation's new Artist in Residence program, beginning in April 2015.

PHOTO: EUGENE O'NEILL FOUNDATION

designated as Tao House Fellows—will have access to the outstanding collections in the Travis Bogard Reading Room and Library at Tao House.

In preparation for the AIR program, a special Foundation committee comprising Mary Camezon, Eileen Herrmann, Wendy Cooper and Tony Cooper has been working to further organize and catalogue the Library's

vast collections. Jeff Kennedy, Society President, has been a strong advocate and guide toward improving access to the Library, which is believed to hold the largest collection of O'Neill materials on the West Coast.

"The more time I spend in the Travis Bogard archive, the more excited I get," Kennedy said. "I know how incredibly valuable so much of the material is and how important it will be, not only to the Artist in Residence program but also to scholars the world over who will want to do research at Tao House."

After the November 30 close of the first bi-annual application deadline, the Foundation will select Tao House Fellows for residencies of one week to a maximum of one month, scheduled from April 1 through October 31. The deadlines are as follows: November 30, 2014 for the residence period of April 1 through July 31, 2015 and March 31, 2015 for the residence period of August 1 through October 31, 2015.

Applications must be submitted online. For further information, guidelines and application, click [HERE](#).

California comes to Connecticut

The Society happily welcomed members of our sister society, the Eugene O'Neill Foundation, Tao House, to our 9th International Conference, held in New London and Waterford, Connecticut. The delegation of eight included no fewer than six past presidents—one of them returning as a co-president. Pictured in the front row are Wendy Cooper, Loucy DeAtley, Florence McAuley, Carol Sherrill and P.P. Gary Schaub (who is also the current co-president). Standing behind them are Gary DeAtley, Eileen Herrmann and Carole Wynstra.



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.



William Davies King (Dave) has recently put together *Long Day's Journey Into Night: Critical*

Edition for Yale UP and will soon create a similar volume for *The Iceman Cometh*. However, before that occurs he will be assembling for Yale UP an e-book edition of *Long Day's Journey*, which could comprise digital clips of performances; interviews with actors, directors, designers, and scholars; as well as pictures and video and audio clips to enhance a reader's experience of the play. He would love to hear suggestions from Society members about what might be included.

Andrew Lee, Ph. D., is Associate Professor of English at his alma mater, Lee University in Cleveland, Tennessee, where he teaches a variety of courses including 20th Century American Drama. His teaching and research are varied and include Poe, Faulkner, O'Neill, Shepard and Coetzee. He has published in *The Eugene O'Neill Review* and has a chapter on *More Stately Mansions* in the forthcoming *Searching for the Magic Door: Eugene O'Neill, Domesticity and Dispossession*, edited by Cynthia McCown.



Jo Morello, newsletter editor, has operated a public relations business in Sarasota, Florida, since 1986 and in Philadelphia before that. She is also a freelance writer and award-winning playwright. Her recent productions were *E.G.O.: The Passions of Eugene Gladstone O'Neill* (Lexington, KY, 2013 as winner of the Kentucky Women Writers Conference); *Gene & Aggie*, a short play about the first meeting between Eugene and Agnes Boulton (Tampa Bay Theatre Festival, August 2014); *Talkback*, a short verse comedy (Future Ten, Pittsburgh, PA, October-November 2014). She is currently preparing for a Spring 2015 production in St. Petersburg of *Life Upon the Wicked Stage*, a comedy co-authored with her husband, playwright Jack Gilhooley. (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.



Gary Schaub, co-president of the Eugene O'Neill Foundation, Tao House, has been on its board since 2002.

He was president (2007-09) and vice president of development (2009-13) and helped secure funding for both Student Days at Tao House and the O'Neill Studio Retreat. He was also Cultural Services Director for Walnut Creek, CA, from 1974-2001. Gary's awards include Lifetime Contributions to the Local Arts Agency Field (California Arts Council, 2001); Special Arts Award for Distinguished Service to the Arts (Arts & Culture Commission, Contra Costa County,

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Newsletter contributors (continued)

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

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2001), Outstanding Arts Supporter (Diablo Regional Arts Assn., 1974-2001), Contra Costa County Theatre Shellie Award for Outstanding Contribution to the Performing Arts (1991 and 1999).



J. Chris Westgate, Ph.D., vice president of the Eugene O'Neill Society and book review editor of *The Eugene O'Neill*

Review, is 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*. His book, *Staging the Slum, Slumming the Stage*, which examines the intersection of theatergoing and slumming during the Progressive Era, has just been published by Palgrave Macmillan.



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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Eugene O'Neill

The Eugene O'Neill Society

Founded 1979 eugeneoneillsociety.org

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

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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