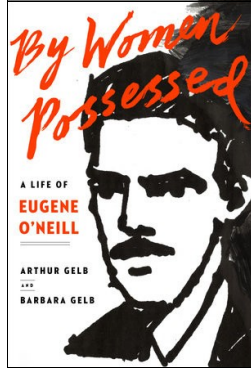


EUGENE O'NEILL SOCIETY

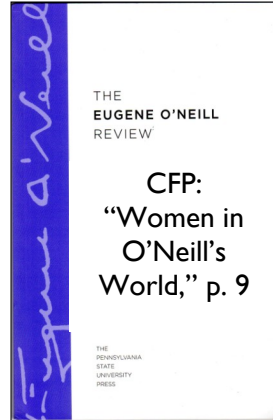
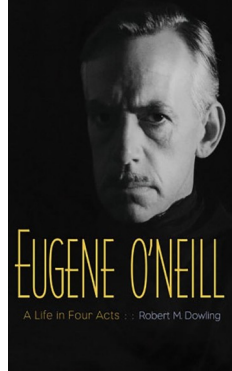
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CDC, April 2017,
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Book launches and news, pp. 19-20.



10th International Eugene O'Neill Society Conference Galway, Ireland, July 1922, pp. 3-7



"The Quad," National University of Ireland-Galway. PHOTO: CC EOIN GARDINER



Galway International Arts Festival
17-30 JULY 2017



Tony nominee Gabriel Byrne and Tony winner Jessica Lange in Long Day's Journey Into Night, p. 3.



EUGENE O'NEILL MEDALLION AWARDEES
PHOTOS: JOAN MARCUS

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President's Message

2017 brings an international conference, excitement and change

Dear O'Neillians,

With the seasons changing, our thoughts turn naturally to the holidays, celebrations, and what the New Year will bring. For each of us, individually, this time of year means time with family and friends, making new memories, remembering old stories, and indulging in an abundance of food, drink, and laughter. For all of us, as O'Neillians, it means celebrating our love of O'Neill's life and literature as well as the friendships we have made over conversations about that life and literature and, frequently, our indulgence in food, drink, and laughter.

10th International Conference



The quadrangle at the National University of Ireland—Galway opens to the campus.

One of the more exciting events that 2017 will bring is the 10th International Eugene O'Neill Society Conference, set for July 19-22 in Galway, Ireland. We'll conduct our sessions at the National University of Ireland—Galway, with Patrick Lonergan, NUIG professor of drama and theatre studies, as our host. The conference co-chairs are Society member Nelson Ritschel, professor in the humanities department at Massachusetts Maritime Academy, and Audrey McNamara, module coordinator at the University College, Dublin.

Eugene O'Neill International Society

Although there are plenty of specifics on conference planning in my article on page five—



J. Chris Westgate

written with considerable input from conference co-chair Nelson Ritschel—there are a few details I wanted to stress here. First, the Society is using Jury's Inn Hotel in Galway as something of an unofficial "base" for the membership. If you were unable to get a room there, Audrey recommends several other nearby hotels including the Spanish Arch Hotel, the Imperial Hotel, Skeffington Arms Hotel, and the Eyre Square Townhouse. Information about these establishments went out in an email from Beth late this summer. Additionally, Nelson has recently sent out emails about abstracts, so you know if your paper is accepted, and says the schedule of talks is forthcoming.

Eugene O'Neill Medallion Awards

This year the Executive Committee voted to award five O'Neill Medallions including to Gabriel Byrne and Jessica Lange. Byrne was delighted and truly hopes to attend but, as of now, has not committed because of potential scheduling conflicts. I am in-touch with Byrne's representatives and will have more information once he works out his schedule.

Likewise, Lange was thrilled at the nomination for the award and has confirmed that she plans to attend. In addition to these luminaries, we will be honoring the scholarship and editorial work of three Society members—Dave King, Rob Dowling, and Steve Bloom—whose contributions to O'Neill scholarship have been invaluable. It will be an honor to preside over the awarding of these medallions.

The Eugene O'Neill Review

The Eugene O'Neill Review is still in transition after Dave King's stepping down from the general editorship. Judith Barlow is editing a special double issue for 2017, "The Women in O'Neill's World." An email with the CFP went out in November with more information. I encourage you to submit your newest scholarship. Additionally, we are planning another double issue for 2018 that will be themed around papers delivered at the Galway conference, with Nelson Ritschel and Audrey McNamara as guest editors for that issue.

Comparative Drama Conference

The New Year will bring other conferences as well, beginning with "Eugene O'Neill's Vision of Drama: Concepts, the Playwright's Craft, Performance, Interpretation, and Legacy" at the Comparative Drama Conference, which will move to Rollins College in Orlando, Florida in 2017. David Palmer will be chairing this panel.

The Comparative Drama Conference has been a great venue for O'Neill scholarship in the last few years, so I hope to see you there. After we get

(Continued on page 3)

O'Neill Society announces 2017 recipients of Medallion



Jessica Lange



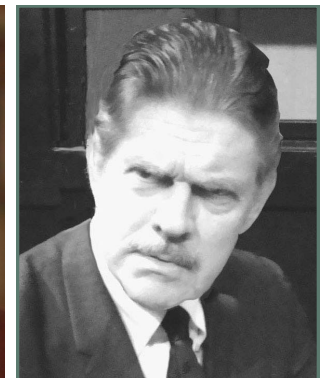
Gabriel Byrne



Steven F. Bloom



Robert M. Dowling



William Davies King

By Jo Morello

The Eugene O'Neill International Society is proud to announce the five people it will recognize with its highest honor, the Eugene O'Neill Medallion. Society president J. Chris Westgate will present the awards at its 10th International Conference in Galway, Ireland, in July 2017. The Medallion recognizes distinguished O'Neillians who have dedicated significant portions of their careers to furthering knowledge and appreciation of O'Neill.

Two of the awardees, Jessica Lange and Gabriel Byrne, are esteemed actors of stage, film and television who

have won critical acclaim for their portrayals of characters in O'Neill plays. Lange played Mary Tyrone of *Long Day's Journey Into Night* in London in 2005 and again in 2016 in the Roundabout Theatre's Broadway production, directed by Jonathan Kent, when she won a Tony award for her performance. Dublin-born Byrne has also performed O'Neill on Broadway, garnering Tony nominations for his roles as James Tyrone, opposite Jessica Lange, in *Long Day's Journey Into Night* in 2016 and as James Tyrone Jr. in *A Moon for the Misbegotten* in 2000. He also won the Outer Critics Circle Award 2005-2006 for his performance as Con Melody in *A Touch of the Poet*.

The other awardees, Steven F. Bloom, Robert M. Dowling, and William Davies King, are Society members who have provided a high level of scholarship during their years of service. Among their many accomplishments, all are educators, researchers, and authors. In addition Bloom, a past president, chairs the board of directors. Dowling, the Society vice president, is the author of [Eugene O'Neill: A Life in Four Acts](#). King is editor emeritus of *The Eugene O'Neill Review* as well as editor of [Long Day's Journey Into Night: Multimedia Edition](#). All three have contributed articles to this newsletter. Brief biographies of each appear on

A new year: time for new beginnings, new memories, renewals (of dues too!)

(Continued from page 2)

back from Galway, the MLA conference in 2018 will be in New York City. The Executive Committee is still planning this panel, which we hope will help us grow the Society.

Membership

I would be remiss (and in trouble with Beth!) if I didn't take a moment to ask you to consider renewing your Society membership for next year. We've had a great year for membership, with our

numbers up from the previous year—which is great! But we still need all our members in good standing. If you haven't renewed yet, I encourage you to do so soon. As always, you can renew online at the Society website: <http://www.eugeneoneillsociety.org/>

Create new memories!

For now, enjoy the holidays with your families, enjoy the time away from your teaching jobs, and enjoy reading and watching the plays of Eugene

O'Neill. When next we meet, in Orlando, Galway, or New York City, we will have many stories to share and new memories to make—almost certainly over too much food, drink, and laughter. As Edmund Tyrone says with some help from Baudelaire, "Be always drunken ... With wine, with poetry, or with virtue, as you will."

Happy holidays!

Chris

By 2017, Medallions will have honored 29 distinguished O'Neillians

The Eugene O'Neill Medallion, the highest honor of the Eugene O'Neill International Society, is bestowed on distinguished O'Neillians who have dedicated significant portions of their careers to furthering knowledge and appreciation of O'Neill. The first Medallions were awarded at the 1995 Boston International Conference of the Eugene O'Neill Society and others have been judiciously granted over the succeeding years. The Society has now added five more worthy recipients to this list—people dedicated to the mission of the Society: to promote the study of the life and works of American's greatest playwright, Eugene O'Neill, and the drama and theatre for which his work was in large part the instigator and the model.

1995, Boston, MA

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

2000, Monte Cristo Cottage, New London, CT

FRED WILKINS, scholar, Eugene O'Neill Review founding editor

2003, Le Plessis, France

PAUL LIBIN, producer

2008, Tao House, Danville, CA

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

2011, New York, NY

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

2014, New London, CT

LOIS McDONALD, co-curator, Monte Cristo Cottage
BRENDA MURPHY, past president, EONS
SALLY PAVETTI, co-curator, Monte Cristo Cottage
GEORGE C. WHITE, founder of the Eugene O'Neill Theater Center

2017, Galway, IR

STEVEN BLOOM, EONS board chair, past president, book review editor for *The Eugene O'Neill Review*; university dean, author
GABRIEL BYRNE, actor; Tony-nominated for portrayal of James Tyrone in LDJIN, 2016.
ROBERT M. DOWLING, award-winning O'Neill biographer; EONS vice president, board member and editorial board member of *The Eugene O'Neill Review*.
JESSICA LANGE, actor; Tony-winner for portrayal of Mary Tyrone in LDJIN, 2016;
WILLIAM DAVIES KING, editor emeritus, *The Eugene O'Neill Review*; member of the board of directors.

Conferences and Festivals, Coming Up: Ireland!

O'Neill conference promises luminaries

By J. Chris Westgate
with input from Nelson Ritschel

The 10th International Eugene O'Neill Society Conference, to be held from July 19 to 22 at the National University of Ireland, Galway is—if Robert Mayo forgives this literary allusion—just beyond the horizon. Conference co-chairs Nelson Ritschel and Audrey McNamara, and NUIG host Patrick Lonergan are working tirelessly and in conjunction with the executive committee of the O'Neill Society in planning what already looks like an intellectually and culturally stimulating conference in which all of us get to do what Eugene O'Neill never did: visit his father's Ireland. Although some of the conference details are still being negotiated, several highlights have been confirmed.

Thanks to Nelson's team, the conference has already secured two luminaries: Michael D. Higgins,

president of Ireland, who will speak during the Society's banquet, and Professor Declan Kiberd, who will deliver a keynote address during the opening reception.

Besides being Ireland's head of state, President Higgins is a scholar, poet, a former NUIG professor, and avid writer with a number of books to his name including *When Ideas Matter: Speeches for an Ethical Republic*, *Renewing the Republic*, *Causes for Concern: Irish Politics, Culture and Society*, *The Season of Fire*, and *An Arid Season*. Additionally, he is a keen admirer of literature, including the plays of O'Neill, as our own Rob Dowling can attest since he was part of a literary discussion with the President this year.

President Higgins plans to deliver a lecture on O'Neill and the Irish tradition, with much focus on O'Neill's work as staged in Dublin during the

(Continued on page 6)

Declan Kiberd to be keynote speaker



DECLAN KIBERD, the Donald and Marilyn Keough Professor of Irish Studies and Professor of English and Irish Language and Literature at Notre Dame University, is a leading international authority on the literature of Ireland, both in English and Irish. Kiberd has authored scores of articles and many books, including *Synge and the Irish Language*, *Men and Feminism in Irish Literature*, *Irish Classics*, *The Irish Writer and the World*, *Inventing Ireland*, and *Ulysses and Us: The Art of Everyday Life in Joyce's Masterpiece*. He most recently he has written (with P.J. Mathews) [Handbook of the Irish Revival: An Anthology of Political and Cultural Writings 1891-1922](#) (Abbey Theatre Press, 2015; [University of Notre Dame Press, 2016](#)). On June 22, 2015, to celebrate the launch of the *Handbook*, [President of Ireland Michael Higgins delivered a lecture](#) that was accompanied by performances by Abbey Theatre actors.



At the Irish launch for his biography *Eugene O'Neill: A Life in Four Acts*, author and Society vice president Robert M. Dowling, left, poses with Audrey McNamara, module coordinator at University College Dublin and Society conference co-chair; Michael D. Higgins, president of Ireland, conference speaker; and Gerardine Meaney, professor of cultural theory at UCD, another conference speaker.

Conferences and Festivals, Coming Up: Ireland!

Conferences, performances and Galway Arts Festival are set for July

(Continued from page 5)

1960s and early 1970s. Nelson knows President Higgins to possess one of the most astute literary minds he has ever encountered.

Widely acknowledged as one of Ireland's foremost literary scholars, Declan Kiberd is currently the Donald and Marilyn Keough Professor of Irish Studies at the Keough-Naughton Institute for Irish Studies at Notre Dame.

According to Nelson, Professor Kiberd is very excited about taking part in our conference. His keynote on O'Neill's impact on Ireland will, in addition to touching on themes of migration, family, and bohemianism, examine the O'Neillian tradition in Irish writing from Tom Murphy to the present. The keynote, and the President's lecture, will certainly be worth the trip alone.

Additionally, Gerardine Meaney of University College Dublin, will deliver a lecture on the Irish reception and staging of O'Neill's plays during the 1922-1960 period, providing a

barometer on Irish social and cultural attitudes during the period. She will draw on her extensive research of Dublin's Gate Theatre. Her talk, along with President Higgins's lecture, will provide an overview of fifty years of O'Neill's plays performed and received in Ireland.

Beyond these key figures, the conference in Galway has a number of other highlights which Nelson's Conference Committee is working on. Professor Patrick Lonergan, the head of Drama and Theatre Studies at NUI Galway, is planning an exhibit of the Abbey Theatre's productions of O'Neill's plays, and is working on staging a performance of Ronan Noone's *The Second Girl*.

He is also hoping to have the Galway-based Druid Theatre Company stage an O'Neill play during the conference week. The internationally famous Druid Theater Company has performed a number of O'Neill's plays, including *A Touch of the Poet* (1987) and *Long Day's Journey Into Night* (2007).



Dr. Lonergan is also conversing with the directors of the Galway Arts Festival about staging an O'Neill work during the 2017 festival, which will coincide with our conference.

The Galway Arts Festival, which runs from July 17-30, will offer numerous events including music, visual arts exhibits, talks, and theater and dance—a respite from our time spent with such conference agenda as attending lectures, watching performances, and viewing archival material.

If you have a chance, visit the [Festival's website](#). Although the 2017 events are not yet listed, you can sign up for their newsletter, which provides a video of the 2016 Festival and ongoing information about their offerings for next July.

For additional information about the conference, see page 9 of the Society's [May 2016 newsletter](#). Other helpful links include [Galway Tourism](#) and [Irish Central](#).

PATRICK LONERGAN is professor of Drama and Theatre Studies at National University of Ireland, Galway. He is the author of *Theatre and Globalization: Irish Drama in the Celtic Tiger Era* (winner, Theatre Book Prize, 2008), *The Theatre and Films of Martin McDonagh*, and *Theatre & Social Media*, and he has edited several collections of essays, anthologies and critical editions. He is currently completing a history of Irish theatre since 1950 for publication by Bloomsbury Methuen Drama in early 2018. With Kevin Wetmore he is editor of Bloomsbury's Critical Companions to Drama and Theatre Studies series. He is academic editor of the Abbey Theatre Digital Archive at NUI Galway, and is engaged in several ongoing projects in the area of theatre and digital humanities.



Conferences and Festivals, Coming Up: Ireland!

Meet the co-chairs of the 10th International EONS Conference

Creating an international conference requires a great deal of hands-across-the-water cooperation, something in abundant measure as the co-chairs of the Eugene O'Neill 10th International Conference prepare for this event, set for July 19-22 in Galway, Ireland.



Nelson O. Ritschel



Audrey McNamara

Society member Nelson O'Ceallaigh Ritschel is working from his home base at the Massachusetts Maritime Academy while Audrey McNamara is tending to arrangements from the other side of the pond, in Dublin, Ireland. Both are respected educators and authors whose work will continue after the last conference session since they will document the papers and essays as co-editors of a special double issue of *The Eugene O'Neill Review*, set for 2018.

Nelson chairs the humanities department at the Massachusetts Maritime Academy. His fifth book, *Bernard Shaw, W. T. Stead, and the New Journalism* is forthcoming in spring 2017 and he is currently working on a book on the Irish O'Neill. Nelson's

previous book, *Shaw, Synge, Connolly, and Socialist Provocation* (2011), has been repeatedly recognized for excellence by President Michael D. Higgins of Ireland, including a speech at the London School of Economics and the opening address for the 2012 Shaw Society conference in Dublin. He was recently received by President Higgins at the Irish Presidential residence for a private meeting on his Irish Studies scholarship.

While an undergraduate at Skidmore, Nelson studied acting and playwriting. He went on to receive an MA and Ph.D. in dramatic literature and theater history from Brown.

Audrey McNamara, module coordinator at University College Dublin, was awarded her Ph.D. from University College Dublin and lectures there.

Audrey's monograph *Bernard Shaw: From Womanhood to Nationhood—The Irish Shaw* is forthcoming from Palgrave Macmillan. She organised the first Irish international Bernard Shaw conference in 2012 opened by the President of Ireland, Michael D. Higgins in the National Gallery of Ireland. Audrey also wrote the program note for the Abbey Theatre's production of *Pygmalion* (2014), and presented a plenary for the National Theatre of London's production of *Man and Superman*.

She is guest co-editor with Nelson O'Ceallaigh Ritschel for *Shaw 36.1: Shaw and Money* published May 2016 and is the co-editor of *Shaw and Modern Ireland* (Palgrave, 2017). Audrey also organized the Irish launch of Robert M. Dowling's book *Eugene O'Neill: A Life* in UCD in April 2016 attended by President Michael D. Higgins.

Prof. Gerardine Meaney is guest speaker at conference in Galway

Gerardine Meaney is professor of cultural theory at University College Dublin. Her current research interests are in gender, ethnic, and national identities in literature and culture and the application of new digital methodologies to humanities research. Her most recent publications include *Reading the Irish Woman: Cultural Encounter and Exchange, 1714-1960*, with Bernadette Whelan and

Mary O'Dowd (Liverpool: Liverpool University Press, 2013); and *Gender, Ireland and Cultural Change* (New York: Routledge, 2010). Her current major research project is "Nation, Genre and Gender: A Comparative Social Network Analysis of Irish and English Fiction, 1800-1922," funded by the IRC. Other digital projects include an iPad app of James Joyce's short story "The Dead" and the 17 research

demonstrator projects of the Irish Virtual Research Library and Archive. To learn more, see her [UCD biography](#). For news about her talk at

the Galway conference, see the April 2017 issue of this Society's newsletter.



Conferences and Festivals, Coming Up: Ireland!

Eugene O'Neill in New Ross, Ireland, ancestral home of O'Neills and JFK



Dr. Richard Hayes, Dean of Humanities, Waterford Institute of Technology, left, and Dr. Robert M. Dowling, Central Connecticut State University, stand at the plaque unveiled to James O'Neill on the quayside in New Ross, Co. Wexford, as part of the John F. Kennedy Summer School.

By Richard Hayes

The John F. Kennedy Summer School, a symposium on Irish-American history, culture and politics, is held every year in New Ross, County Wexford, Ireland, ancestral home of JFK. This year featured a number of events related to Eugene O'Neill. His Excellency, the US Ambassador to Ireland, Kevin O'Malley, unveiled a plaque on the New Ross quayside to James O'Neill, father of Eugene, who emigrated from New Ross in the 1850s with his family. The remains of the O'Neill homestead—one corner and part of an end wall—is a little outside New Ross, in a townland called Tinneranny, just over the border into County Kilkenny.

Eugene O'Neill famously said, “The one thing that explains more than anything about me is the fact that I'm Irish,” and some important Irish concerns find their way into his plays, no doubt through his family's experience as emigrants. “You're

wedded to the soil,” one of the Mayo brothers says to the other in *Beyond the Horizon*, and land—and dispossession—is an important element in Eugene O'Neill's work, something that surely can be traced to his family history as tenant farmers in rural Ireland.

Of course O'Neill never visited Ireland. He was drawn, as is also said in the play, by “the beauty of the far off and unknown,

the mystery [...] the need of the freedom of great wide spaces,” something arguably his ancestors sought in boarding a ship for an unknown destination in the United States.



Professor Robert M. Dowling, Central Connecticut State University, gives the keynote address.

Later in the Summer School, Professor Robert M. Dowling, vice president of the Eugene O'Neill International Society and author of the critically acclaimed biography [Eugene O'Neill: A Life in Four Acts](#), gave a keynote address on O'Neill's politics. It is fruitful to examine O'Neill as a political writer, notwithstanding his “tears and blood” familial concerns,

and Dowling gave a compelling presentation of the political dynamics of the plays. Like all great artists, O'Neill seems both to transcend politics and yet to be deeply enmeshed in them. Memorably, he described himself as a “philosophical anarchist.” Though—consistent with this position—he disavowed institutional politics, he cannot be dismissed as apolitical, not least when it comes to the “Irish question” and to matters such as, again, land ownership.



Students of Waterford Institute of Technology, Ireland, perform a rehearsed reading of Eugene O'Neill's *Fog*.

Dowling's talk was followed by a rehearsed reading of *Fog* by students of the Theatre Studies programme at Waterford Institute of Technology. The reading brought home the play's currency and was a powerful way to remind us of how his immediate family's experience of emigration, and not least a six-week crossing of the Atlantic, shaped O'Neill's artistic and political consciousness.

Dr Richard Hayes is Dean of Humanities at Waterford Institute of Technology.

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Eugene O'Neill Review will explore 'Women in O'Neill's World'

A special 2017 double issue of *The Eugene O'Neill Review*, guest-edited by Judith E. Barlow, Ph. D., will be devoted to "The Women in O'Neill's World." Essays may explore colleagues who influenced O'Neill's work and/or were influenced by him and his writings; family, collaborators and friends who helped shape his career; and recurrent female archetypes in his plays. Articles investigating the relationships between the women in his life and his art are also welcome, as are interviews with performers or other theater professionals.

2017 Conference News

Here are some conferences of interest through August of 2017, with links for further information and CFP deadlines if the dates have not yet passed.

- [38th Annual Mid-America Theatre Conference](#), Houston. March 16-19, 2017. Theme: "Houston...We Have a Problem." Hyatt Regency Galleria, Houston, TX
- [41st Annual Comparative Drama Conference](#), Orlando. April 6-8, 2017. Rollins College, Winter Park, Florida, The Eugene O'Neill Society will host a panel, "Eugene O'Neill's Vision of Drama: Concepts, the Playwright's Craft, Performance, Interpretation, and Legacy." Moderator is [David Palmer](#).
- [28th Annual Conference of the American Literature Association](#), Boston, MA. May 25-28, 2017. Deadline for Proposals: January 30, 2017,
- [Association for Theatre in Higher Education](#), August 3-6, 2017, Las Vegas.

Dr. Barlow is Professor Emerita of English, Women's Studies, and Theatre at SUNY Albany.

All submissions should adhere to the guidelines of the *Chicago Manual of Style (with endnotes)*. Any pictures submitted need to be 300 dpi or higher. Authors are responsible for securing permission to use pictures or any text quoted beyond "fair use."

The editor welcomes queries about proposed articles. Please submit your essay electronically (MSWord .doc or .docx) to Judith E. Barlow (Judibarlow@aol.com). Submissions should be accompanied by an abstract of up to 150 words.

Manuscript deadline is December 31, 2016.

Nelson Ritschel, Ph.D., will guest-edit a special double issue in 2017 to include papers presented in July in Galway at the Society's 10th International Conference, which he is chairing. Ritschel is a professor in the Humanities Department at the Massachusetts Maritime Academy.

[The Eugene O'Neill Review](#) is the official academic journal of the Eugene O'Neill Society. We publish authoritative peer-reviewed presentations of new research, aimed primarily at a community of scholars who have a serious interest in O'Neill. While critical and historical essays of 3000-8000 words are the standard fare, consideration will be given to shorter writings (notes, letters, newly discovered documents) and to longer works when the length is justified by the subject matter.

Jeff Kennedy moderates ALA panel on O'Neill in May '16

Jeff Kennedy, the Society's immediate past president, moderated a panel, "O'Neill at 100 Years on the Stage," at the American Literature Association conference in San Francisco on May 26, 2016.

The panelists and topics were:

- "We Knew What We Were For": *Bound East for Cardiff* on the Provincetown Stage." Jeff Kennedy, Arizona State University.
- "Days without End: a medieval play on the American stage?" Thierry



O'Neill panelists at the ALA conference in San Francisco in May 2016 are Jeff Kennedy, moderator; Thierry Dubost, and Ryder Thornton.

Dubost, Universite de Caen Basse-Normandie.

- "A Theatrical Vocabulary for the Unfinished Play: Ivo van Hove's direction of *More Stately Mansions* at New York Theater Workshop." Ryder Thornton, University of California, Santa Barbara.

O'Neill Foundation stages *Dynamo* on January 7-8 in Danville

Articles contributed by members of the Eugene O'Neill Foundation

The Eugene O'Neill Foundation in Danville begins the New Year with a Playwrights' Theater presentation of Eugene O'Neill's play, *Dynamo*. The staged reading is planned for Saturday, January 7, at 8:00 p.m. and Sunday, January 8, at 2:00 p.m. at the Museum of the San Ramon Valley, 205 Railroad Avenue in downtown Danville.

When thinking about the plays of Eugene O'Neill, the only American playwright to be awarded the Nobel Prize for Literature, usually his most popular plays come to mind: *Long Day's Journey Into Night*, *The Iceman Cometh*, or *A Touch of the Poet*—all written while he and his wife Carlotta lived at Tao House in the Danville hills from 1937-1944.

"Many of O'Neill's earlier plays deserve attention because they help us to see how the writer grew and made changes to American drama that literally changed theater in America," says Eric Fraisher Hayes, manager of artistic programs for the O'Neill Foundation.

"*Dynamo* is an excellent follow-up to *The Emperor Jones*, which the Eugene O'Neill Foundation produced in September. In *Dynamo*, O'Neill utilizes multiple expressionistic devices to help the audience delve deeper into the truths of the characters," says director Hayes.

Dynamo focuses on Ruben Light who feels betrayed by his religion and his family. He searches to make sense of

the world, and strikes upon the belief that electricity is really the god that governs his life. Light sees the awesome power of the *Dynamo* as a replacement for all that he has lost in life.

"O'Neill's dramatic tale of a desperately seeking young man is a powerful, and seldom produced, gem. *Dynamo* is part 'Days of Our Lives,' part 'Hollywood Squares' and part Alfred Hitchcock's *Psycho*," says director Hayes.

Dynamo was first produced in 1929 at the Provincetown Playhouse in Greenwich Village. It came at a time when Eugene O'Neill had already gained notable recognition. By 1929, he had already received three Pulitzer Prizes for his early works—*Beyond the Horizon* (1920), *Anna Christie* (1922), and *Strange Interlude* (1928).

Dynamo is a component of the annual Playwrights' Theater series by the Eugene O'Neill Foundation, with staged readings in January and May of O'Neill's early plays, and works by playwrights influenced by O'Neill.

The Eugene O'Neill Foundation is a not-for-profit organization that works closely with the National Park Service in coordinating educational, community and performance programs at the Eugene O'Neill National Historic Site in Danville and at locations in downtown Danville. Information on the programs of the Foundation is available at www.eugeneoneill.org.



In the late 1920s and early 1930s, the glamour of Eugene O'Neill's *Strange Interlude* seemed to know no end. Pulitzer Prizes. Best Sellers. A Hollywood film with Clark Gable and Norma Shearer. Utilizing a technique of having the actors express their thoughts out-loud in between their lines to each other, *Strange Interlude* captured the excitement of the psychological experience brought into vogue by Sigmund Freud and Carl Jung.

Lost in all the hoopla was a little play called *Dynamo*. With its thoughts spoken out-loud (like *Strange Interlude*) and its use of multiple simultaneous playing areas (introduced in O'Neill's *Desire Under the Elms*), *Dynamo* played like a cinema piece. The thoughts spoken out loud functioned as film narration and the quick switching between playing areas served the same function as cinematic quick cuts between scenes.

Come see *Dynamo*, the experiment that is still yielding results!

Tickets are available online at www.eugeneoneill.org, or by phone at (925) 820-1818.

Geffen presents O’Neill in Los Angeles from January 31 to March 18

By William Davies King

The Geffen Playhouse, which is among the major regional theaters in Los Angeles and the U.S., will offer *Long Day’s Journey Into Night* this winter, from January 31 to March 18. The production will be directed by Jeanie Hackett, who has long experience working with classic dramas as director (e.g. Tennessee Williams, Anton Chekhov, Noel Coward), actor (her first Broadway show was the 1982 Roundabout production of *Ah, Wilderness!* and she played Stella in a Circle in the Square production of *A Streetcar Named Desire*), and teacher (she wrote the book on acting Chekhov).

Hackett has worked numerous times with seven-time Emmy Award-nominated actress Jane Kaczmarek, including plays by Terence McNally and Diane Samuels. And Kaczmarek has worked numerous times with three-time Tony Award-nominated actor Alfred Molina. Indeed, in an August 2016 feature story in the *Boston Globe*, which announced their collaboration on Tom Holloway’s *And No More Shall We Part* at the Williamstown Theatre Festival, the reporter opened with the following statement: “Jane Kaczmarek and Alfred Molina aren’t husband and wife, but they may have finally found their better theatrical halves.” In the forthcoming production, they will take the roles of Mary and James Tyrone.

Hackett tells me that she and Molina were at Kaczmarek’s house one day with a pile of scripts on the dining room table, contemplating that eternal question of what opportunity might be ripe, when Molina picked up O’Neill’s



Jeanie Hackett directs *Long Day’s Journey Into Night* at the Geffen Playhouse. See www.janiehackett.com.

play. In an instant they knew that those “better theatrical halves” should be matched again in the name of Tyrone. Hackett recalls, “I was trembling in fear. It’s the motherlode. But there was no denying that the temperature immediately went up in the room. The three of us knew immediately it was right.” Randall Arney, artistic director of the Geffen, offered them a house, or possibly even a home. The design team—Tom Buderwitz (sets), Elizabeth Harper (lights), Denitsa Bliznakova (costumes), and Michael Roth (sound)—will give form to that home.

This will be Alfred Molina’s first foray into O’Neill, of which he said he is “excited and scared in equal measure.” Back in 1988 Kaczmarek played the part of Susan Glaspell in a documentary recreation of O’Neill’s early years (*Journey into Genius*, which had Matthew Modine as O’Neill). She also played the role of Mary Tyrone in a production of *Long Day’s Journey* at Yale School of Drama in 1982. I unfortunately did not see that production as I had left the school for my first teaching job that same year. But I have, fortunately, been called in as historical consultant on the Geffen production

as a consequence of my recent publications of the critical and multimedia editions of O’Neill’s play.

O’Neill wrote *Long Day’s Journey* in California in 1940, less than an hour from the place where its dedicatee, Carlotta, was born. But few have looked at it as a California play, the product of a journey to the West. As Edward Albee’s character famously remarks in *The Zoo Story*, “sometimes a person has to go a very long distance out of his way to come back a short distance correctly.” The Tao House retreat was necessary for O’Neill—and the American theater—to reflect and move forward.

Hackett comments, “I’m really interested in what happens when an artist turns excruciating real life into compelling art. What changes? What makes it compelling—for audiences, for sure, but also for actors to play? Having now seen several different versions of the play on tape and the recent Broadway production, I’ve noticed that when the play goes wrong, it’s when the people having the arguments seem to find them unendurable, seem to want to leave the room rather than find a strong need to stay—to justify or reveal themselves or plead for mercy—whatever the moment calls for.”

Hackett and her ensemble hope to beckon us home to this play again.

The Geffen Playhouse production runs January 31 to March 18, 2017. For tickets and more information, visit www.geffenplayhouse.org.

Dave King’s biography appears on page 24.

Tampa Rep captivates with intimate staging of *The Iceman Cometh*

By Steven F. Bloom

About three years ago, I found myself sitting in a classroom on the University of South Florida campus listening to a group of local actors read through the first act of *The Iceman Cometh*. C. David Frankel, the artistic director of Tampa Repertory Theatre, which has “a continuing focus on the classics (known and unknown) of the American theatre canon,” was considering mounting a production of O’Neill’s masterpiece, and he had invited me to the reading.

David had gathered a group of fine actors, and I was impressed, but I was not convinced that he would actually take on the formidable challenge of *The Iceman*. A year passed, and I heard nothing from David. In the spring of 2015, I went to see the Robert Falls production featuring Nathan Lane and Brian Dennehy at the Brooklyn Academy of Music. Frankly, after that, I thought that I might not ever need to see another production of *The Iceman Cometh*; it was that good. It turns out I was wrong.

A few months later, I received a message from David, saying “we’re doing it!” It would be the final production of Tampa Rep’s 2015-2016 season, to run from June 16 through July 3, nicely timed just weeks before the 100th anniversary of O’Neill’s first produced play.

Early on, David asked me what I thought about making cuts. I said that the Falls production, with only minor cuts, practically flew by in just under five hours, with audiences racing back to their seats at the end of each of the three intermissions. David seemed a bit concerned that his production might pale by comparison, so I hesitated for a moment, but then, with O’Neill’s own warnings in mind, I went with my gut and recommended that he do it all, a decision to which I am quite sure he was already committed. That decision proved to be a blessing and a curse (but mostly a blessing).

“‘The Iceman Cometh,’ and he stayeth more than four hours” warned the headline of the review in *The Tampa Bay Times*; “The Iceman Cometh, but stays too longeth” grouched *Creative Loafing* of Tampa Bay, with the

damning double-edged subhead, “Brilliant acting can’t save the five-hour production at Tampa Rep.” The fact is that both reviewers praised much of the acting and David’s direction, but with those headlines, it seems unlikely that many readers would get beyond the lead paragraph, if that far, let alone to the theatre to see the production. The curse of the critic (or at least of the headline writer) would drown out the faint praise of these reviews.

I was accustomed to seeing O’Neill’s barroom drama on a proscenium stage in front of a large audience, on Broadway and at BAM, and the tiny Tampa Rep space on the campus of the University of South Florida seemed almost too small to accommodate this big play with its large cast. Of course, Quintero staged the play in a more intimate space at the Circle in the Square in 1956, and Brooks Atkinson said of that production that “the audience has the sensation of participating.” Tampa Rep’s excellent production achieved much the same sensation.

Frankel’s intimate black-box production sat the audience down right up close to the denizens of Harry Hope’s saloon, where we could see what O’Neill called “the secret soul of man stark naked” in their tortured faces and every
(Continued on page 13)



Act I: Opening scene

'Heartbreaking and thrilling, O'Neill at his very best.'



Left, Hickey (Ned Avery-Snell); Center, Margie (Sarah Pullman-Atanacio), Hickey, Pearl (Cassidy Brooks); below, Parritt (Nick Hoop), Slade (Michael Mahoney), Rocky (Cornelio Aguilera); Hugo (Randy Rosenthal).



(Continued from page 12)

desperate movement. Coming, for me, on the heels of the Falls production at BAM, it was like zooming in from 30,000 feet and added a new complementary dimension to my experience of the play.

The opening image had much of the cast sitting asleep and still in various positions around the back room of Harry Hope's, occasionally poked awake by a noise or a bad dream, or by the stirring of a nearby soul. The sporadic reflexive movements appeared to be those of a sleeping animal awakening, as each character emerged from a deep and disturbing slumber to face the day and the sad reality of their individual and collective lives. In this stunning scene, Frankel captured the essence of this interconnected group of human beings, desperate to find a reason to stay awake and alive, and finding that reason mostly in each other, a revelation that is central to the play's final vision.

The Iceman Cometh is both a star vehicle and an ensemble piece, and it lives or dies on the strength of multiple performances. In that regard, the Tampa Rep production was alive

and kicking, from the "big two" central roles of Hickey

and Larry, superbly portrayed by Ned Averill-Snell and Michael Mahoney, respectively, to almost every one of the eccentric and distinctive members of the "Gang," including a few who especially stand out—Jordan Foote as Willie Oban; Josh Goff as Joe Mott; Jack Holloway as Ed Mosher; Slake Counts as Jimmy Tomorrow; Nick Hoop as Don Parritt; and Randy Rosenthal as Hugo Kalmar (strikingly, but probably unintentionally, yet somewhat presciently at the time, suggesting a grotesquely tragicomic vision of Bernie Sanders after the 2016 presidential election had played itself out).

With so many strong performances, and the insightful visual nuances of his staging, Frankel was able to achieve the psychological and philosophical balance essential to the impact and implications of the drama, gripping the audience for over five hours, right up to that final paradoxical scene of existential misery and joy.

As Peter Nason observed in his review on BroadwayWorld.com after the second weekend of performances, "The last moment, where celebration and damnation occur at the same time, is just heartbreaking and thrilling, O'Neill at his very best." Nason got it right, and I recommend his [review](#) for a fair and perceptive appraisal of this fine production.

Tampa Rep billed *The Iceman Cometh* as "the one masterpiece of the American stage that most theatregoers have never seen." Kudos to C. David Frankel and the cast and crew of this production for bringing O'Neill's masterpiece, in its entirety, to Tampa Bay so that more theatre-goers could see it, with all of its exasperating and haunting complexities (and shame on those two first-weekend reviewers for scaring people away). And kudos to Tampa Rep for demonstrating that the play does not require a marquee name, just informed and inspired direction and high quality acting. The Tampa Rep production of *The Iceman Cometh* giveth us hope.

PHOTOS: MEGAN LAMASNEY

Steven Bloom chairs the Eugene O'Neill Society board of directors. See his biography on page 24.



Act II: Closing scene

Great Experiations: ‘Beyond Success’: Tennessee Williams and Eugene O’Neill

By Robert M. Dowling

“Experiation!...experience! Appreciation!” Tennessee Williams’s boozy hairdresser Leona brays in his barroom tragi-comedy *Small Craft Warnings*. William’s neologism “experiation” neatly captures (along with some delicious nighttime “colluptions”) the spirit of the 11th annual four-day Tennessee Williams Theater Festival in Provincetown, held from September 22-25.

“Beyond Success: Tennessee Williams and Eugene O’Neill” was brought about under the ebullient leadership of curator David Kaplan, executive director Jef Hall-Flavin, producing director Charlene Donaghy, and literary director Thomas Keith, who were assisted by dozens of other seasonal staff members and back-up professionals. Kaplan, Hall-Flavin, Donaghy, and Keith’s timing—the centennial of O’Neill’s premiere as a playwright in 1916—was chosen to celebrate the lives of Provincetown’s two great impresarios of the stage, O’Neill and Williams.

This year’s festival presented an inspired lineup of plays selected, according to David Kaplan, from the dramatists’ most experimental periods—O’Neill’s of the 1920s and Williams’s widely dismissed later years, from the late 1960s on—when each imagined drama beyond “success,” as the predominant theater world imagined a play’s marketability.

This included five O’Neill performances: a rollicking experiment in audience participation and musical



Chris Anthony in O’Neill’s *The Hairy Ape* at the Wharf House at Provincetown Marina.

theater by The Here & Now of *Marco Millions*; a multi-racial take on *Desire Under the Elms* by the South African company Abrahamse & Meyer Productions; director Brenna Geffers’s magnificently choreographed production of *The Hairy Ape* with the EgoPo Classic Theater; a Latin-capered spin on “*Anna Christie*” renamed *Tango Christie* by Russia’s Dr. Chekhov’s Theater Ensemble; and a scene from the much-maligned *Welded* by two members of the TW Theater Festival.



Williams and O’Neill, side by side under the sun: Left, Jody O’Neil (in drag) and Andrew Clemens appear in O’Neill’s *Welded* at the Governor Bradford Restaurant. Right, Gail Phaneuf as Leona and Fred Biddle as Monk (right) with audience in *Small Craft Warnings* by Williams at the Boatslip Club.

(After this performance, a young artistic director affiliated with Texas Tech University, who’s just now opening a small theater in New Orleans, declared, “I finally get it! I now have the O’Neill feel!”)

The Williams offerings will be less familiar to

Newsletter readers, but each of them is ripe for consideration for future performances and critical study: *Kirche Küche Kinder* (*An Outrage for the Stage*), performed with fearless theatricality by actors, directors, and designers from Texas Tech University; the TW Theater Festival’s own *Small Craft Warnings* (perhaps Williams’s best showing of the weekend, and a work widely and fittingly likened to O’Neill’s *The Iceman Cometh*); an intimately staged downstairs barroom production of *In the Bar of a Tokyo*

(Continued on page 15)



Beyond Success: TW Institute, acting class by Dennehy, and more

(Continued from page 14)

Hotel by the 292 Theater; and a hilariously rendered puppet show of the imperfectly titled *A Perfect Analysis Given by a Parrot*, also by the South African group Abrahamse & Meyer.



Robert M. Dowling, author, lectures about Eugene O'Neill, playwright, at the "Williams 101" seminar at the Cabaret at the Crown.

Operating in coordination with the Festival was the Tennessee Williams Institute, an accredited program led by Mark Charney, Director of Texas Tech University's rapidly ascending School of Theatre and Dance. The guest professors were Thomas Keith on Williams and me on O'Neill.

The students were a remarkable ensemble in their own right, bursting with enthusiasm, critical insight, and theatrical fervor. They and other festival participants were offered a host of enticing programs outside of the plays and lectures that ranged from the bawdy musical revue *Saloon Songs and Stage Moms*, afternoon mixers and late-night parties, a movie night with the 1923 silent film adaptation of "Anna Christie," daily briefings on Williams and O'Neill by

myself and Jef Hall-Flavin titled "Williams 101," and a "Master Class" on acting held by Brian Dennehy at Town Hall.

This last was nothing less than extraordinary, as Dennehy, the Tony-Award-winning O'Neill impresario, performed not so much an acting class than a magic show. Actors at all levels of training recited a monologue; then Dennehy, with but a few tips, would transmogrify, before your eyes, otherwise competent performances into dramatic gold.

Clearly there's a lot to cover here, and not much room to cover it. (For more, I direct you to Charles Isherwood's insightful write-up in the [New York Times](#), "[Tennessee Williams and Eugene O'Neill Side by Side, Under the Sun.](#)") But the "experiation" could justifiably be summed up by the creative use of theatrical spaces about Provincetown. *Marco Millions*, O'Neill's rancorous satire of American greed and materialism, was performed in a massive, garage-like emporium of kitschy tourist trinkets, whose owners may or may not have read the script before giving the go-ahead for their property's use. The scene from *Welded*, in which Jonathan Cape confers with a prostitute (played in

drag by Jody O'Neil, who won the audience with his waffling empathy and disgust over Cape's whining), was performed in the cellar bar of the Governor Bradford, a tavern known for its reputation of serious drinking and drag karaoke.

I was seated next to Lee Minora, the vision of O'Neill's Mildred Douglas in *The Hairy Ape*, then playing in the nautical decrepitude of the Wharf House at the Provincetown Marina.



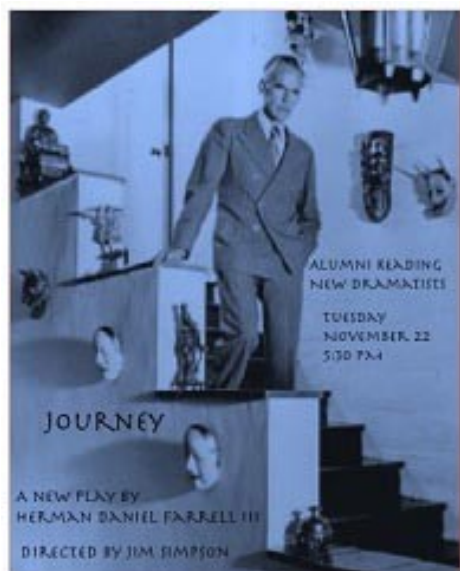
Lee Minora, who played Mildred Douglas in *The Hairy Ape*, sits with Robert M. Dowling at the performance of Act Two, Scene Two of *Welded* at the Governor Bradford Restaurant.

PHOTO: SUSAN RAND BROWN

Every few minutes, the toilets flushed in the bathroom above us, and a drop or two of its baptismal effluvium plopped on our laps. But they were such great seats, we suffered these occasional indignities happily. All in all, the Tennessee Williams Festival was a novel experiation indeed.

PHOTOS BY JEFFREY MOORE UNLESS OTHERWISE STATED.

Robert M. Dowling is vice president of the Eugene O'Neill Society and author of the O'Neill: A Life in Four Acts. His biography appears on page 24.



Herman Daniel Farrell III introduces ‘Journey’ in New Dramatists reading

Journey, a new play by Herman Daniel Farrell III, was presented at New Dramatists, New York City, in a reading directed by Jim Simpson on November 22. Farrell, a New Dramatists alumnus, wrote the play this past year as a Tao House fellow.

At Tao House in 1944, Eugene O’Neill wrote, in a poem called “Fragments”: “All this, as I have said before, happens where silence is; Where I, a quiet man, in love with quiet, live quietly among the visions of my drowned, deep in my silent sea.”

Farrell said *Journey* is a play about the life and work of O’Neill journeys from 1937 to 1944 at Tao House, where he completed his greatest plays but also encountered his family, both the living—his children, Shane, Oona, and Eugene Jr.—and the dead—his father James, mother Ella, and brother Jamie. It is made of fragments, pieces of the fractured, disjointed memory of Eugene O’Neill, including all those figures of a drowned past.

O’Neill is inducted into American Poets’ Corner

By Robert M. Dowling and Robert A. Richter

On Sunday, November 13, at the Cathedral Church of Saint John the Divine in New York City, Eugene O’Neill was officially inducted into the Upper West Side Episcopal cathedral’s American Poets Corner, an annual ceremony that takes place during their “Evensong” service



The choir at Evensong, honoring O’Neill as a poet.

to pay tribute to our greatest American writers. Situated in the Arts Bay on the north side of the nave, the American Poets’ Corner was modeled after the Poets’ Corner at Westminster Abbey and honors American writers with stone tablets engraved with their names, dates, and a line from one of their works.



Marilyn Nelson is Poet-In-Residence.

“I don’t know why it has taken us so long to welcome [O’Neill] into our stone anthology,” said Marilyn Nelson, the Poet in Residence of the Cathedral, whose poetry has garnered her a Guggenheim Fellowship,

two Pushcart Prizes, and two fellow-

ships from the National Endowment of the Arts, among a host of other honors, “but I am proud and happy to play a role in this evening’s drama.”

Along with Nelson’s opening remarks, which focused on O’Neill’s compassion for the downtrodden, especially his role in promoting African Americans to engage fully in serious drama, readings and comments by and about O’Neill were interspersed throughout the traditional “High Church” service. These included a reading of O’Neill’s earliest known literary work, the poem “Free,” by Society vice president Robert M. Dowling and a reading from “Anna Christie” by Professor Penelope Pelizzon, an acclaimed poet and a professor of English at the University of Connecticut, Storrs.

In a moving sermon to close the event, the Very Reverend Dr. James A. Kowalski, the chief executive officer of the Cathedral, acknowledged Nelson’s regret that O’Neill hadn’t been inducted earlier, but likened it to the

(Continued on page 17)

Remembering O'Neill—Induction into Poet's Corner, O'Neill 100

'For a second you see—and seeing the secret, are the secret.'—O'Neill

(Continued from page 16)

kind of silence that infected his own family, and so many others, when it came to emotional suffering. "If we do not shed light on suffering," Dr. Kowalski said, "then we suffer in darkness."

After the ceremony, Dr. Kowalski mentioned that the openness about family sorrow in O'Neill's *Long Day's Journey Into Night* was a kind of spiritual revelation for him. The quote chosen for O'Neill's tablet comes from Edmund Tyrone's monologue to his father James: "For a second you see—and seeing the secret, are the secret."

On Monday, November 14, the evening following the "Evensong" service, the Cathedral presented "A Celebration of Eugene O'Neill," which began with a welcome by The Very Rever-



The stone tablet honoring Eugene O'Neill contains a line from *Long Day's Journey Into Night*, when Edmund Tyrone tells his father James, "For a second you see—and seeing the secret, are the secret." PHOTO: ROB RICHTER

end Dr. Kowalski. The event included a reading of *Fog*, one of O'Neill's earliest plays, and a scene from *A Moon for the Misbegotten*, O'Neill's last play.

The actors reading from the plays were under the direction of Gregg

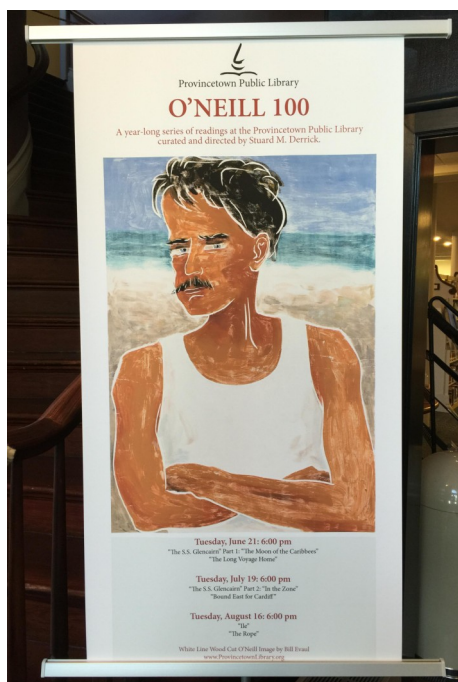
Wiggins, artistic associate of the Eugene O'Neill Theater Center's National Playwrights Conference. Poet and actor Frank Messina read from *Ah, Wilderness!* Robert A. Richter, director of arts programming at Connecticut College, read Edmund Tyrone's monologue from *Long Day's Journey Into Night* and discussed O'Neill's affinity for the sea and the inspiration it provided.

David Yezzi, chair of the Writing Seminars at Johns Hopkins and editor of *The Hopkins Review*, delivered remarks that

compared *The Iceman Cometh* to Shakespeare's *King Lear*. The celebration concluded with remarks by Marilyn Nelson.

Author biographies are on pp. 24-25.

O'Neill 100 finishes year of readings on December 20 with 'Hughie'



The ambitious O'Neill 100 Reading Series will complete a full year of readings of historically significant plays by Eugene O'Neill with the presentation of *Hughie* on December 20. The Provincetown Public Library proudly hosts the readings, which have been curated and directed by actor and writer Stuard M. Derrick.

More information about the series is available on the Library's [website](#) and in the [May 2016 issue](#) (pp. 6 and 8) of the Eugene O'Neill Society newsletter.

Several Society members participated in the popular monthly events. Beth



Society secretary/treasurer Beth Wynstra poses with the casts of *The Moon of the Caribbees* and *The Long Voyage Home* on June 21.

(Continued on page #)

Remembering O’Neill—O’Neill 100 (continued); Members

Society members contribute knowledge, provide context for O’Neill 100

(Continued from page 17)

Wynstra, Society secretary/treasurer, presented a pre-show talk for readings of “The S.S. Glencairn, Part 1”: *The Moon of the Caribbees* and *The Long Voyage Home* on June 21.

In July, Society board member Rob Richter introduced the readings for “The S.S. Glencairn, Part 2”: *In the Zone* and *Bound East for Cardiff*. Steven F. Bloom, chair of the Society’s board of directors, was guest speaker for the O’Neill 100 readings on August 16 of *Ile* and *The Rope*.

(Continued on page 19)



Society board chair Steven Bloom (striped shirt) stands with the casts of *Ile* and *The Rope*, read in August as part of O’Neill 100. From left they are Kevin Steinke, James Williams, Heather Hayes, Christina Egeli, Keith W. Bradley, Tony Johnson, Bloom, Bill Salem, Nathan Harkins, O’Neill 100 curator and director Stuard M. Derrick, and Jane Macdonald.

PHOTO: MARGIE MITLIN

Eugene O’Neill Society: Noteworthy Memberships

Honorary Board Members

Stephen A. Black: Past president, Eugene O’Neill Society; author, scholar

Wendy Cooper: Past president, Eugene O’Neill Foundation, Tao House; past Newsletter editor

Frank Cunningham: Scholar, author

Barbara Gelb: O’Neill biographer; author, playwright

Tom J. A. Olsson: Author, scholar, past International Secretary, Eugene O’Neill Society

Maura O’Neill Jones: Daughter of Shane O’Neill; granddaughter of Eugene and Agnes O’Neill

Margaret Loftus Ranald: Past president, Eugene O’Neill Society; author, scholar

Diane Schinnerer: Past secretary/treasurer, Eugene O’Neill Society; past president, Eugene O’Neill Foundation, Tao House.

Life Members

Stephen A. Black

Zander Brietzke

Colin Brown

Kurt Eisen

Christine Frederickson

Mariko Hori (Tanaka)

Guo Jide

Martha Manheim

Dr. Margaret Y. May

Brenda & Michael McNamara

Gary A. Richardson

Diane & Don Schinnerer

Anita A. Timmons

Shoji Yamana

New Members

Rita Barnes, Cookeville, TN

Herman Farrell, Midway, KY

Patrick Midgley, Lubbock, TX

Jean Hackett & Young Ji,
North Hollywood, CA

Dowling's biography set for Chinese translation; launched in Ireland



Translator Shiyao Xu (standing), poses with (from left) Min Zhang, Diane Schinnerer, Xuefeng Zhu, and Haiping Liu at the New York O'Neill International Conference in 2011.

Chinese translation

Robert M. Dowling has signed a contract with Nanjing University Press for a Chinese translation of his biography [Eugene O'Neill: A Life in Four Acts](#) (Yale University Press; hardcover 2014, paperback 2016). The volume, to be translated by Chinese O'Neill scholar Xu Shiyao of Nanjing Normal University, will be released in the early spring of 2018.

Xu Shiyao finished her dissertation on O'Neill under the direction of Haiping Liu (the Society's International Secretary, Asia) at Nanjing University and of William Davies King (editor emeritus, *The Eugene O'Neill Review*) at the University of California, Santa

Barbara, as a visiting scholar. She was formerly a visiting scholar at the Chinese Literature Translation Archive of the University of Oklahoma.

Dowling's *Eugene O'Neill* will be the first American biography of O'Neill written in over half-a-century that has been translated into Chinese. *Croswell Bowen's Curse of the Misbegotten* (1957) was translated in 1988 for the O'Neill centennial (trans. Chen Yuan. Hangzhou: Zhejiang Literature and Art Publishing House, 1988), as was Frederic Carpenter's 1964 *Eugene O'Neill* (trans. Zhao Chen & Yin Qin. Shenyang: Chunfeng Literature and Art Press, 1990).

Dowling and Shiyao's proposal for a session titled "How O'Neill's Irishness 'Translates' for the Chinese" has been accepted for the International Eugene O'Neill Conference in Galway, Ireland, in July 2017.

Irish launch

Audrey McNamara, University College Dublin, organized the Irish launch for Dowling's book in the Writing Centre of UCD's James Joyce Library on April 28. Among the guests was Michael D. Higgins, president of Ireland. Higgins is an avid admirer of O'Neill's and indeed Dowling's work.

Dowling read from the first chapter of the book and engaged in a Q&A session chaired by Audrey McNamara. The well-attended event was followed by a reception, during which President Higgins and Dowling mingled with the guests.



Author Robert M. Dowling, Society vice president, discusses his book [Eugene O'Neill: A Life in Four Acts](#) with Michael D. Higgins, president of Ireland, at the Irish launch of the book in Dublin on April 28.

Events at Provincetown Library broaden understanding of O'Neill and his work

(Continued from page 18)

In conjunction with the series, Susan Rand Brown narrated a slideshow that set a broad context for the O'Neill Centennial, focusing on the playwright and his circle of artists and writers in New York City and Provincetown from 1913 through his fledgling years on the Back

Shore. Thanks to Rob Dowling's recently published O'Neill biography *Eugene O'Neill: A Life in Four Acts*, Brown was able to incorporate much fresh material, including images of Louise Bryant, John Reed and O'Neill in Provincetown.

An arts writer for the *Provincetown Banner*, Brown also interviewed David Kaplan, curator of the Provincetown Tennessee Williams Theater Festival, about his selection of O'Neill's *Marco Millions*, *The Hairy Ape* and *Anna Christie* for production in that Festival.

Gelb biography 'By Women Possessed' is launched on Halloween

With an official publication release date of November 1, a book launch reception for Arthur and Barbara Gelb's latest O'Neill biography, *By Women Possessed*, was held on October 31, 2016, the eve of the release and also Halloween.

The reception, in the lobby of Lincoln Center's Vivian Beaumont Theatre in New York City, was attended by many friends and family of the Gelbs, including EON Society members Sheila Garvey, Michael Burlingame and Lois McDonald, Jeff Kennedy and Paul Libin. Speakers included Andre Bishop, artistic director of Lincoln Center; Marian Wood, VP and editor of Marion Wood Books, who edited this new volume; longtime family friend of the Gelbs and award-winning journalist and statesman Bernard Kalb, and of course Barbara Gelb. This new volume, released on November 1, "completes" the work the Gelbs began with their first biography (published in 1962) and highlights much new research, particularly of O'Neill's marriage to Carlotta Monterey.



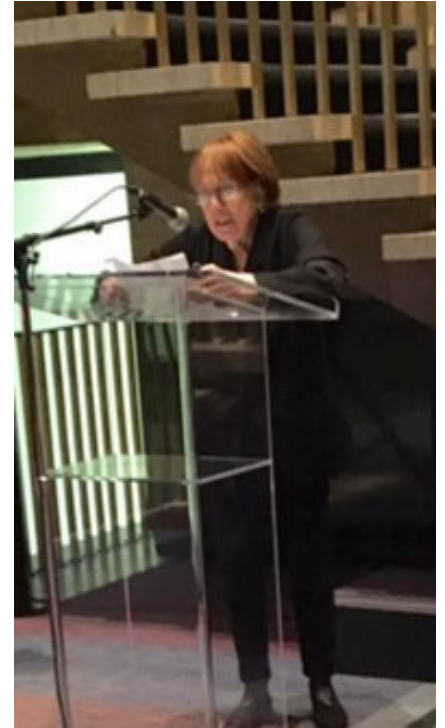
Society members at the Gelbs' book launch are, from left, Michael Burlingame, Lois McDonald, Bernard Kalb, Sheila Hickey Garvey and Jeff Kennedy.

Barbara Gelb's talk

The very tiny Barbara, dwarfed by the soaring staircase, was nonetheless her indomitable self as she spoke to the assembled dignitaries. It didn't escape her that the reception was held on Halloween. Rather, the happy coincidence inspired her to speak of Eugene O'Neill—the subject of a lifelong commitment by her and her late husband Arthur Gelb—and the superstitions that influenced key elements in his life.

"Halloween is an ancient Celtic festival, and therefore an entirely appropriate occasion on which to launch a biography of the black-Irish Eugene O'Neill, who gloried in his Celtic heritage," she said. "As a dramatist, he was as much influenced by Celtic mythology as he was by Shakespeare, or the bible, or the ancient Greeks. In many ways his own life mimicked Halloween's macabre focus on the afterlife of the dead. And in his plays he was right at home with masks and ghosts and malicious mischief. ...

"Eugene O'Neill grew up smothered in superstition. He was a man who never overcame his terror of thunder and lightning— a man who believed himself spiritually haunted, a man who gleefully confronted audiences with onstage ghosts,



*Barbara Gelb speaks at the launch for *By Women Possessed*, the new biography of Eugene O'Neill that she wrote with her late husband, Arthur Gelb.*

PHOTOS: SHEILA HICKEY GARVEY

and masked protagonists, and homicidal anti-heroes, and scary, witchy women.

"In life, he consulted clairvoyants. And, like his grandfather, he heeded omens. As for his real-life women—most particularly his third wife, the beautiful, imperious, and often vengeful Carlotta Monterey—O'Neill's friends would have been unsurprised to see her alight at his side, astride a broomstick."

Barbara wittily described some of O'Neill's superstitious practices, then concluded her talk with thanks to her sons Michael and Peter for acting as their father's surrogate in the many details involving the publication. "Without their devoted support, I never would have made it," she said.

Jonathan Mann follows his father's footsteps to Tao House—and elsewhere

By Gary Schaub

The apple, they say, doesn't fall far from the tree. That's certainly the case with Jonathan Mann who, along with his wife Chandra, paid a visit to the Eugene O'Neill National Historic Site and Tao House in mid-September.



Following in his dad's footsteps, Jonathan Mann, along his wife Chandra, visited Tao House in September.

Jonathan Mann carries forward the tradition of creative exploration and excellence he first learned through decades of working with his parents, two 20th century icons of the stage: director/producer Theodore Mann and performer Patricia Brooks. As a young man, Jonathan was both an observer and participant in their development of many great works with other masters of the stage.

As part of their West Coast trip, Jonathan and Chandra took time to visit Tao House with a docent tour led by Foundation advisory board member (and past Foundation president) Wendy Cooper, along with current Foundation board members Eric Fraisher Hayes and Gary Schaub.

After training at London's Drama Studio and Julliard School in New York, Jonathan Mann used his skills as a performer in three Broadway shows and as director/manager of over 1,000 arts residencies and public art projects in Westchester County, N.Y. He then launched The Arts Exchange venue in White Plains, N.Y., where he was artistic director for four years, presenting 150 performing arts events and 20 exhibitions and building a strong audience base. Two projects there led to Off-Broadway Circle in the Square productions.

Jonathan is assisting director/choreographer Adam Barruch to develop a production of Sondheim's *Sweeney Todd*. He is also directing two plays for next season: Sarah Ruhl's *Dear Elizabeth*, to be staged in Big Sur, and (with consultant Zoe Caldwell) a production of Tennessee Williams' *Sweet Bird of Youth*, to be staged in New York City.

Jonathan's father, Ted Mann (1924-2012), was one of the most influential arts leaders responsible for the resurgence of interest in Eugene O'Neill in the mid-20th century. He was co-founder of New York's Circle in the Square and a driving force in the rise of Off-Broadway theatre in the 1950s. Jonathan continues the family involvement with Circle in the Square, where he is the Theodore Mann Estate Representative.

Ted Mann was a very active O'Neillian. He visited Tao House many times over the years and was honored by the Foundation with the Tao House



The late Ted Mann was a dedicated O'Neillian.

Award in 1999. His 1956 revival of *The Iceman Cometh*, directed by Jose Quintero and starring Jason Robards, was a landmark event in re-evaluating O'Neill's legacy and bringing renewed attention to the playwright's later works, many written in Danville at Tao House from 1937 to 1944.

Circle in the Square produced the U.S. premiere of *Long Day's Journey Into Night* on Broadway in 1956. In 1963, Paul Libin joined Mann. Together they moved Circle in the Square to its Broadway home in 1972, opening with Colleen Dewhurst in *Mourning Becomes Electra*. Over the years, Mann produced sixteen of O'Neill's plays.



Touring Tao House and O'Neil's study, Jonathan Mann and his wife Chandra view the place where O'Neill wrote Long Day's Journey Into Night.

Gary Schaub is communications director and an immediate past president of the Eugene O'Neill Foundation. His biography appears on page 25.

LDJIN: the board game ‘Sorry’ and Jamie O’Neill the sorry actor

By William Davies King

LDJIN: ‘Sorry’ for asking

One of the projects to which I have turned in the wake of editing *The Eugene O’Neill Review* is the one of which I spoke at the New London conference in 2014, which is to take an extremely close look at the days and nights of *Long Day’s Journey Into Night*—the exact place, time, and circumstances of its writing. I am using the diaries of Carlotta and Gene, and so periodically I transcribe some portion of them.

A couple of years ago, I noticed that on August 28, 1939, when Oona was visiting Tao House, and several nights in January 1940 (just weeks before O’Neill began writing act 1), when Saxe Commins was visting, they played the board game Sorry. I had played this game as a kid, but on a whim I thought to buy it again, and my wife Wendy and I played it several times.

It’s a game similar to Parcheesi (or Pachisi), from which it derived, but instead of using dice you turn cards to move your pawns forward from Start to Home. If you happen to draw a Sorry card, you say the word “Sorry” and then you take the place of an opponent’s pawn, which is sent back to Start. Thus, the word “Sorry” expresses aggression rather than the expected apology, though all in the spirit of fun.

The Sorry card makes for many reversals, and it can seem like you are caught in the Nietzschean “eternal

recurrence,” as your pawns again and again return to Start. Then, at the end a player can come out of nowhere (like Mary Tyrone coming from upstairs) and win the game. Or lose. As Jamie says in act 4, “The dead part of me hopes you won’t get well. Maybe he’s even glad *the game* has got Mama again!” (my emphasis).

Recently, as I prepared to teach O’Neill’s play to the students in my American drama class, I was thinking about *journeys*, including the metaphorical journey from day into night and from the present into the past, but also the actual journeys out of the house taken by each of the characters. It suddenly occurred to me that the path taken around the board from Start to Home in Sorry might be seen as a journey, and the Sorry board is set up for four players to make their overlapping journeys. The play’s pattern of alternating recrimination and remorse, the advances and setbacks, the quest for home, all have equivalencies in Sorry.



On eBay I turned up an image of a 1939 Sorry board, and I wondered where in Tao House the O’Neills might have played the game. The living room table would have been too large. The dining room table... Suddenly as I

was staring at the Sorry board, my thoughts went beyond those mundane concerns. I saw in the game’s cyclicity, its configuration of colored slides and “safe zones,” an image of the yin/yang symbol so fundamental to Taoism.



Several scholars have debated whether the balances and imbalances of *Long Day’s Journey*, its conjoining of dark and light, might reflect (or perhaps contradict) the Eastern religious principles of the Tao, which is another sort of eternal return.

When you are home some night this January, seventy-seven years after the point when *Long Day’s Journey* was no more than a scenario, play a game of Sorry and ask yourself that question.

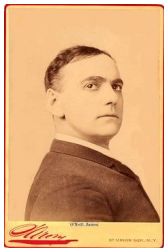
In search of Jamie O’Neill: actor—an ‘unknown’ extra?

If you’d rather watch a movie on that cold January evening, I have one to recommend if you can find it. And if you can, please send me a copy. This little saga begins with my seeking of appropriate images to put in my multimedia edition of *Long Day’s Journey* (Yale 2016). Enhanced e-books have a vast appetite for pictorial material, and so, for once in my history of publishing, I had few constraints. Of course, the edition contains much material to illuminate the autobiographical aspect of the play, and so I wanted pictures of everyone in the O’Neill family, ideally in different phases of their lives, including 1912.

(Continued on page 23)

If clothes make the man, does a hat make the actor Jamie?

(Continued from page 22)



James O'Neill, Jr.

Pictures of Gene and his father are plentiful, but Ella and Jamie (James O'Neill Jr.) left few. There is a publicity photograph of Jamie, which I found in the

Sheaffer Collection, showing him in James Forbes' comedy *The Traveling Salesman*.

appeared in the 1909-1911 touring production of the play in which we know Jamie had worked. In three of the 1916 stills, there is an image of a supporting actor whose features resemble Jamie O'Neill's, and in one of the stills he is wearing a bowler hat much like the one he wore in the publicity photo for the touring production.



A look at that invaluable website



This still photo from the 1916 movie *The Traveling Salesman* shows a man in a bowler hat, in back and in inset, that strongly resembles both Jamie and the bowler that he wore in the stage version of the play, pictured in the column at left. Ironically—and sadly—the man in the bowler hat is identified as “unknown.”

[COURTESY OF BRUCE CALVERT, SILENT FILM STILL ARCHIVE](#)

imdb.com informed me that the actor in the 1916 film was James or Jim O'Neill (1863-1938). Jamie lived from 1878 to 1923. That other O'Neill played character roles in numerous films, including many Westerns, but imdb notes one curious fact, which is that in the 1916 film of *The Traveling Salesman* he is credited as James O'Neill, Jr.

Of course, I think they are wrong, and the actor in these stills is actually our Jamie. The film was produced by Famous Players, which is the same company that featured James O'Neill, Sr., in *The Count of Monte Cristo* in 1913. And when they thought to bring back famous player Frank McIntyre for a 50-minute silent film, they reassembled the cast from the successful stage production, including James, Jr.

Does the film survive? Can we actually see Jamie acting (the art he says he would prefer to give back to the trained seal), if only silently, in a play quoted at length by Travis Bogard in *Contour in Time* (pp. 139-140) to show what a contemptible piece of racist claptrap it was, the very worst of “show shop”?

Fatty Arbuckle did a remake of *The Traveling Salesman* in 1921, at a time when O'Neill's *The Emperor Jones* was attempting to treat its black characters with more respect. By then, Jamie was living, at last, at home with his mother and standing on the precipice of sobriety and terminal alcoholism. He probably would have taken little solace knowing that, a century later, someone would recover his immortalization in film.

Sorry!

Dave King's biography appears on page 24.



PHOTOS COURTESY OF THE SHEAFFER-O'NEILL COLLECTION, LINDA LEAR CENTER FOR SPECIAL COLLECTIONS & ARCHIVES, CONNECTICUT COLLEGE.

I included this image in my edition of Agnes Boulton's *Part of a Long Story* (McFarland 2011) on page seventeen. But then I went web-surfing, using the play's title, and I came to a site called *The Silent Film Still Archive*, maintained by Bruce Calvert in Plano, Texas.

There I found a set of seven publicity photos from [The Traveling Salesman](#) derived from a 1916 silent film version, which starred the same leading man, Frank McIntyre, who

Contributors

These O'Neillians have shared their knowledge in this newsletter

STEVEN F. BLOOM, 2017 Medallion recipient,

is the author of the *Student Companion to Eugene O'Neill* (Greenwood Press, 2007) and editor of *Critical Insights: Eugene O'Neill* (EBSCO/Salem Press, 2013). His essay on O'Neill appears in the *Oxford Handbook of American Drama*, published in 2014. Steve chairs the board of directors of the Eugene O'Neill Society, on which he has served since 2000. He was Society president from 2006 through 2007 and book reviews editor of *The Eugene O'Neill Review* from 1988 until 2004. He has published numerous articles and reviews on O'Neill in *The Eugene O'Neill Review* and elsewhere, and he has spoken on O'Neill at professional conferences and public forums. He is associate vice president for academic affairs, dean of undergraduate education, and professor of English at Lasell College, Newton, Massachusetts.



as well as articles for *The Irish Times*, *The Daily Beast*, *The Huffington Post*, and *The Eugene O'Neill Review*, among many others. He serves on the editorial board of *The Eugene O'Neill Review* and the board of directors of the Eugene O'Neill Society. Nanjing University Press will be releasing a Chinese translation of *Eugene O'Neill: A Life in Four Acts*, translated by Professor Shiyan Xu in 2018.

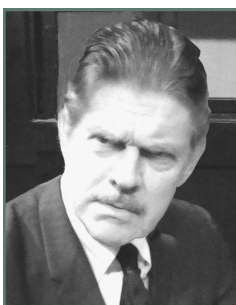
RICHARD HAYES

is dean of humanities at Waterford Institute of Technology, Ireland. He is co-director of the "Performing the Region" theatre research project examining the theatre of Ireland's South-East. He has published a number of articles on modern American theatre including several on Eugene O'Neill.



WILLIAM DAVIES KING, 2017 Medallion recipient,

has recently put together [Long Day's Journey Into Night: Multimedia](#)



[Edition](#) for Yale University Press, which follows on his 2014 "critical edition." He is currently working on a critical edition of *The Iceman Cometh*, also for Yale. His upper lip still itches from his close "brush" with greatness.

JO MORELLO,

newsletter editor, has operated a public relations business in Sarasota, Florida, since 1986 and in Philadelphia before that. She is also a playwright and freelance writer. As founder and producing artistic director of Starlite Players in Sarasota, FL, she has overseen production of 61 new short comedies since July 2015. Her full-length play *E.G.O.: The Passions of Eugene Gladstone O'Neill* was produced in Lexington, KY, as winner of the Kentucky Women Writers Conference. Recent productions of short plays include *Gene & Aggie* (NYC: Samuel French Off-Off Broadway Short Play Festival; Tampa; Sarasota); *Talkback* (Pittsburgh, Tampa); *Ancient Oaks* (Sarasota); and three collaborations with Jack Gilhooley: *Connubial Bliss* (Lantern Theatre, Sheffield, Kent, UK; Sarasota); and *Co-Dependents* (Sarasota) and the full-length *Life Upon the Wicked Stage* (Tampa, Sarasota).



ROBERT M. DOWLING, 2017 Medallion recipient,

is professor of English at Central Connecticut State University. His biography *Eugene O'Neill: A Life in Four Acts* was named a *Los Angeles Times* Book Prize Finalist for biography in 2014. Dowling has written and edited several other books on O'Neill,



ROBERT A. RICHTER

is director of arts programming at Connecticut College. He received a BA in anthropology and theater from Connecticut College and a MLS from Wesleyan University. At Connecticut College he teaches a senior seminar "Eugene O'Neill's America." He directed the eight-month "Eugene O'Neill's New

Contributors (continued)

A broad array of writers focus on all things O'Neill

London" celebration in 2000 and he advises the Eugene O'Neill Theater Center on their annual O'Neill Celebration. He contributed essays for *Critical Companion to Eugene O'Neill* edited by Robert M. Dowling and numerous other books on Eugene O'Neill. His book *Eugene O'Neill and Dat Ole Davil Sea* was a finalist for the 2005 Connecticut Book Award. He serves on the board of the Eugene O'Neill Society and chaired the society's international conference held in New London, Connecticut in June 2014.

GARY SCHAUB, a member of the board of the Eugene O'Neill Foundation since 2002, was Foundation co-president from 2013-2015. Previously he had been president from 2007-2009 and vice president of development from 2009-13, helping to 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, 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, 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 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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