

EUGENE O'NEILL SOCIETY

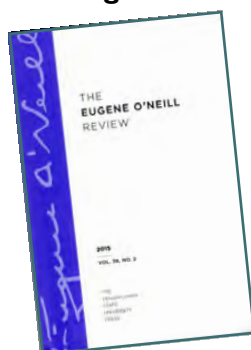
Newsletter

Provincetown Players Centennial, 4-6

O'Neillians look beyond the horizon while visiting the site of the first O'Neill production (right), even as Jeff Kennedy and Tony Kushner consider the future.



On Being a Tao House Fellow, 11-12



The Eugene O'Neill Review: Special call for submissions, 8



Eugene O'Neill Celebration, 7-8

November 2015

SOCIETY BOARD

PRESIDENT

Jeff Kennedy
jtkennedy@asu.edu

VICE PRESIDENT

J. Chris Westgate
jcwestgate@fullerton.edu

SECRETARY/TREASURER

Beth Wynstra
bethwynstra@gmail.com

INTERNATIONAL SECRETARY —

ASIA: Haiping Liu
liuhp@nju.edu.cn

INTERNATIONAL SECRETARY —

EUROPE: Marc Maufort
mmaufort@ulb.ac.be

GOVERNING BOARD OF DIRECTORS

CHAIR: Steven Bloom
sbloom@lasell.edu

Jackson Bryer
jbryer@umd.edu

Michael Burlingame
Burlingame@snet.net

Robert M. Dowling
dowlingron@ccsu.edu

Thierry Dubost
thierry.dubost@unicaen.fr

Eileen Herrmann
Giggi6000@aol.com

Katie Johnson
johnso33@miamioh.edu

Daniel Larner
Daniel.Larner@www.edu

Cynthia McCown
mccynqn@beloit.edu

Anne G. Morgan
amorgan@theoneill.org

David Palmer
dpalmer@maritime.edu

Robert Richter
rarric@conncoll.edu

EX OFFICIO

IMMEDIATE PAST PRESIDENT

Kurt Eisen
keisen@tntech.edu

THE EUGENE O'NEILL REVIEW

Editor: William Davies King
king@theaterdance.ucsb.edu

NEWSLETTER

Editor: Jo Morello
jo@jomorello.com

What's Inside

President's message.....	2-3
Incoming officers.....	3
Provincetown Players Centennial.....	4-6
Remembering Normand Berlin.....	6
Eugene O'Neill Celebration.....	7-8
10th International Conference.....	8
<i>Eugene O'Neill Review: Special Call</i>	8
Member News.....	9-12
Next business meeting.....	9
Renewal of dues.....	9
New members.....	9
Dr. Majumdar finishes Fulbright.....	9

Ireland's president and Society VP.....	10
<i>Gene & Aggie: a young Gene</i>	10
Board members visit Kilachand Hall (former Hotel Shelton).....	10
Eugene O'Neill Foundation, Tao House:	
David Palmer on being a Fellow.....	11-12
Adrienne Pender named Fellow.....	12-13
Bogard Artist-in-Residence program.....	13
Conferences, Calls for Papers.....	13-14
Recent & future O'Neill stagings.....	15-16
Contributors.....	16-17
Society's Honorary Board.....	17



A Message from Society president Jeff Kennedy



Dear treasured O'Neillians:

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

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

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

I'll also be hosting an O'Neill Centennial Festival in Phoenix in October

themed "Desert of the Soul," with a majority of theatres and colleges in the Metro Phoenix area presenting O'Neill plays during the month (more to come on that soon!).

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

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

This year will mark the first increase in our dues in 13 years, with the amounts still well below those of many other literary and academic societies. Our membership voted this increase at our 2015 business meeting in Baltimore (where our business meeting will again be held in 2016, at the CDC Conference!). The increase was approved to allow our society to maintain itself in the face of across-the-board increase in expenses as well as our desire to engage and recruit more

members, particularly students from universities and the working theatre. (The membership dues that weren't increased were for students!).

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

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

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

(Continued on page 3)



During the centennial of the Provincetown Players in July, O'Neillians visit the site where Lewis Wharf, the first Provincetown Playhouse, once stood.

President's message (continued)

(Continued from page 2)

Dave will continue in his own work with the recently published first critical edition of *Long Day's Journey Into Night*. In addition he will soon release a critical edition of *The Iceman Cometh* from Yale University Press. Many thanks and much gratitude to Dave for his thorough and painstaking editorial supervision and for maintaining a level of academic excellence that we have all been proud of.

This will be my last letter to you as President of the Society, with Chris Westgate assuming the role and Rob Dowling joining the executive team as the new vice president come January 2016.

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

I was very humbled and surprised by the tributes and gift I was presented in Provincetown this summer and they mean more to me than you know, par-

ticularly since they represent the many relationships that have become so dear to me since joining this Society. I have no plans to go anywhere other than to spend more days at my computer finishing my book on the Provincetown Playhouse.

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

Best,
Jeff Kennedy

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

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

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

Rob Dowling is a professor in the department of English at Central Connecticut State University. He has garnered international



J. Chris Westgate



Robert M. Dowling



Beth Wynstra

acclaim—and a visit with the president of Ireland (page 10)—with [Eugene O'Neill: A Life in Four Acts](#), one of only five books named as a finalist for the 2014 L.A. Times Book Prize for biography. He has also written [Critical Companion to Eugene O'Neill, 2-Volume Set](#) and was co-editor with Jackson Bryer of [Eugene O'Neill: The Contemporary Reviews](#) (Cambridge University Press, 2014).

Chris is book review editor of *The Eugene O'Neill Review* and Rob serves on the editorial board.

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

Eugene O'Neill and Susan Glaspell Societies join forces on Cape Cod to celebrate the creation of Provincetown Players and modern drama

By Jeff Kennedy, Ph.D.

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

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



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



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



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



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

1) Jeff Kennedy opens the conference at the Provincetown Public Library with a talk on 1915 Provincetown. 2) Society members view 621 Commercial Street, the location where the first Provincetown Plays were performed. 3) Sheila Garvey and others visit the one-time home of Susan Glaspell and George Cram "Jig" Cook at 56 4) The sundial that was once the central topic of the Glaspell-Cook comedy *Tickless Time* has now become the focus of many digital cameras.

When we headed back west, we were welcomed inside 564 Commercial Street, the home of Susan Glaspell and George Cram

(Continued on page 5)



Tours, readings, panels and receptions focus on the works of Provincetown

(Continued from page 4)

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

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

Later in the afternoon, a Roundtable panel was held at the Provincetown Public Library featuring participants Judith Barlow, Sharon Friedman, Carol DeBoer-Langworthy and chaired by Glaspell Society president Martha Carpentier

with the topic “Inter-texualities in the Works by Women Playwrights of the Provincetown Players.”

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

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

coffee shop on the wharf).

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

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

(Continued on page 6)



5) The Provincetown Theater was the setting for a reading of Susan Glaspell’s *The Outside*. 6) Conference participants moved to the Provincetown Public Library for a roundtable panel. 7) Back on the beach, it was s time for some famous *Fish House Punch*! 8) Linda Ben-Zvi moderates a roundtable panel at the Provincetown Museum.

Conference ends with readings by Rob Dowling from his acclaimed biography

(Continued from page 5)

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

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

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

Sunday brunch at the theatre featured a reading by Rob Dowling from his celebrated new biography of O'Neill, *Eugene O'Neill: A Life in Four Acts*.



9) Susan Rand moderates a panel with Rob Dowling, Linda Ben-Zvi, Jeff Kennedy and Pulitzer Prize-winning playwright Tony Kushner. 10) Rob Dowling reads from his biography, *Eugene O'Neill: A Life in Four Acts*.



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

PHOTOS PROVIDED BY JEFF KENNEDY

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

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

“Normand Berlin will be remembered as an inspiring teacher, supportive mentor, and generous scholar of

Shakespeare and tragic drama to generations of students and colleagues at UMass-Amherst and elsewhere.

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

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

Professor Berlin died unexpectedly in Amherst on July 13; the vitality he brought to the study of dramatic literature lives on.”



O'Neill Theater Center sponsors 16th Annual Eugene O'Neill Celebration

By Anne G. Morgan and Beth Wynstra

The 16th annual Eugene O'Neill Celebration, sponsored by the Eugene O'Neill Theater Center in collaboration with Connecticut College, took place Oct 16 – 17, 2015. The theme of this year's event, "The Power of Place: New London, Waterford, and Provincetown in O'Neill's Work," explored the impact that place had on O'Neill's work.

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

theater center on American drama.

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

Saturday morning featured staged readings in a tent on the grounds of



Monte Cristo Cottage was O'Neill's boyhood home.

PHOTO: JO MORELLO

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



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



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

Gregg Wiggins directed the performances, which included readings from *Ah, Wilderness!*, *Mourning Becomes Electra*, and *A Moon for the Misbegotten*, all plays inspired by O'Neill's memories of New London

(Continued on page 8)



Scenes from O'Neill plays prove "The Power of Place"

(Continued from page 7)

and the people he knew there. The three distinctive scenes highlighted the people and places in New London and Waterford Connecticut.



Between scenes, Society board member Robert Richter (director of arts

programming at Connecticut College and O'Neill scholar) provided historical background and context. After the performances he led a discussion with the actors and director Wiggans.

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

Anne G. Morgan is literary manager at the Eugene O'Neill Theater Center. Beth Wynstra is secretary/treasurer of the Eugene O'Neill Society.



Rob Richter, in photo at top and at right in group photo, provides context and leads a discussion with director Greg Wiggans, second from right, the actors and the audience.

PHOTOS: BETH WYNSTRA

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

The Eugene O'Neill
Society
will convene its 10th
International
Conference in
July 2017 in Galway.

Watch for details!

Special call for submissions to *The Eugene O'Neill Review*: Journal seeks scripts of various lengths focusing on O'Neill as a dramatic character

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

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

We are interested in considering monologues, one-acts, and full-length plays. However, due to space constraints, we expect to limit the presentation of any single work to

about 6,000 words, so longer works will need to be excerpted. Authors of longer works should submit a complete script but advise how the work might be excerpted.

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



Member News

Society sets 2016 business meeting for March-April at Comparative Drama Conference in Baltimore

At our last Society business meeting, held during the Comparative Drama Conference in Baltimore last March, we voted to have our 2016 business meeting in San Francisco at the American Literature Association (ALA) conference as we have traditionally done. However, the attendance at the CDC was so much larger than we typically have had at times at ALA that it caused your Executive Council to consider whether CDC (again in Baltimore in late March in 2016) wouldn't serve us better as a location for the next business meeting.

After polling the Society's Board members, we have decided to amend the decision made at last year's

meeting and **hold our next Society business meeting at the Comparative Drama Conference in Baltimore, scheduled for March 31-April 3.**

We will notify all members in advance of the day and time of our Society's 2016 business meeting once the CDC tells us when they can schedule it.

While this may unfortunately mean a few of our West Coast-based members might not be able to attend, we hope that many of you will be able to participate in the important and continuing business of our Society..

Sincerely,
Beth Wynstra

Welcome to our New Members!

Robert Arellanes • Nancy Bartholemew • Margaret & Gordon Batesol
Susan Brown • Francine Frank • Nathaniel Harrison
Roy Owsley • Dean and Denise Pappas • Janet Roberts
Carolyn Schaffer • Robert Sehr • Ryder Thornton

Dr. Majumdar completes Fulbright, bids farewell to Steve Bloom

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



How to Renew Your Membership

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

DUES BY LEVEL OF MEMBERSHIP

	To Dec. 31	Jan. 1
General	\$ 35.00	\$ 45.00
Student	\$ 15.00	\$ 15.00
Emeritus	\$ 25.00	\$ 35.00
Two/one*	\$ 45.00	\$ 60.00
Sustaining	\$ 50.00	\$ 75.00
Lifetime	\$ 500.00	\$750.00

*Two members in one household.

After selecting your desired level of membership, you may renew in one of two ways:

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

Watch your email inbox in December for a membership renewal notice. **Please make sure to pay your membership dues for 2016 by February 1.**

Please direct any questions about membership renewal to Beth Wynstra:

bethwynstra@gmail.com



Ireland's president welcomes Society's incoming vice president

Michael D. Higgins, president of Ireland, poses with Robert M. Dowling, O'Neill biographer and incoming Society president. The two met in Dublin at the Áras an Uachtaráin (the president's residency) on July 24. President Higgins holds well-thumbed copies of *Eugene O'Neill: The Contemporary Reviews* (Cambridge University Press, 2014) by Dowling and former O'Neill Society President Jackson R. Bryer along with Dowling's acclaimed biography *Eugene O'Neill: A Life in Four Acts* (Yale University Press, 2014, a *Los Angeles Times* Book Prize finalist).

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



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

Gene & Aggie charms audiences in Sarasota



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

PHOTO: DON WALKER

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

By Beth Wynstra, Ph.D.

In June Society Board members Thierry Dubost, Steven Bloom, and Beth Wynstra enjoyed a tour of Kilachand Hall (at Boston University), formerly the Hotel Shelton where O'Neill died in 1955. Thierry had never been to the site and enjoyed touring the fourth

floor where O'Neill spent the last days of his life. Steve, Beth, and Thierry met with B.U. staff and learned about plans for renovating the rooftop sky room of the residence hall. All three believe this sky room would be the perfect venue for an upcoming O'Neill Society event!



Board members Thierry Dubost (left and above) and then-expectant Beth Wynstra tour Kilachand Hall with board chair Steve Bloom.



David Palmer documents his experiences as a Tao House Fellow

By David Palmer

My Tao House Fellowship in the Travis Bogard Artist-in-Residence Program at the Eugene O'Neill National Historic Site in Danville, California, was exceptionally valuable, not just for enabling me to pursue the project I had planned but also for the serendipitous ways it led me to new ideas.

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

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

At this point Mary Camezon, the archivist for the Eugene O'Neill Foundation—who was exceptionally generous with her time—became an invaluable resource. Mary not only guided me through the Foundation's holdings on



Tao House Fellow David Palmer poses with Mary Camezon, Eugene O'Neill Foundation archivist.

Jim O'Neill; she also found a book by Maria Miliora on narcissism in O'Neill's plays from the perspective of Chicago psychoanalyst Heinz Kohut, who founded self-psychology in the 1970s. This not only helped me with the revision of the essay for the *EOR* but also provided a much sharper focus for my exploration of Jim O'Neill; indeed, this Kohutian approach to tragedy became the central focus of most of the time I spent in the Fellow's office that the O'Neill Foundation and the National Park Service had set up in Carlotta's trunk house.



Tao House Fellows work in the solitude of Carlotta Monterey O'Neill's trunk house.

I could not have known to look for works on Kohut and narcissism as I applied for the fellowship, but I am grateful that my experience at Tao House enabled engagement with those topics to arise. The opportunity for that kind of serendipitous progress is perhaps the fellowship's greatest gift.

In addition, I had organized a plenary roundtable session for the Comparative Drama Conference in Baltimore at the end

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

Having time at Tao House to mull over ideas about this project, with the

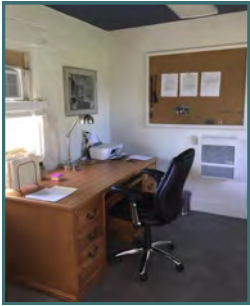
(Continued on page 12)



Sense of O'Neill's presence and struggles inspired Palmer in his research

(Continued from page 11)

feeling of O'Neill and his struggles with family memories so constantly present in the background, had a large role in moving the initial idea to an



The Fellow's office is neat and functional.

accepted proposal. I sometimes think the volume should have the following dedication: "To the memory of Ella and James O'Neill Sr., who in some fashion started it all."

Of course none of this would have occurred without the hard work and kindness of the people who organized the Travis Bogard Artist-in-Residence Program for the Eugene O'Neill Foundation: Linda Best, Wendy Cooper, Florence McAuley and Carol Sherrill. I also thank Tom Leatherman, superin-



David Palmer poses with Bogard committee members Linda Best, Carol Sherrill and Florence McAuley. Wendy Cooper, the fourth committee member, was not present for the photo.

PHOTO: CHRISTINE MORGAN

tendent of the Eugene O'Neill National Historic Site, and Paul Scolari, who was the National Park Service chief of cultural resources at the O'Neill Site, as well as their staffs. The O'Neill Foundation arranged for my housing and meals to be provided by the Franciscan brothers and their staff at the San Damiano Retreat. I appreci-

ate the flexibility and kindness of everyone there. The Travis Bogard Artist-in-Residence Program at the Eugene O'Neill National Historic Site is off to swift success because of the effort, intelligence and generosity of all these good people.

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

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

PHOTOS: DAVID PALMER

EON Foundation chooses Adrienne Earl Pender as third Tao House Fellow

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

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

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

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

[H]ow many applicants, over the course of time, will have a family connection to O'Neill, as Pender does?"



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

(Continued on page 13)



Pender to create play about her relative, O'Neill actor Gilpin

(Continued from page 12)

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

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

University of Kairouan sponsors International Conference on Desire

O'Neill Society member Adel Bahroun of the English Department, Faculty of Arts and Humanities at the University of Kairouan, Republic of Tunisia, invited scholars to the International Conference on Desire. The Conference, held from November 26-28, viewed the concept of Desire from an interdisciplinary perspective.

Travis Bogard Artist-in-Residence Program at Tao House

The Artist-in-Residence program is designed to provide developing or established artists, scholars or critics of the performing arts the opportunity to work in the solitude and quiet that was for inspiring for O'Neill. The program is named for the late Travis Bogard, professor of dramatic arts at UC Berkeley and the O'Neill Foundation's first artistic director. Bogard 40 years ago envisioned Tao House not only as a living memorial to Eugene O'Neill but also as an inspiring workplace for writers and scholars.

- Fellowships are available for a working retreat of up to a month at the Eugene O'Neill National Historic Site, Danville, CA.
- Applicants should select a preferred period of residence between May 1 & October 31, 2016.

For details, deadlines and an application visit www.eugeneoneill.org.

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

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

January 7-10, 2016
Austin, TX

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

Austin Convention Center, 10A

Eugene O'Neill Society sponsors a panel session:

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

1. "O'Neill's Themes of Tragedy in America: The Arc That Reaches Forward," Jeffery Kennedy;
2. "Narrative Selves, Aspirations, and Authenticity in Beckett and O'Neill," David Palmer, Massachusetts Maritime Academy;
3. "Outside Mullingar, The Moon for the Misbegotten, and the 'Irish Play' in New York," Stephen Watt, Indiana Univ., Bloomington. [Click HERE.](#)

40th Comparative Drama Conference: Representations of Eugene O'Neill: Fiction, Autobiography, & Adaptation

Sponsored by
The Eugene O'Neill Society

March 31-April 2, 2016
Baltimore, MD

Abstracts due: Dec. 3, 2015

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

Keynote Speaker: Tony Kushner

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

(Continued on page 14)

Spring conferences study authors, various representations of O'Neill

(Continued from page 13)

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

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

The Eugene O'Neill Society

at the

American Literature Association 27th Annual Conference

May 26-29, 2016

**Hyatt Regency San Francisco
San Francisco, CA**

Proposals due: Dec. 31, 2015

Contributions from O'Neill Society Members and others are requested for the following panel:

“O'Neill at 100 Years on Stage”:

As we celebrate the centennial of O'Neill's first produced play (*Bound East for Cardiff* in 1916), this panel will present papers focusing on important productions that significantly altered or enhanced the perception of O'Neill as a playwright in the U.S. or internationally, as well as papers that address productions that made contributions

to theater history. This includes physical productions in terms of design, directorial approaches or interpretations of a specific play, or a time or era when a play was produced that caused it to connect differently with audiences.

Please send one-page proposals, including name, academic affiliation, email address, paper title, and abstract to Jeff Kennedy at jtkenedy@asu.edu by December 31, 2015. Information about the ALA conference can be found at <http://alaconf.org/annual-conference/annual-conference/>

The Susan Glaspell Society

at the

ATHE Conference: August 11-14, 2016 Chicago, IL

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

ATDS John W. Frick Book Award at the ATHE Conference

**August 11-14, 2016
Chicago, IL**

Nominations due: Feb. 15, 2016

Purpose: The American Theatre and Drama Society's John W. Frick Book Award honors the best monograph published each year on theatre and performance of/in the Americas. The winner will receive a prize of \$200 and will be recognized at the annual ATDS membership meeting at the ATHE Conference (Chicago, IL). For more information about ATDS, click [HERE](#).

Evaluation and eligibility: Books will be evaluated for originality, critical rigor, and contribution to the field. Books must exhibit a copyright date of 2015. Edited collections, anthologies, and plays are not eligible.

Nominations: The author, the publisher, or any member of ATDS may submit nominations.

Submissions: Please submit 1 copy of the book each to:

James Fisher (Chair, Frick Award Committee); Professor of Theatre, Department of Theatre; School of Music, Theatre and Dance; University of North Carolina at Greensboro; Brown 113, Box 26170; Greensboro, NC 27402-6170

Prof. Barbara Ozieblo; Dpto. de Filología Inglesa; Facultad de Filosofía y Letras; Universidad de Málaga; 29071 Málaga, Spain

Prof. Harvey Young; Professor and Chair of Theatre; Northwestern University; 70 Arts Circle Drive; Room 5-196; Evanston, IL 60208

Questions? ajfisher@uncg.edu



O'Neill Plays: Coming Attractions

Numerous major O'Neill productions are scheduled for the 2015-16 season

By Jeff Kennedy, Ph.D.

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

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

Helmed by Gordon Edelstein and fea-



Williamstown Theatre Festival produced *A Moon for the Misbegotten* with Will Swenson as Jamie and Audra McDonald as Josie Hogan.
PHOTOS: T. CHARLES ERICKSON

turing scenic design by the world-renowned Ming Cho Lee, this was described as a "raw and invigorating new look at O'Neill's poetic and bitterly romantic play."

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

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

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

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



PHOTO: POSTER FROM INTERNET

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

Jonathan Kent will direct a new Broadway production of *Long Day's Journey Into Night*

to be produced by the Roundabout Theatre that will star Jessica Lange as Mary Tyrone,



Gabriel Byrne as James Tyrone, Michael Shannon as

Jessica Lange will reprise the role of Mary Tyrone for Roundabout Theatre Company, beginning previews on March 31.

PHOTO: FROM INTERNET, LABELED "PUBLIC DO-

Jamie Tyrone and John Gallagher playing Edmond.

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

(Continued on page 16)



Coming attractions (continued); Contributors

Coming O'Neill productions include masterpieces as well as early plays

(Continued from page 15)

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

A number of regional theatres are producing *Long Day's Journey into Night* this next season. Palm Beach Dramaworks will stage the play from January 29-February 18, 2016. Dallas's Undermain Theatre will present the work, directed by Katherine Owens, from February 10-March 6, 2016. Chicago's Court Thea-

tre (located on the campus of the University of Chicago) will stage a production directed by playwright David Auburn (*Proof*) from March 10-April 10, 2016.

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

Two of O'Neill's early plays will also see productions this season. Monty Cole directs *The Hairy Ape* at the Oracle Theatre in Chicago from January

23-March 12. Indiana University of Pennsylvania will produce this play from February 18-27, directed by Michael Schwartz. Cornell University is producing *All God's Chillun Got Wings* for two weekends, April 29 and May 6, 2016, directed by Godfrey Simmons at the Schwartz Center for Performing Arts.

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

Newsletter contributors

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



Jeff Kennedy, Ph.D., president of the Eugene O'Neill Society, is an Assistant Professor at Arizona State Uni-

versity, where he teaches courses in theatre and music in the Interdisciplinary Arts and Performance program, and also serves as the West Campus Artistic Director. A published scholar on the Provincetown Players, he created and maintains the award-winning research website provincetownplayhouse.com. As a celebrated composer and musician, he has worked as a production assistant for Stephen Sondheim and James Lapine, and as a music director for Broadway performers including Pamela Myers and Carol Lawrence. He is working on a book on the history and legacy of the Provincetown Playhouse.

Jo Morello, Society board member and newsletter editor, has operated a public relations business in Sarasota, Florida, since 1986 and in Philadelphia

before that. She is also an award-winning playwright. Her recent productions have been *Connubial Bliss* (with Jack Gilhooley; Sheffield, UK, 2015); *Gene & Aggie* (Sarasota, FL 2015; Tampa, FL 2014); *Talkback*, Pittsburgh, PA, 2014; *Ybor City*, Tampa and Sarasota, FL, 2015); *Ancient Oaks*, Sarasota, FL 2015) *Life Upon the Wicked Stage* (with Jack Gilhooley; toured Tampa Bay and Sarasota FL 2015); and *E.G.O.: The Passions of Eugene Gladstone O'Neill* (Lexington, KY, 2013 as winner of the Kentucky Women Writers Conference). (www.jomorello.com).



Anne G. Morgan is the literary manager at the O'Neill, where she provides dramaturgical support to the center's programs and manages the center's selection processes (about 1,500 applications). At the O'Neill she has

served as dramaturg on new pieces by David Auburn, Hilary Bettis, Bekah Brunstetter, A. Rey Pamatmat, and Sam Willmott. Anne has represented the O'Neill internationally at the Baltic Playwrights Conference and the Latvian Academy of Culture and has taught dramaturgy and script analysis at the University of Connecticut, the National Theater Institute, and the American College Theater Festival. Prior to the O'Neill, Anne worked in Boston at the Huntington Theatre Company and Company One.



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



David Palmer teaches philosophy in the Humanities Department at the Massachusetts Maritime

Academy. Much of his recent research has arisen from a course he developed, "The Brain, Narrative, and the Self: Evolutionary Foundations of Tragedy," which uses insights from Darwin's theory of natural selection to explore the interconnections between cognitive science and people's experiences of ethics and tragedy. As a

Travis Bogard Fellow at the Eugene O'Neill National Historic Site in spring 2015, he worked on narcissism as an element in O'Neill's conception of tragedy as part of a larger project on evolutionary psychology, moral experience, and depictions of the collapse of the self in American tragic dramas. He is vice president of the Arthur Miller Society, a board member of the Eugene O'Neill Society, and is editing an anthology entitled *Visions of Tragedy in Modern American Drama: From O'Neill to the 21st Century* that will be published by Bloomsbury/Methuen in 2017.



Beth Wynstra, Ph.D., is an assistant professor of English at Babson College, where. She teaches courses in American drama,

modernism, acting, public speaking, and business writing. She serves as Faculty Director for the Sorenson Center for the Arts at Babson and regularly directs musicals and plays. Beth is the secretary/treasurer of the Eugene O'Neill Society.

Eugene O'Neill Society Honorary Board of Directors

- **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
- **Sally Pavetti:** Curator, Monte Cristo Cottage
- **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.



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 and model.

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