

Winter 2021

O'Neill Society News

The official newsletter of the Eugene O'Neill International Society

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New Officers Welcome Members to New Year and Work in EON Society



Katie Johnson, President, Eugene O'Neill Society (2021-2023)

December 21, 2020

We find ourselves in a liminal moment, standing upon the threshold of political change and recovery from the pandemic. It is a fitting perspective for an O'Neillian. Looking back at some of O'Neill's early plays (*The Web, Abortion, The Straw*), we can see striking parallels between the tuberculosis crisis and the Covid-19 pandemic. The tuberculosis-stricken characters in those earlier plays demonstrate the courage to fight for what is right, even as their health is precarious. We might draw inspiration from them.

On the cusp of a new year and all that it offers, I am pleased to take the helm as President of the Eugene O'Neill Society. It is no small matter to fit into the shoes of the venerable Rob Dowling, whom I'd like to thank for all of his hard work.

On this winter solstice day, I am looking forward to the days becoming longer, to brighter futures in front of us, to renewal. I like that idea as a motif for the new year. Renew your work. Renew your health. And, most importantly, please renew your membership. We have this amazing community, which has been made quite clear to me during the pandemic. Your membership allows us to continue the work of conferences, publishing the *Review*, and developing workshops and virtual events (more on that soon!)

As you've heard from the conference planning team (or, the Dream Team, as I call them--Beth Wynstra and Steve Bloom), we had to postpone the 2020 conference. Much discussion went into finding a time when it will be safe for us to gather and when there weren't conflicts with other conferences. Weighing these numerous considerations, the EONS Board voted to hold the **11th International Eugene O'Neill Conference from July 6-10, 2022** in Boston. There is no need to do anything at the moment if you were accepted into the 2020 conference, as we will accept your paper for the 2022 conference. More details will be forthcoming in the next few months and we do hope to see you there.

We have exciting things that we are planning for next year. Do let me know if you have ideas for cultivating our membership, diversifying our practices, and enriching our scholarship.

New Officers of the Eugene O'Neill Society

President: Katie Johnson
Miami University

Vice President: Herman D. Farrell
University of Kentucky

Secretary/Treasurer: Patrick Midgely
Texas Tech University

International Secretary - Asia
Shiyan Xu
Nanjing Normal University, China

International Secretary - Europe
Thierry Dubost
Universite de Caen Normandie

Governing Board Chair
J. Chris Westgate
California State University, Fullerton

Upcoming Conferences for the EON Society

The Eugene O'Neill Society hopes to have sessions at the following upcoming conferences. If you are interested in giving papers in any of these sessions, please email your proposal to David Palmer (dpalmer@maritime.edu):

- The American Literature Association (ALA) conference normally is held over Memorial Day weekend in May, alternating between Boston and San Francisco each year. Because of the COVID pandemic, the conference has been moved to July 7-11 for 2021. It will be in Boston. There are plans for portions of this conference to be presented remotely online, and the O'Neill Society may take advantage of this option if some of the panelists request it. Proposals for papers are due to David by February 20. He will send the Society's proposal for sessions and a request for whatever remote online presentations are needed to the conference organizers by their due date on March 1.

- The Comparative Drama Conference (CDC) meets at Rollins College in Orlando. Normally, it is held in April. This year the pandemic has delayed it until October 14-16. Options for remote presentations have not been determined yet and will depend on the course of the pandemic over the summer. Proposals for O'Neill papers at this conference should be sent to David by March 20. The proposal for the Society's panels is due to the conference organizers on April 3.

- The American Theatre and Drama Society (ATDS) and a group of European university theatre departments are in the early stages of planning the 6th International Conference on American Drama and Theatre, scheduled for June 1-3, 2022, in Madrid. Additional information about the conference should be forthcoming late this summer. Although this conference is merely a month before the O'Neill Society's 11th International Conference on Eugene O'Neill on July 6-10 in Boston, we hope to have sessions on O'Neill at the Madrid conference. More information on the Madrid conference should follow soon.

Pandemic Precipitates Virtual Theatre

How do you stage theatrical productions with a global pandemic as the backdrop? Eric Fraisher Hayes, artistic director of the Eugene O'Neill Foundation, answers that question. Hayes says that he has approached the solution from a stance of keeping theatre art alive during these terrible times. "I have not found the Zoom theatre offerings particularly compelling so I sought to find another approach," Hayes explains. A key consideration in that approach was to go beyond the walls, proscenium, and live audience to stage and video-record productions *à fresco*.

This was an important consideration, given that the main venue for the Foundation's plays is the Old Barn at Tao House, O'Neill's home from 1937 to 1944. The space there is small, the seats very close together. And for the foreseeable future, Tao House is closed, so recording the plays in the open-air Barn for later streaming was the only realistic solution.

Says Hayes, "I edited the scripts and then blocked the plays so that no actor would ever have to come into contact with another actor and could maintain a safe distance." He continues: "We found ways to justify the lines in the script without people touching each other. Or in some cases, I cut the line and together with the actors found a way to retain the spirit of what O'Neill wrote."

Hayes loves the adaptability of theatre, and he has taken advantage of that adaptability in order to video-record, according to the procedures noted above, three of the O'Neill "lost plays," so-called because these early one-act plays had been nearly lost in the shadows of later masterworks such as *A Moon for the Misbegotten* and *Long Day's Journey Into Night*, both written at Tao House.

Thematically, he notes, the three plays all touch on the limitations placed on women in the early 20th century, but these issues still resonate today. The plays concern issues of class, economic power

(who has it and who does not), access to medical care, the right to have an abortion, and police bias. "O'Neill may have been writing these plays more than 100 years ago, but he chose challenging subjects that our society is still struggling with," Hayes adds.

The Web finds a woman trapped in a brutal relationship with her "boyfriend," who forces her into streetwalking in order to support his drug habit. *Recklessness* concerns a wife trapped in a loveless marriage and looking to escape with the family chauffeur. With the play *Abortion*, O'Neill explores the dire decisions at the intersection of social class and women's reproductive rights. This taboo topic is as relevant today as it was in 1914, when the play was written.

Hayes elaborates further on his approach: "I put together an ensemble of nine actors to cover all the roles. The process for each of the three plays was to meet three times. At the first rehearsal, we read through and discussed the script." The next step was to block out the movements of the play. For the second rehearsal, the actors brought in costume possibilities. "We then ran through each play two or three times so the actors could get a better grasp of the script and I could take notes on how I wanted to shoot the performance." They shot during the third meeting, working through the script page by page and capturing the action from a variety of points of focus.

"My goal," says Hayes, "is to take all the footage shot from various angles and edit them together in the most compelling fashion I can. I believe the final result will tell a good story."



Eric Fraisher Hayes, EON Foundation

An Afternoon's Journey in Seattle

by Steven F. Bloom
Professor Emeritus, English
Lasell University

The Modern Language Association (MLA) held its 2020 convention in Seattle over a year ago, surely one of the last indoor gatherings of a large group of people in that, or any, city before the pandemic took hold in March 2020. On Saturday, January 11, 2020, the Eugene O'Neill Society recognized O'Neill's residency in Seattle when he learned that he had been awarded the Nobel Prize for Literature in 1936 with a session called "O'Neill's Path to the Nobel Prize (1936)." Dan Lerner chaired the session, and I was joined by Patrick Midgley and Ryder Thornton on the panel. I presented a paper on my experience directing a student production of Susan Glaspell's *Trifles* to demonstrate how the innovative dramaturgy in O'Neill and Glaspell's work with the Provincetown Players – their use of highly detailed stage directions, in particular – marked the beginning of O'Neill's march to the Nobel Prize. It also so happens that my son lives in Seattle, so it was a great opportunity for a visit. I had been there a couple of times before, but I had not yet had the chance to locate and go to see the house in Magnolia where O'Neill and Carlotta had lived. I was determined to do so this time.

Seattle native son Kurt Eisen had sent me the address and a photo several years previously, when I had first visited my son there. I dug out that photograph for this trip and displayed it at our session as a tribute to Kurt, who, sadly, had passed away in the Fall. In fact, in retrospect, the entire day was a tribute to Kurt, who loved Seattle and had advocated for us to hold one of our international conferences there. When the session was over (see p. 6 in this Newsletter for a summary of its content), I asked the other panelists if they were available and would like to

Patrick Midgley, Ryder Thornton, and Steve Bloom visit O'Neill's Seattle home in January 2020 while attending MLA Conf



join me in an excursion to the house in Magnolia, and thus began Steve, Ryder, and Patrick's excellent adventure!

After a quick lunch at a local eatery, we jumped in a Lyft and asked to go to 4701 West Ruffner Street in Magnolia. As we left downtown, crossed over Puget Sound and entered Magnolia, ascending a steep, winding road overlooking the Sound, I absolutely recognized why Sophus Winther was confident that Magnolia, with its proximity to the water, would be an appealing place for O'Neill to live. As the road continued winding upward and the residences became larger and more spaced out, our Lyft driver remarked, "whoever lived here must have liked his privacy!" in response to which the three of us smiled knowingly, thinking, "yup, you got that right." When our driver dropped us off, we asked if she'd mind taking a picture of us at the top of the driveway with the house in the background, which she did, and then she departed. We looked down the long driveway at the house, admiring its impressive brick façade and bay windows. We then looked at each other, and we all were thinking the same thing. "Should we knock?" I asked. "We're here, right?" either Patrick or Ryder said. "Might as well," said the other. I pointed out that if Rob Dowling were with us, he surely would knock, recalling another excursion I had made with Rob

and Katie Johnson to the Huntington Hotel in San Francisco from the ALA conference there a year or two before.

So, we strolled down the driveway to the front door, stepped up under the holiday-decorated archway, and knocked on the wooden door adorned with a welcoming wreath. We heard a dog bark, and then the door opened a crack and a man peaked out. I said, "Hi. We're Eugene O'Neill scholars..." and that was all I had to say. He immediately smiled broadly and said "Yes, I know why you're here! I can show you where he heard that he won the Nobel Prize." He asked us to wait a brief moment while he restrained his dog, and then he opened the door and welcomed us in.

Jack McCullough is an attorney in Seattle who purchased this house about ten years ago and is very much aware of who O'Neill was and the significance of this house in O'Neill's life (unlike the owner of the much more significant Château du Plessis in Tours, as those who were there in 2003 will recall). We explained what we were doing in Seattle, and he seemed genuinely tickled that the three of us had made our way to the house and were so open-mouthed and awestruck to be there. We really were. Jack

[continued on page 4]

[continued from page 3]

explained that although he had made cosmetic changes the house remains structurally pretty much as it was when Eugene and Carlotta lived there. He pointed out, in particular, that the ceiling beams and concrete arch of the fireplace in the living room remained exactly as they had been on the day in 1936 when O'Neill was informed that he had won the Nobel Prize. Jack then escorted us outside to a patio that commanded a beautiful view of Puget Sound; Patrick accurately called it "breathtaking." Jack pointed out two bald eagles flying overhead. There is a path down to the water (of course!), but we did not trace O'Neill's tracks down there nor were we tempted to jump in (it was January, after all...).

Jack could not have been more hospitable, although, understandably, he restricted our visit to the ground floor. He pointed out the staircase leading to the upstairs bedrooms near the front entrance, which reminded the three of us of the staircase at Tao House (and a little hauntingly, of the one at Monte Cristo), and right across from that stairway is a small den/office, the location and size of which reminded the three of us of "Rosie's room" at Tao House (sans Rosie, of course...). We peered into Jack's dining room, and Jack indicated that the kitchen was beyond that. As in *Long Day's Journey Into Night*, these spaces remained decidedly "off-stage" for us, the main action being in that living room, looking out over the water, which, according to Jack, was the part of the house that still most closely resembled the way it had looked back in 1936. Needless to say, we remained in that room for quite a while just to soak in the Nobel Prize-winning aura. We took lots of pictures, including photos of the three of us with Jack's dog and of Jack and his dog. We mentioned that the Society had considered holding one of its triennial international conferences in Seattle. Without missing a beat, he eagerly offered to host an event there anytime.

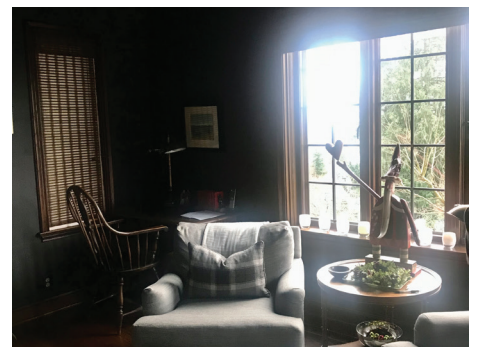
Ryder, Patrick, and I probably could have spent the rest of the day there; I

know that I was wishing we could stay for a drink as the sun set over Puget Sound. After about an hour, though, we all seemed to understand that we should not wear out our welcome. We exchanged contact information with Jack, said we'd be in touch, shook hands, and headed outside. He accompanied us and pointed out some of the exterior features of the house and grounds. We took a few more photos outside, shook hands again, and said goodbye to Jack.

When our Lyft arrived, we got into the car and took one last look down the long driveway at the house, whose façade had, within the last hour, lost some of its mystery and gained a touch of magic. We got into the car and drove off down the hills of Magnolia and back into the city. We rode in silence for a while, but it wasn't long before we exchanged knowing smiles. I remarked that, as far as I know, even Kurt had never been inside the house. I expected that Rob Dowling may have been, but when we told him of our excursion afterwards, he acknowledged that he had not, in fact, ever been inside. So, it is very possible that the three of us are the only living O'Neillians who have been there (or at least among the very few), and we are here to tell you that, although O'Neill did not live there for long, it is a very special place. Not only would it be a fine tribute to our dear friend Kurt Eisen to meet in Seattle someday, but there's no doubt that we could have a very special event at 4701 West Ruffner Street in Magnolia if Jack McCullough is still living there.

Because of the pandemic, that trip to Seattle, with a stop in Richmond, VA on the way home, in January 2019 turned out to be the last trip I have taken anywhere by airplane in over a year now, and I am grateful that we grabbed that opportunity, took the ride out, and knocked on that door. Thanks to Ryder and Patrick for going along, and thanks to Kurt for guiding us there in spirit. Although I am as hopeful as everyone that we will again, someday soon, be able to visit other people's homes, shake hands with strangers, attend conferences together, and share rides with friends and colleagues, from

where I am sitting now, at home, in pandemic-induced isolation, that visit on a winter's day within weeks of when the pandemic first hit Seattle seems nothing short of a miracle.



Bloom Explored More of O'Neill's Haunts in San Francisco with Johnson and Dowling

by Steven F. Bloom

On May 24, 2018, Rob Dowling, Katie Johnson, and I left the ALA conference hotel in San Francisco to visit the Huntington Hotel on Nob Hill, where O'Neill and Carlotta lived for almost two years after they left Tao House in 1944, before returning to New York City in 1945. The long uphill trek almost did us in, but we caught our breath as we approached the hotel, passing Grace Cathedral, where Carolotta attended Mass every day while living there. After a conversation in the hotel lobby with the concierge, who knew about the O'Neills' residency there, we found what we believe to be the apartment they stayed in, #1204, a corner suite on the



top floor. Since it was occupied at the time, the concierge could not allow us to enter, and in spite of Rob's instincts as biographer, we refrained from knocking. The concierge offered to let us in if we returned at a time when the rooms were not occupied, but we informed him that we were only in San Francisco for another day or two and would be unable to return this time. We then had drinks in the magnificently ornate dark wood bar/restaurant where O'Neill and Carlotta ate regularly, fine compensation for the slight disappointment we felt at not getting into the suite, and as always, a fitting finale for a visit to an O'Neill locale.

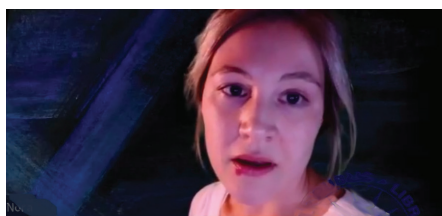


Other Virtual O'Neill Experiences in Pandemic

Other organizations have been creatively producing O'Neill's works using virtual means during the pandemic. Irish Repertory Theatre in New York City produced O'Neill's *A Touch of the Poet*, starring Robert Cuccioli as Con Melody (Photo to right). The production was celebrated by New York theatre critics and can still be viewed once a week until February 21. You can reserve a spot to see it by going to <https://irishrep.org/winterfest>.



The Metropolitan Playhouse, led by artistic director Alex Roe, and also in New York City, has been virtually staging many plays by the Provincetown Players, including O'Neill's *Where the Cross is Made*, and *The Rope*, as well as Glaspell's *The People*, *Suppressed Desires* (co-written with George Cram Cook), *A Woman's Honor*, *Constancy* by Neith Boyce, *The Widow's Veil* by Alice Rostetter, Alfred Kreyborg's *Vote the New Moon*, and Pendleton King's *Cocaine*. The performances have been followed with talk-back discussions, many led by our some of our members, including



Metropolitan's performance of *Cocaine*

Jeff Kennedy, Drew Eisenhauer, Eric Fraisher Hayes, Alex Pettit, and Cheryl Black. metropolitanplayhouse.org

NEWS ABOUT OUR MEMBERS

Translation of Dowling Biography wins Chinese Literary Award

Shiyan Xu reports from China that the Chinese version of Robert M. Dowling's biography of O'Neill, *Eugene O'Neill: A Life in Four Acts*, which was translated by Xu and published in 2018, has won the Purple Mountain Prize, "the most important event of Jiangsu Writer's Association every three years." If you'd like to watch the ceremony, dramatic with Chinese characteristics, the book appears at 28:30: <https://jnews.xhby.net/v3/waparticles/1249/loZ2ypiqQtbJ5v3E/1>

Murphy wins American Theatre and Drama Society's (ATDS) Betty Jean Jones Award

Former Society President and Medallion Award recipient **Brenda Murphy** received the American Theatre and Drama Society's (ATDS) highest honor, the Betty Jean Jones Award. Named for Jones, who was a highly respected and admired American theatre teacher, this award honors individuals who have achieved excellence as college/university teachers and/or scholars and have served as mentors in the profession. After a long and distinguished career as a professor at the University of Connecticut, and as an author and scholar, most often focused on 20th-Century American literature and drama, Murphy's most recent books are *Eugene O'Neill Remembered*, written with her husband George Monteiro and published by University of Alabama Press, and *After the Voyage: An Irish American Story*, published with Bricktop Hill Books. Congratulations, Brenda!

Johnson wins NEH Fellowship Award

O'Neill Society President Katie Johnson has received an National Endowment for the Humanities Summer Stipend Award to complete her upcoming book project, *Racing the Great White way: Black Performance, Eugene O'Neill, and the Transformation of Broadway*. Congratulations, Katie!

2020-22 MLA Conferences for the O'Neill Society

by David Palmer

The Modern Language Association (MLA) Annual Convention in January 2020 was held in Seattle, the city where O'Neill and Carlotta were living when he received word that he had been awarded the Nobel Prize in Literature for 1936. Fittingly, the O'Neill Society's session at that MLA convention was a round-table discussion entitled "Eugene O'Neill's Path to the Nobel Prize." Dan Larner chaired, and Steve Bloom, Patrick Midgley, and Ryder Thornton were panelists. See Steve's article in this newsletter about a trip he, Patrick, and Ryder took to the O'Neill's Seattle home in Magnolia Bluffs.

MLA 2021 was to have been held in Toronto, but by midsummer 2020 it was clear that the COVID pandemic made that ill-advised for a January 2021 meeting, so the convention was moved to an online format using Zoom. We tried expanding our topic for this session beyond a strict focus on O'Neill, presenting "Philosophy, Modernism, and Postmodernism in American Drama," a round-table discussion of how O'Neill, Susan Glaspell, and the Provincetown Players had introduced modernism in American drama and how, building from

that base, American theatre had moved into the postmodern and postdramatic in the late twentieth century. Ryder Thornton spoke about O'Neill's fascination with the nineteenth-century German philosophers Max Stirner, Arthur Schopenhauer, and Friedrich Nietzsche. Zander Brietzke discussed the difference between O'Neill's plays and the melodramas of the previous generation. Yuji Omori focused on *The Emperor Jones* as an example of this new modernism. David Kornhaber, whose book on Nietzsche's dramatic theory, *The Birth of Theatre from the Spirit of Philosophy*, has an excellent chapter on O'Neill, was to have spoken on the move from O'Neill to the postmodern and the postdramatic, but he had a sudden and serious family crisis in mid-December, so David Palmer stepped in to try to cover this topic. Brice Ezell then concluded the session focusing primarily on Annie Baker's plays as examples of the postmodern in an O'Neillian tradition.

MLA 2022 is planned for Washington, D.C., next January. Here we again plan to broaden our topic to include a wider range of American theatre, and this time the session will focus on pedagogy with a round table on approaches to teaching American drama. Two

O'Neillians who have written about teaching drama will be on the panel: Zander Brietzke and Beth Wynstra. They will be joined by Miriam Chirico of Eastern Connecticut State University, who is the co-editor of the recent Bloomsbury anthology *How To Teach a Play*. Sandra Shannon from Howard, the founder of the August Wilson Society and the co-editor of the MLA anthology *Approaches to Teaching the Plays of August Wilson*, also will participate. We expect that one more panelist will be added to this group. Jan Balakian from Kean University proposed the topic for the round table and will act as moderator.

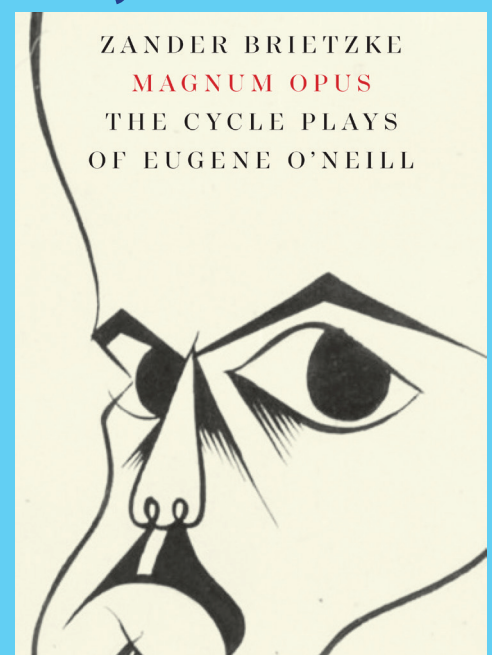
The O'Neill Society's planning for the MLA sessions begins in late January and often continues into March. The O'Neill Society is an "allied organization" of the MLA, a privileged status that is shared by only a few other literary societies, so we have a guaranteed session in each MLA convention; our proposals are not part of the often-fierce competition for a place in the program. Anyone interested in being part of an O'Neill Society MLA session should contact David Palmer (dpalmer@maritime.edu) by early February of each year.

Brietzke Releases *Magnum Opus: The Cycle Plays of Eugene O'Neill* with Yale University Press

Scholar and Society member Zander Brietzke has a new book on O'Neill's cycle plays published by Yale University Press to be released this April 2021.

Magnum Opus: The Cycle Plays of Eugene O'Neill offers an original and provocative analysis of Eugene O'Neill's unfinished cycle play project. From 1935 to 1939, O'Neill worked on a series of plays that would trace the history of an American family through several generations. He completed just two of the proposed eleven plays—*A Touch of the Poet* and *More Stately Mansions*—before putting the project aside and taking up *The Iceman Cometh* and *Long Day's Journey Into Night*. Most critics have viewed the Cycle as an extended

warmup exercise, but Zander Brietzke treats the Cycle on its own terms as separate from the final plays and as O'Neill's definitive statement on the effects of human greed and capitalism run amuck. The two plays that he did finish, numbers five and six, right in the middle, represent the core of the entire cycle and allude to the family's past and predict its future in a critique of the American Dream. Combining archival research, literary analysis, and theatrical imagination, *Magnum Opus* untangles many myths about the Cycle, advances a female character as hero in a new interpretation, and proposes a new production concept as an epic event, a historical drama of our time. Congratulations, Zander!





O'Neill's *The Web*, as presented virtually by the Eugene O'Neill Foundation in Danville, CA, directed by Eric Fraisher Hayes



Actress Kate Mulgrew was awarded the Eugene O'Neill Lifetime Achievement Award from the Irish American Writers and Artists in a virtual ceremony on December 7, 2020.

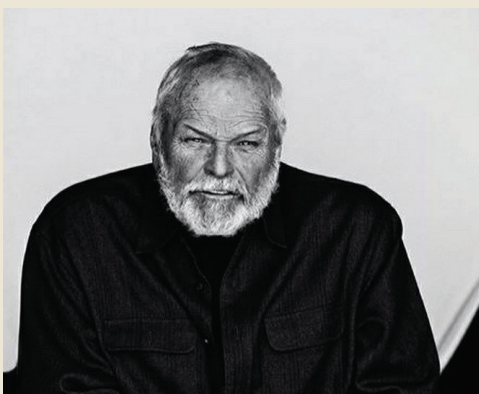


The Albans Arts Center in St. Albans, West Virginia, changed their planned live production of *Long Day's Journey Into Night* into a virtual production they filmed then streamed in June.



From Arthur Egeli's film *The Black Emperor Of Broadway*, which depicts black actor Charles Gilpin, played by Shaun Parkes, as he performed the role of Brutus Jones in O'Neill's *The Emperor Jones*.

Actor Brian Dennehy, who savored playing O'Neill's characters, has died at the age of 81



Brian Dennehy had a vast and varied body of work. On screen he was known for his roles in *First Blood*, *Cocoon*, and *Tommy Boy*. In theater, he earned wide acclaim for his depiction of the beleaguered Willy Loman in the 1999 Broadway revival of Arthur Miller's *Death of a Salesman*. That performance earned him one of his two Best Actor Tony Awards. He earned the other in 2003 for his portrayal of family patriarch James Tyrone in Eugene O'Neill's *Long Day's Journey Into Night*.

Brian Manion Dennehy was born in Bridgeport, Connecticut, on July 9, 1938, and grew up on Long Island, New York. He was tall and broad-chested and played football in high school, but was also in love with theater. As an Irish Catholic, he didn't see much of a future for himself in acting until he saw Marlon Brando in *On the Waterfront*. "For the first time when I saw that picture, I realized there were people in the business who looked like me, and who sounded like me. And who came from places I came from" he said in an interview with WHYY's *Fresh Air* in 1999. "Before that time, acting was like ballet — something I could appreciate but never consider myself a part of."

On stage, Dennehy was a revered actor, particularly in the Chicago theater scene. His two Tony-award winning performances began at the famed Goodman Theatre, where he also performed in Samuel Beckett's *Krapp's*

Last Tape. On Broadway, his credits include *Translations*, *Love Letters*, *Inherit the Wind*, and O'Neill's *Desire Under the Elms*. After playing the lead role of Hickey in a Goodman production of O'Neill's *The Iceman Cometh*, he later played the older Larry Slade to Nathan Lane's Hickey in 2012, the production coming to the Brooklyn Academy of Music in 2015 to much acclaim.

Dennehy was the recipient of the Society's Medallion Award in 2011 and presented the award to George White in 2014, attending our banquet that year. He died on April 15, 2020. Goodman artistic director Robert Falls said of the actor after his death that Dennehy "became my most valued artistic collaborator, my muse, and my close friend. Brian's interpretations of the great tragic figures of 20th century drama...won him critical acclaim, a raft of awards, and recognition as one of the finest stage actors of his generation."

Upcoming Events for the O'Neill Society 2021

January 1: **RENEW YOUR MEMBERSHIP** by going to the [Eugene O'Neill Society website](http://www.eugeneoneillsociety.org/), where you can pay online for another year's membership in the Society.

WE HAVE A NEW EMAIL ADDRESS FOR THE SOCIETY!!! Please send all emails you would like to go to the Secretary-Treasurer or to be passed on to the Executive Leadership Team to: theeugeneoneillsociety@gmail.com

For up-to-the-minute news, like and/or follow the "Eugene O'Neill International Society" Facebook page.

The Eugene O'Neill International Society Web site is located online at: <http://www.eugeneoneillsociety.org/>

For info on submitting to the *O'Neill Review*, go to our web site, then choose "Journal"

Take a Virtual Tour of Monte Cristo Cottage with John Reinschmidt of the Eugene O'Neill Center

Go behind the scenes with O'Neill Center staff member John Reinschmidt as he tours O'Neill's boyhood home in New London, CT, named the Monte Cristo Cottage. This historic monument is owned and operated by the O'Neill Center and, as they write, "very few other literary landmarks are as exocative of a writer and his inner world." This is especially true because O'Neill set the autobiographical play of his family *Long Day's Journey Into Night* inside its walls. Here's the link to this short tour: <https://youtu.be/JLrm3g98cS0>

Society's Grad Student Zoominar June 5, 2020

The Eugene O'Neill Society held a Graduate Student Zoominar on June 5, 2020, organized by Society Secretary-Treasurer Patrick Midgley. *EON Review* editor Alex Pettit and Society President Katie Johnson responded to submitted student abstracts, suggested further avenues for their research, and advised about the process of presenting conference papers and submitting them for possible publication in the *Eugene O'Neill Review*. Brice Ezell, a

Ph.D. student at University of Texas, Austin, also contributed valuable insights about publishing while still in grad school.

Grad student participants included Mary Ann Barfield, a master's candidate from Georgia State University; Ellen Stenstrom, an MA/PhD student at Indiana University; and David Turkel, who is in the Masters' program at Washington University, St. Louis.



Guest Editors Invite Submissions for *EON Review*

Edition Title: "Susan Glaspell, Eugene O'Neill, and the Transatlantic Experience" The International Susan Glaspell Society and the *Eugene O'Neill Review* seek proposals for papers that discuss Glaspell and/or O'Neill in terms of transatlantic literary culture in the modernist era (i.e., questions of transatlantic travel, influence, innovation, performance, reception, publication, etc.). We also welcome proposals relating any other Provincetown Players to their British/European contemporaries, as well as proposals focusing on any topic related to Glaspell or O'Neill in a transatlantic biographical, historical, theoretical, or pedagogical context.

Some questions: What friendships and misunderstandings do we find among these writers on either side of the Atlantic? How did Glaspell and O'Neill read Britain, France, Spain, Greece, or other European nations, and how did the Europeans read them? How did the

Provincetowners define class difference or political alignments in comparison with their British/European counterparts? Did issues of gender and/or race play into their concepts of national identity or selfhood? How have these affinities shaped, or how might they alter, the way we conceptualize "our" authors, "their" authors, and even these national literatures? What is the afterlife of this modernist transatlantic encounter in popular, dramatic, literary, or academic culture of the present day?

Submit 1 to 2 page abstracts to guest co-editors **Martha Carpentier** (martha.carpentier@shu.edu) and **Jeff Kennedy** (jtkennedy@asu.edu) by **15 April 2021**. Authors of successful abstracts will be invited to submit essays of 6,000 to 8,000 words by 15 October 2021. These will be refereed by the guest co-editors, in addition to *EOR* editor Alex Pettit (eoreditor@gmail.com) and readers from the *EOR* board.

Society Boston Conf Moved to July 6-10, 2022

The Eugene O'Neill Society Board and Conference coordinators have selected July 6-10, 2022 as the dates to reschedule the International conference still to be held in Boston. We will retain

all of the experiences that are unique to O'Neill's Boston as we re-imagine the conference for 2022. More details will be forthcoming by this summer.