

EUGENE O'NEILL SOCIETY

Newsletter

April 2015

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Provincetown Players Centennial, 4-5



The Iceman Cometh at BAM, 6-7



Eugene O'Neill puppet at presentation of Monte Cristo Award to Nathan Lane, 8-9



What's Inside

President's message.....2-3
 Provincetown Players Centennial.....4-5
The Iceman Cometh/BAM.....6-7
 The O'Neill, Monte Cristo Award.....8-9
 Comparative Drama Conference....10-11
 Calls for Papers.....11
 Eugene O'Neill Review.....12

'Exorcism' Reframed12-13
 Member News.....14-17
 Honorary Board of Directors.....17
 Members lists: New, upgraded.....17
 Eugene O'Neill Foundation, Tao House:
 Artists in Residence, Upcoming.....18-19
 Contributors.....20

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 members. Please direct newsletter correspondence to Secretary/Treasurer Beth Wynstra at 26 Salem End Lane, Framingham, MA 01702 or bethwynstra@gmail.com. © 2015 by the Eugene O'Neill Society. All rights reserved.



Eugene O'Neill

A Message from Society president Jeff Kennedy



Dear O'Neill Society Members:

Happy Spring! (or as we call it here in Phoenix, early summer...it's 92 degrees as I write this!). I hope the thawing process is well in progress where you are after such a cold and long winter for many of you. For those of you who teach, the end of the semester is at hand, paper and project grading is in full flower, and graduation ceremonies loom ahead. As we move into the summer, we have many exciting things before us as a Society.

The Iceman Cometh

As reported in more detail elsewhere in this newsletter, it was wonderful to host 30 of our members to see the stunning performance of *The Iceman Cometh* at the Brooklyn Academy of Music in March. Not only was it great to enjoy the fellowship of being with each other for this special event, but I was so struck by the energy of the audience to see this monumental O'Neill play; it was electric, like when audiences are anticipating seeing a hot, new Broadway musical, and it stayed this way through all three intermissions! What a joy to feel this for an O'Neill work; I felt later we should have had brochures to pass out to everyone to join the Society!

A few of us went backstage and met Brian Dennehy, who graciously took photos and welcomed us after giving a bravura performance.

Comparative Drama Conference

Just two weeks later, many of us were in Baltimore at the Comparative Drama Conference, again enjoying being together, sharing and receiving important scholarship, participating in discussions, and convening for our annual Society Business meeting.

Special thanks to David Palmer and Chris Westgate for organizing and moderating panels at the conference, particularly "Visions of Tragedy in American Theatre," which I and a number of our members participated in.

Annual Business Meeting

While at the Conference we convened for our annual Society Business meeting and accomplished much. We:

- voted to extend our Presidential terms to three years (to match the cycle of Society-sponsored conferences);
- elected our new officers;
- approved a new membership dues structure; and
- reported and discussed the many challenges and opportunities that face us as a Society.

I was thrilled at the attendance, the level of discussion, and the helpful input and suggestions from our membership.

Major centennials: Provincetown, MA

We have some major centennials to celebrate in the near future that highlight the Society in important ways. First, we'll meet in Provincetown from July 9-12 for a casual but exciting summer conference co-sponsored with the International Susan Glaspell Society to celebrate the 100th birthday of the Provincetown Players. Details appear on pages 4-5, and I hope that many of you will decide to join us (and if you are, I highly recommend you secure your accommodations ASAP!).

Our activities will include roundtable panels, a walking tour of important Players' sites, a beach celebration of the first plays, a visit to the Provincetown Museum (which highlights the Players and their wharf playhouse) and the Provincetown Library, performances at the Provincetown Theatre of four one-acts, and a closing brunch celebrating our Societies. What a great mid-summer event this is going to be!

(Continued on page 3)



Eugene O'Neill, seated on bunk, appears in his first production, Bound East for Cardiff, staged on a wharf in Provincetown in July 1916.

President's message (continued)

Society prepares for Centennial celebrations in Provincetown and worldwide

(Continued from page 2)

Major Centennial: Worldwide

Next, we want to remind you that 2016 is the centennial of O'Neill's first play being produced by the Players, and we're encouraging theatres all over the U. S. and the world to program O'Neill plays into their seasons to mark this. Why don't you consider sending an email or letter to the theatres in your area encouraging this? Chris Westgate can provide you with a letter to send if you'd like as we really focus our energies on this important milestone to promote O'Neill. I'm even hosting an O'Neill Festival in the city of Phoenix in Fall 2016; maybe there's something you can do to make an effect on your community as well.

I want to close my greeting with a serious "in-family" matter that I hope you'll give your attention to. The Eugene O'Neill Society has never focused on financial matters or spent much of our energies fund-raising. However, we are in a serious financial situation simply because the majority of our members have not paid/renewed their dues for this year. In fact, currently LESS THAN HALF the number of people who attended our conference last June have renewed their memberships.

I've chosen to believe thus far that this situation has been about busy people just neglecting or forgetting to take care of this, but now we're in such a serious situation that we can no longer ignore it, regardless of the reason. So, I'm now imploring you to check to see if your dues for this year have been paid and, if not, please go to our [website](#) and pay your dues

appropriately (or send a check to our secretary at the address in the next column).

After 13 years of no increase, we have just voted at our business meeting to raise our dues (though not for students), but this won't take place until next year. Even with this increase, we still have some of the lowest dues of any significant society currently. I've devoted myself to working on this issue and will be writing individual letters to our lapsed members, encouraging them to get up-to-date on their membership status. Also, if there are issues that have caused you to decide not to rejoin, I really hope that you'll share these by writing to me at jtkennedy@asu.edu.

Our dues primarily go toward the expense of producing and distributing *The Eugene O'Neill Review*, the premiere journal on O'Neill scholarship in the world, the receiving of which is one of the primary benefits of membership in our Society.

I'm looking forward to seeing many of you this summer in Provincetown. If you haven't done so, please join (by "liking") our Society Facebook page at "Eugene O'Neill International Society," where news items and pics are shared on a regular basis, keeping you in touch with our members and our activities. Also, watch in the near future for a launch announcement about our new Society website, which is in the works!



The Facebook page of the Eugene O'Neill International Society on April 12, 2015.

How to Renew Your Membership

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

Level of Membership

General	\$ 35.00
Student	\$ 15.00
Emeritus	\$ 25.00
Sustaining	\$ 50.00
Lifetime	\$ 500.00
Two members, one household	\$ 45.00

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.

Please direct any questions about membership renewal to Beth Wynstra
bethwynstra@gmail.com

Jeff



Conference: Provincetown Players Centennial, July 9-12

Susan Glaspell and Eugene O'Neill Societies co-sponsor conference

By Jeff Kennedy, Ph.D.

To celebrate the 100-year anniversary of the founding of the Provincetown Players, the International Susan Glaspell Society and Eugene O'Neill International Society have teamed to co-sponsor the Provincetown Players Centennial 2015, a summer mini-conference, from July 9-12, 2015, in Provincetown, MA. For this occasion, we return to the scene where their first plays were read in Hutchins Hapgood and Neith Boyce's rented home facing Provincetown bay on July 15, 1915.

This four-day celebration will mark that important event with a tour of the area, roundtable panel sessions, an evening on the beach recalling that special first night (complete with Jig Cook's Fish House Punch!), a visit to the Provincetown Museum and Library, performances at the Provincetown Theatre of four one-act plays presented by the Players, a reception, a Sunday brunch and much more!



The Provincetown Theatre

PHOTO: JO MORELLO

Here's our current schedule (with the possibility of some changes):

Thursday, July 9, 6:00 P.M.:

Opening dinner together followed by an introduction to Provincetown and the world of the Provincetown Players.

Friday, July 10: A.M.:

A walking tour of Provincetown and the east end Provincetown Players sites, following by an afternoon roundtable panel session at the Provincetown Library.

P.M.: Celebration of the first night of Players' readings, on the beach!

Saturday, July 11: A.M.:

Tour of Provincetown Museum and roundtable panel. **P.M.:** Performances of

Suppressed Desires, *Constancy*, *Trifles*, and *The Sniper* at Provincetown Theatre, followed by a panel with Robert M. Dowling, Linda Ben-Zvi and Jeff Kennedy, moderated by Susan Rand Brown. This will be followed by a gala reception.

Sunday, July 12: A.M.:

Conference will end with a brunch that honors our two Societies, followed by a book talk by Robert M. Dowling, author of *O'Neill: A Life in Four Acts*, recently chosen by the Los Angeles Times as a Book Prize finalist.

Conference registration of \$45

includes all panel sessions, Saturday theatre tickets and reception and Sunday brunch). To obtain registration materials or register, contact me at jtkenedy@asu.edu.

You should arrange housing on your own. (On February 24 I sent a list of then-available hotels and B&Bs. Please let me know if you need this list.)

I hope you will join us for this exciting joint-society event this summer!

"Eugene O'Neill, a twenty-seven-year-old untried playwright, came to Provincetown the summer of 1916 looking for a stage [for his one-act play Bound East for Cardiff]. He found it perched on the waterfront, scruffy and salty, awaiting his debut. ... And with a beginner's luck, on premiere night the sea provided a bonus of special effects: a thick fog, a wailing foghorn, and a high tide rushing in and splashing beneath the floorboards. ... The stage itself nearly floated on water. It was on the first floor of a two-story converted fishhouse at the far end of rickety Lewis Wharf, which reached about 100 feet into Provincetown harbor.



Throughout the performance incoming waves, swelled by a new moon, flooded the tidal flats and battered the spindly pilings under the fishhouse. For days the weather had been muggy and damp, not at all unusual in the summer when a tropical front stalls off the coast of Cape Cod. Just before 8:00 P.M. on Thursday, July 28, 1916, the wind changed to the north and the freshening breeze locked the town in a moist, cool fog."—Leona Rust Egan, Provincetown as a Stage



Roundtable Topics for Provincetown Centennial Conference, July 2015

By Jeff Kennedy, Ph.D.



Dunes in Provincetown

PHOTO: JO MORELLO

The International Susan Glaspell Society and the Eugene O'Neill International Society are co-sponsoring the Provincetown Centennial Conference from July 9-12 in Provincetown, MA). Roundtables are being offered instead of panels in order to enable as many participants as possible to attend. Participants will present a 5-15 minute talk on their topic (depending upon the size of the group), then group discussion will be encouraged. All of the Roundtables

feature biographical/textual topics for discussion—that is, they encourage examination of the many ways in which the lives of the Provincetowners affected and inspired their works. It is to be hoped that these Roundtables will encourage a stimulating exchange of ideas among us and inspire new scholarship in the future.

Send your title and a brief description of your topic to the appropriate Chair by May 15, 2015.

"Intertextualities in Works by Women Playwrights of the Provincetown Players"

The Provincetown Players spent many hours together on the dunes, drinking and talking, and the cross-influences of their discussions can be seen in their plays. They also used their own, and one another's, love affairs and experiences as the subject matter of their writing, often at the risk of offending their friends. This panel will look at the interaction—friendships, jealousies, and enmities—between the Provincetown women and how it affected their lives and transpired in their writing.

Chair: Martha C. Carpentier
Martha.Carpentier@shu.edu

"Jig, Susan, and Gene: The Triumvirate that Shaped the Provincetown Players"



Susan Glaspell at typewriter (Berg Collection, New York Public Library)

What were the mutual influences and inspirations among and between these three? Panelists could reassess Jig Cook's contribution to the founding of the Players; revisit iconic moments such as the "discovery" of Eugene O'Neill or the break-up of the Players; analyze textual cross currents between Glaspell and O'Neill; discuss theoretical similarities and/or differences; and finally, assess their contributions to the history of the Players and modern American and international drama and theatre practices.

Chair: Linda Ben-Zvi
lindabz@post.tau.ac.il

Provincetown Travel Notes & Links

Several major airports and a few smaller ones serve the Provincetown area. Among the major airports are Provincetown Municipal Airport (PVC), [Boston Logan International Airport](#) (BOS), and T. F. Green Airport (PVD) in Providence, R.I. The latter two airports are each about 2.5 hours driving time to Provincetown. In addition, Provincetown Fast Ferry provides transportation from Logan Airport (www.provincetownfastferry.com/).

The internet offers a wealth of information including driving directions and accommodations. See:

- Tourism Office of Provincetown: provincetowntourismoffice.org/
- Town of Provincetown, MA: www.provincetown-ma.gov
- Provincetown Chamber Of Commerce, Inc.: www.ptownchamber.com



Society members share dinner and theatre experience with *The Iceman Cometh*

By Jo Morello

Eugene O'Neill's play *The Iceman Cometh* at Brooklyn Academy of Music was an event as well as a play. The acclaimed, award-winning production was transferred virtually intact from its 2012 production at Chicago's Goodman Theatre for a limited run from Feb. 5 through Mar. 15. (For information and a review of the production at the Goodman, see pages 12-14 of our [Summer 2012](#) newsletter.)

On March 14, thirty Society members and friends trekked from such far-flung states as Massachusetts, Connecticut, Florida, Arizona and California to see this dramatic masterpiece by the man whose work they regularly celebrate. They weren't disappointed.

Twenty of the group had met earlier that evening to share a dinner arranged by Society president Jeff Kennedy. Jeff later wrote on the Society's Facebook page, "What an

incredible evening our Society members had together this past Saturday, first at dinner at Scopello's, a wonderful Italian restaurant down the street from BAM, then attending together the riveting production of *The Iceman Cometh* at Brooklyn Academy of Music. Afterwards, many went backstage to meet one of the play's stars, Brian Dennehy!"

Producer Scott Rudin and BAM reunited Goodman director Robert Falls and the original 18-actor cast, which was headed by longtime friends Nathan Lane and Brian Dennehy, both two-time Tony winners. Those in the audience on March 14 saw the penultimate performance.

The landmark production of *The Iceman Cometh* is not eligible for Tony or Obie awards since Brooklyn is in neither a Broadway nor off-Broadway location. That doesn't bother Den-



*Following his searing performance as Larry Slade in BAM's production of *The Iceman Cometh*, Brian Dennehy speaks with Society president Jeff Kennedy in Dennehy's dressing room.*

nehy, who told the *New York Daily News*, "The Brooklyn audiences are better. ... These are all subscribers to BAM, so they really are sophisticated theatergoers and they knew they were seeing something special. If you were doing it on Broadway, everyone at 11 o'clock is looking at their watch and walking out because we were on 'till 12 (and) they've got to catch their train, so it's a different thing."

Even so, the BAM production has been nominated for the 60th Annual Drama Desk and 81st Annual Drama League Awards for Best Revival of a Broadway or Off-Broadway Play. Now in their 81st year, the Drama League Awards are the oldest theatrical honors in America.

The Iceman Cometh also captured awards during its production at the Goodman, including six Joseph Jefferson Awards along with others.

(Continued on page 7)



*Despite having just completed his acclaimed performance as Larry Slade in the four-plus hours of Eugene O'Neill's *The Iceman Cometh* at BAM, Brian Dennehy (back row, center) graciously welcomed members and guests of the Eugene O'Neill Society into his dressing room on March 14 after they had viewed—and experienced—the intense, much-lauded drama.*



Dennehy achieves nearly three decades of interpreting O'Neill's plays



Larry Slade (Brian Dennehy) and Hickey (Nathan Lane) reach an impasse at Harry Hope's Saloon in Eugene O'Neill's *The Iceman Cometh*.

Dennehy, Lane and O'Neillians

O'Neillians have a longstanding mutual-admiration relationship with Dennehy and have begun one with Nathan Lane (pages 8-9). Dennehy regularly attends events and activities of the Society and the Eugene O'Neill Theater Center and serves on the board of the latter. Each organization has bestowed its highest honor on Dennehy. The O'Neill Theater Center honored the actor with its Monte Cristo Award in 2004. In 2011, the Society presented the Eugene O'Neill Medallion Award to Dennehy—and also to director Robert Falls.

Over the past three decades Dennehy has become known as a major interpreter of O'Neill's work. In that regard he is often considered the logical successor to the late Jason Robards. In addition to *The Iceman Cometh* (in which Robards portrayed Theodore "Hickey" Hickman while Dennehy has played Hickey and Slade in different productions), both actors delivered memorable performances as James Tyrone in *Long Day's Journey Into Night*, Con Melody in *A Touch of the*

Poet and Erie Smith in *Hughie*.

Dennehy's forays into the world of "the father of modern American drama" began in earnest soon after his 1986 appearance at Chicago's Goodman Theatre in Bertolt Brecht's *Galileo*, which was Robert Falls' debut as the Goodman's artistic director.

The production led to a significant artistic collaboration between the two, which has so far endured for nearly three decades and resulted in landmark productions of work by Brecht, Beckett, Miller and other major playwrights in addition to O'Neill. Several of these, including *Long Day's Journey Into Night*, have transferred to Broadway and garnered numerous Tony and other awards.

The Dennehy-Falls artistic partnership has brought audiences O'Neill's *The Iceman Cometh* (Dennehy as Hickey, 1990), *Touch of the Poet* (1996), *Long Day's Journey* (2002-2003), *Hughie* (2004 and 2010), *Desire Under the Elms* (2009), *The Iceman Cometh* (Dennehy as Slade (2012 and 2015).

His work is broader than stage, with extensive film and TV credits as well. Dennehy's numerous honors include two Tony Awards (*Death of a Salesman*, 1999; *Long Day's Journey into Night*, 2003). He has also won a

Notes from the director

I have long regarded Eugene O'Neill as the greatest playwright that America has produced so far—and my ongoing fascination with his plays has been a centerpiece of my 28-year tenure as Artistic Director of Chicago's Goodman Theatre. During this time Brian Dennehy has been my primary collaborator; his own love of this essential American writer has led to towering performances in half a dozen O'Neill productions through the years, including a memorable turn as Hickey in *The Iceman Cometh* in 1990. Several years ago, Brian and I mentioned in an interview that we'd like to explore the play again, with Brian now playing the role of Larry Slade; Nathan Lane, a great friend of Brian's, caught wind of this, and contacted me about his interest in Hickey, a role he'd long wanted to tackle. It took several years for our various schedules to mesh.... The resulting production ... was one of which we were all extremely proud.

-Robert Falls, Director

Golden Globe and been nominated six times for a Primetime Emmy Award. He was inducted into the American Theater Hall of Fame in 2010.

PHOTOS: THE GOODMAN THEATRE



The Eugene O'Neill Theater Center: Monte Cristo Award

Brian Dennehy presents 15th Annual Monte Cristo Award to Nathan Lane



By Anne Morgan

Eugene O'Neill was present in more ways than one at the Eugene O'Neill Theater Center's 15th annual Monte Cristo Awards on Monday, April 13. The award is given annually to a theater artist who exemplifies Eugene O'Neill's "pioneering spirit, unceasing artistic commitment, excellence, and accomplishment."

The playwright made a personal appearance in puppet form, thanks to the talents of Eugene O'Neill Theater Center puppetry alum Tyler Bunch, and had a lively joke-off with Eugene O'Neill Theater Center executive director Preston Whiteway.

O'Neill's spirit continued to be felt when O'Neill Center's board member Brian Dennehy, himself a recipient of the Monte Cristo Award in 2004,



presented the prestigious award to Nathan Lane. Dennehy and Lane recently appeared together in a production of O'Neill's masterpiece *The Iceman Cometh* that was first produced by the Goodman Theatre in Chicago and then at the Brooklyn Academy of Music in New York.

Lane, who can currently be seen on Broadway in Terrance McNally's *It's Only A Play*, described his recent

performance in *The Iceman Cometh* as "the high point of my acting career, for which I will be forever grateful.... I'm not the same actor I was before I started. O'Neill can do that. He's the daddy of American drama, the American Shakespeare, and he asks you to go to the most difficult emotional places."

PHOTO #4 BY T. CHARLES ERICKSON;
ALL OTHERS BY GETTY IMAGES



Monte Cristo recipient Nathan Lane has long, proud history as an actor

By Jo Morello

Hundreds of theatrical royalty gathered in New York's Edison Ballroom on April 13 to celebrate a joyous occasion: The Eugene O'Neill Theater Center's presentation of the 15th Monte Cristo award, its most prestigious honor, to Nathan Lane (page 8). A grateful Lane fought back tears.

Fittingly, the presentation was made by Brian Dennehy, an O'Neill Theater Center board member, previous Monte Cristo recipient (2004) and Lane's co-star in Eugene O'Neill's play *The Iceman Cometh*. This highly lauded play, directed by Robert Falls for the Goodman Theatre in Chicago in 2012, transferred to the Brooklyn Academy of Music this February and March.

Lane has a long history of memorable stage performances, many of them comedies—perhaps appropriate for a man who started out as a stand-up comic. His roles have included Nathan Detroit in *Guys and Dolls* (the origin of his stage name since another actor was using "Joseph Lane," his given name), Drama Desk Award and Tony nomination, 1992; Pseudolus in *A Funny Thing Happened on the Way to the Forum*, Drama Desk and Tony

Awards, 1996; Max Baileystock in the musical *The Producers*, Drama Desk, Outer Critics Circle and Tony Awards, 2001; Olivier Award, 2005; and Oscar Madison in *The Odd Couple*, 2005. Less than a year after *Iceman* closed in Chicago, Lane garnered a Tony nomination at Lincoln Center for *The Nance* (which aired on PBS on October 10, 2014 and can be viewed [HERE](#)).

Lane's talent extends to the large and small screens, notably as Albert, co-starring with Robin Williams in the movie *The Birdcage*. His extensive TV work includes recurring roles in *Modern Family* and *The Good Wife*. He has also voiced Snowbell in *Stuart Little* and Timon in *The Lion King*.

Just as Dennehy forged an exciting artistic relationship with director Robert Falls, so did Lane find a simpatico creative partner in playwright Terrence McNally. Their collaboration began with McNally's comedy-drama *The Lisbon Traviata* in 1989, continued with other McNally plays (including *Lips Together, Teeth Apart*, 1991; and *Love, Valour, Compassion*, 1994, 1995); ended after a rift and has been revived.

Lane co-starred with Dennehy in the Goodman's 2012 revival of *The Iceman Cometh*, which became the most successful show in the theatre's history. As *Iceman* made its way to BAM, Lane took a break from in McNally's latest Broadway hit, *It's Only a Play*, to re-



Hickey (Nathan Lane) expounds on his philosophy in The Iceman Cometh.

PHOTO: THE GOODMAN THEATRE

prise the role of Hickey. Now he's back in McNally's comedy with frequent co-star Matthew Broderick.

Nathan Lane has achieved a remarkable legacy on stage and screen, winning two Tony Awards, five Drama Desk Awards, two Obies, an Olivier, an award from the Screen Actors Guild Award and two Emmy Awards. He was inducted into the American Theatre Hall of Fame in 2008.

The Monte Cristo Award

Eugene O'Neill was a groundbreaking playwright and the only American dramatist to receive the Nobel Prize in Literature. He set his masterpiece *Long Day's Journey Into Night* and his popular comedy *Ah, Wilderness!* at his childhood home, the Monte Cristo Cottage, in New London, CT. The trophy (pictured on page 8) is a sculpture made from a photo of the child O'Neill at 6, drawing on the dock near Monte Cristo Cottage.

Past Monte Cristo Award recipients include Brian Dennehy, Meryl Streep, Christopher Plummer, Michael Douglas, Kevin Spacey, Hal Prince, James Earl Jones, and Wendy Wasserstein.

The O'Neill announces its 2015 summer season

By Anne G. Morgan

The Eugene O'Neill Theater Center recently announced its line-up for the summer season. In addition to works of puppetry and cabaret, three new musicals and eight new plays will be developed. To learn more, click [HERE](#).



Unofficial 'O'Neill Day' sparks activities at Comparative Drama Conference

Conference Report

By Jeff Kennedy

The Eugene O'Neill Society was well-represented at the Comparative Drama Conference held in Baltimore, Maryland, from March 26-28. Many of our members, particularly Society vice president Chris Westgate, were involved in a number of sessions during the first two days of the conference, which featured a keynote address Friday night by playwright David Lindsay-Abaire. However, Saturday, March 28, could have been called "O'Neill Day" with the number of sessions we were involved in.

Annual Business Meeting



Eugene O'Neill Society president Jeff Kennedy and board chair Steve Bloom conduct the Society's annual meeting.

At 9 a.m. we had our O'Neill Society Annual Business Meeting, where we elected a new slate of officers, approved new membership dues and discussed the business of the Society in a productive and forward-looking way.

Then at 1:30 p.m., I represented the O'Neill Society in the plenary session "Visions of Tragedy in American Theatre," sponsored by the Arthur Miller Society and featuring

Eugene O'Neill Society

CDC Overview: Euripides, Ibsen, syphilis and more

By David Palmer

Over the past four decades, the Comparative Drama Conference has emerged as the premier annual gathering of theatre scholars in the United States. At its 39th meeting, sponsored by Stevenson University in Baltimore, O'Neillians were well represented at a variety of events. Most active was Chris Westgate, whose panel on intertextuality considered works from Euripides, Ibsen, Rodgers and Hammerstein, and Wertebaker, among others. He also gave a paper on syphilis in a panel on dramas of the American progressive era and chaired a second panel on O'Neill and ecocriticism.

representatives from eight of the playwright societies, each discussing that playwright's approach to tragedy (Natka Bianchini on Albee, Sharon Friedman on Glaspell, Brenda Murphy on Mamet, Stephen A. Mariano on Miller, our own Jackson Bryer on Thornton Wilder, Susan C. W. Abbotson on Williams, and Sandra G. Shannon on Wilson).

This was followed by a discussion with the audience moderated by Chris Westgate, and all was organized by David Palmer (who is not only a member of the O'Neill Society, but the VP of the Arthur Miller Society).

Immediately after, our own O'Neill Society-sponsored panel, "O'Neill and Ecocriticism," took place, moderated by Chris Westgate and featuring

papers by Robert Baker-White, Katie Johnson and myself. The scholarship presented over these three days was insightful, the discussions rich and the fellowship and meals shared together delightful.

(Additional photos on page 11.)



Jeff Kennedy, seated, center, represented the O'Neill Society in the plenary session "Visions of Tragedy in American Theatre," which was sponsored by the Arthur Miller Society and featured representatives from eight of the playwright societies. Seated from left they are Natka Bianchini/Edward Albee, Kennedy, and Susan C. W. Abbotson/Tennessee Williams. Standing behind them are Society vice president Chris Westgate, who moderated two panels; Stephen A. Mariano/Arthur Miller; Society past presidents Brenda Murphy/David Mamet and Jackson Bryer/Thornton Wilder; Sandra G. Shannon/August Wilson and Sharon Friedman/Susan Glaspell.

Conferences: ALA; CFPs: P'town, July 9-12; American Theatre & Drama, May 2016; ALA, May 2016
Society presents panels, holds annual business meeting at CDC Conference



Above, Robert Baker-White (left) and Katie Johnson present papers for the Society-sponsored panel on "O'Neill and Eco-criticism." Right, members of the Eugene O'Neill Society convene for the 39th Annual Comparative Drama Conference held in Baltimore, MD, from March 26-28. In conjunction with the event, the Society held its annual meeting on March 28.

PHOTOS BY JEFF KENNEDY AND OTHER CONFERENCE ATTENDEES



CFPs present opportunities in Provincetown, MA, and San Francisco, CA

Provincetown Centennial Celebration

**July 9-12, 2015
 Provincetown, MA**

Proposals due: May 15, 2015

Details: Pages 4-5



Pilgrim Monument and Provincetown Museum

American Literature Association

**May 26-29, 2016
 San Francisco, CA**

Proposals due: TBA

Mark you calendar and watch for announcements.

The American Literature Association, founded in 1989, is a coalition of societies devoted to the study of American authors. The major activity of the ALA is its annual conference, and members have already selected San Francisco as the site for its 2016 event. Further Details will be distributed when available.

The ALA is finalizing arrangements for its current conference, which

runs from May 21-24, 2015, at the Westin Copley Place in Boston, MA. The conference director is [Olivia Carr Edenfield](#), Georgia Southern University. To learn more about the ALA, click [HERE](#).

CANCELED: 5th International Conference on American Theatre and Drama

Dra. Noelia Hernando Real, a member of the Conference Organizing Committee, has written, "We regret to inform you that due to unexpected circumstances, we are forced to cancel the International Conference on American Theatre and Drama, that was to be held in Málaga in May 25-27, 2016."

Special issue planned for *The Eugene O'Neill Review*

By William Davies King

In recognition of a recent surge in exploring Eugene O'Neill as a dramatic character (see Jo Morello's "O'Neill on stage: the playwright's characters, the playwright as character" in the Winter 2013 Newsletter, pages 12-18, for an overview of such works, and also see her plays for several examples), the *Eugene O'Neill Review* will devote a special section to such dramatizations in the Fall 2016 issue (Volume 37, No. 2).*



At Gene's bedside, Saxe Commins (Tom Phillips) and Gene O'Neill (Clint Gill) discuss Gene's options in *E.G.O.: The Passions of Eugene Gladstone O'Neill* by Jo Morello. (Produced as winner of the Kentucky Women Writers Conference, Balagula Theatre Company, Lexington, KY, 2013.)

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 5000 words, so longer works will need to be excerpted.

Authors of longer works should submit the 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 Beth Wynstra bethwynstra@gmail.com and me at king@theaterdance.ucsb.edu.

Spring 2016 Call for Articles

Meanwhile, the *Review* seeks submissions of scholarly articles and other such academic journal-type material for the Spring 2016 issue (37.1), with a deadline of September 1, 2015. Please

follow the style guidelines of the *Chicago Manual of Style*, including endnote citations. Queries about book and performance reviews should go to J. Chris Westgate for books jcwestgate@Exchange.FULLERTON.EDU and Katie Johnson for performances johnso33@miamioh.edu.

*Editor's note: A recent example of "O'Neill on stage ... the playwright as character" was the February reading of O'Neill's *Exorcism*, for which William Davies King developed a frame that added the character of Eugene O'Neill, viewing and commenting on the presentation of *Exorcism*. King describes the event in the article below.

Deadlines for *The Eugene O'Neill Review*

Spring 2016 issue (37.1):

September 1, 2015

Fall 2016 (37.2): Plays about O'Neill

March 1, 2016

UCSB presents 'odd but fascinating' *Exorcism Reframed*

By William Davies King

Recent scientific studies seem to show that you need to work on recalling memories in order to retain them. Unused memories will fade. Eugene O'Neill apparently hoped for something like that effect when he suppressed *Exorcism* after its initial production in 1920. Sad memory of this play of sad memory would weaken, he might have hoped, until no trace

would remain except for a few mixed reviews. Meanwhile, his stronger and more seemly construction of some of the same old memories in *Long Day's Journey* would take the place of the earlier effort as a way of recovering that traumatic year of his life, 1912, when a powerful death instinct gave way to an even more powerful creative impulse.

O'Neill would surely have looked on

the 2011 resurfacing of the one copy of the script that he had kept as an atrocity even worse than the unauthorized publication of *The Lost Plays of Eugene O'Neill* in 1950. That publication brought to light several of the long-forgotten plays he had written during his apprenticeship years as a writer. Copyright had not been renewed on the scripts he had submitted to the Library of Congress, and so a

(Continued on page 13)

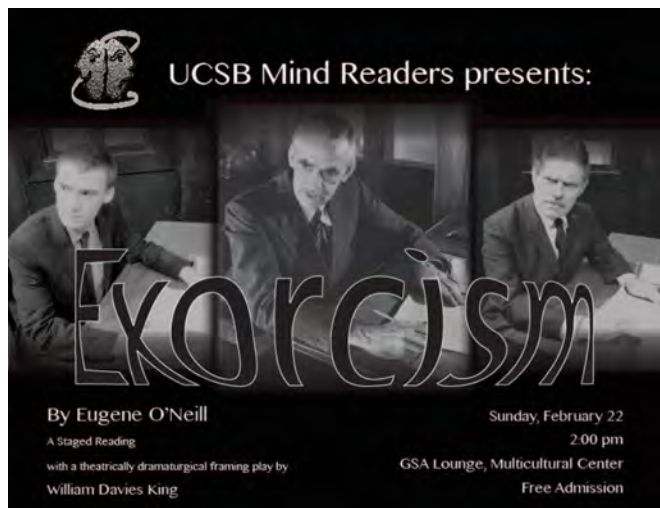
Monologue, transcripts, film clips floating female frame play

man named Lawrence Gellert (check out the fascinating [wikipedia page on him](#)) seized the opportunity to publish them, much to O'Neill's chagrin.

Exorcism came to light in an even more extraordinary way, which several Society members explored in a 2013 issue of the *O'Neill Review* (34.1). Three doctoral candidates at my university had just formed a new company called MindReaders, with the aim of better integrating performance and curriculum. They used the occasion of the play's belated publication (by Yale University Press) to stage the play, and they commandeered their local O'Neillian—me—to play the role of Eugene O'Neill mediating the passage of this dingy play of lower Manhattan in 1911-1912 into the sunny environment of Santa Barbara in 2015.

Joyelle Ball, Yassi Jahanmir, and Haddy Kreie collaborated in a seemingly seamless way on producing and directing the show, which came to light on February 22 in UCSB's Graduate Student Lounge, a multi-purpose room that had not previously been used as a stage, and the event was, indeed, multi-purpose—one part scholarship, one part art, and one part "lounge." My part in the affair began on Christmas Day, 2014, when I started growing an O'Neill mustache, using the 1939 portrait of O'Neill (frontispiece of my critical edition of *LDJN*) as a guide.

Around then I was conceiving a little frame play, initially a dialogue between Gene and his father, about the awkward advent of this play at the time when James O'Neill (who figures as



William Davies King, right, grew a mustache to portray the "grouchy" playwright in the dramatic frame he wrapped around Exorcism for a staged reading by Mind Readers, a new theatre company at UCSB. Jeremy Scharf, left, played Ned Malloy in O'Neill's recently found play.

Edward Malloy in the play) was diagnosed with terminal cancer.

Eventually that frame play got streamlined to a monologue, but James remained a presence as James Tyrone in various clips from the 1962 Sidney Lumet film of the play, also Christopher Plummer's brilliant reading of "That young man plays Othello better than I ever did!" in a speech from Ric Burns's superb documentary.

We also used much of the court transcript of the 1912 divorce case—*Kathleen Jenkins v. Eugene J. [sic] O'Neill*—which gives a historical basis for one of the Ur-trauma scenes in O'Neill's life, being caught naked in bed with a prostitute to establish grounds for the divorce.

Jeremy Scharf played Ned Malloy (the figure of O'Neill in the play), and Fletcher Hoffman played Jimmy Tomorrow, along with other UCSB undergrads who took the other roles in a staged reading of *Exorcism*, and Victoria Goldsmith silently played a floating female

character who stood in for all the prostitutes and mothers and wives in the multi-layered story.

A grouchy tour

In the midst of it all, looking severely unhappy, I took the audience on a grouchy tour through all this material I had written but would not enjoy. My first line was, "I did not want you to see this play." I underscored the many reasons why Eugene O'Neill might not have liked his own play, including the way it insults his father, his ex-wife and the pals he had at Jimmy the Priest's; also the way it insults good drama. In the Province-

town Players' program, the play was subtitled: *A Play of Anti-Climax*.

That gives a reason why an experimental play might so radically change from a tone of morose self-hatred (up to the point when Ned attempts suicide by consuming a handful of pills) to jubilant self-mockery when Ned resolves to set out for the clean air of Minnesota with a character named Nordstrum, "Py yiminy!"

My role was largely to watch these two scenes, anguishing the failure of pathos in the first part and banging my head on the wall (literally) at the failure of bathos in the second part. Fortunately I had clips from *Long Day's Journey* to show that being "a little in love with death" would eventually yield something anyone could admire.

The audience, I am told, found the event odd but fascinating, and I know the excellent cast and visionary directors learned a lot. I certainly did. And then I got to go home and shave Eugene O'Neill off of my face.

Rob Dowling's biography of O'Neill is a finalist for L. A. Times Book Prize

By Jo Morello



In the [November 2014 issue](#) of this newsletter, we announced a new biography of Eugene O'Neill by Robert M. Dowling, Ph.D. Now we can

report that it was one of only five 2014 biographies to be named a finalist for the L.A. Times Book Prize.

The 584-page book, [Eugene O'Neill: A Life in Four Acts](#), had already garnered critical acclaim when Yale University Press published it in October. Yale said, "Written with lively informality yet a scholar's strict accuracy, *Eugene O'Neill: A Life in Four Acts* is a biography that America's foremost playwright richly deserves."

The biography is just part of Rob's 2014 output. He also teamed with the equally busy Jackson R. Bryer, past Society president, noted O'Neill scholar and author. Together they compiled [Eugene O'Neill: The Contemporary Reviews—Part of American Critical Archives](#) (Cambridge University Press, August 2014). Both books are scheduled for reviews in *The Eugene O'Neill Review*.

Dowling, a professor of English at Central Connecticut State University, has published extensively on Eugene O'Neill. He serves on the Society's board of directors and the editorial board of *The Eugene O'Neill Review*. At the Society's annual meeting in March, he was elected as incoming vice president.

Rob lives in New London, CT, O'Neill's boyhood home.

How O'Neill took on the Ku Klux Klan

A biography of 584 pages about a man known for his tragic plays must be pretty heavy reading, right? Wrong!

Before Rob Dowling's book [Eugene O'Neill: A Life in Four Acts](#) was published, Tom Deignan at *Irish Central* worked from an advance copy to, write the article,

["How Eugene O'Neill took on the Ku Klux Klan,"](#) based on content he discovered in Rob's book.



Deignan reports on the heated reaction to the New York staging in 1924 of O'Neill's play *All God's Chillun Got Wings*, in which an African-American man and Irish-American woman marry. Threats came from clergy, politicians, journalists and especially the 5-million strong, anti-Catholic, anti-immigrant, racist Ku Klux Klan.

As Deignan relates Dowling's text, "A Klansman from Georgia threatened O'Neill's son in a letter, prompting the great playwright—whose father was a famous, Kil-kenny-born actor—to respond with a simple, straightforward obscenity: 'Go f*** yourself....signed Gene Tyrone O'Neill.'"

Want to read more? Buy Rob's book!
--JM

Website, online archive enhance book content

Katie N. Johnson, Ph.D., has developed a digital companion website and archive to her book *Sex for Sale: Six Progressive Era Brothel Plays*. The website goes live in May at <http://brotheldrama.lib.miamioh.edu/>

"Prostitution and Brothel Drama in the Progressive Era" is a Digital Archive and Companion Website for Dr. Johnson's print book *Sex for Sale: Six Progressive-Era Brothel Dramas* (University of Iowa Press).

An associate professor in the department of English at Miami University of Ohio, Dr. Johnson worked with two graduate students, Tyler Groff and Tory Lowe, in building the site to fea-

ture archival research, primary materials about prostitution, and long-lost play scripts. One of the "brothel dramas" Johnson includes in the critical anthology, and on the website, is Eugene O'Neill's 1913 one-act play, *The Web*.

About the book

Sex for Sale (which was previewed in the [November 2014 issue](#) of this newsletter), deals with the early 20th-century U.S. culture, when sex sold.

(Continued on page 15)



Beth Wynstra conducts talkback for new play

Beth Wynstra, the Society's secretary/treasurer, joined Charles Haugland, dramaturg at Boston's Huntington Theatre, in conducting a talkback following the world premiere of *The Second Girl* by Huntington Playwriting Fellow Ronan Noone. Campbell Scott directed the play, which has won the Edgerton Foundation New American Play Award.

On its [website](#) the Huntington Theatre writes, "With Eugene O'Neill's classic *Long Day's Journey into Night* as a backdrop, *The Second Girl* is set in the downstairs world of the Tyrone family kitchen in August 1912. Two Irish immigrant servant girls and the chauffeur search for love, success, and a sense of belonging in their new world in this lyrical and poignant world premiere.

The talkback was part of the Huntington's Humanities Forum, which explores the context and significance of a play with a leading expert. Past forums have featured historians Doris Kearns



*Charles Haugland, dramaturg at the Huntington Theatre, Boston, listens as Beth Wynstra answers questions from the audience attending the world premiere of *The Second Girl*, a new play by Ronan Noone that explores the possible downstairs world of maids in the Tyrone household of *Long Day's Journey Into Night*.*

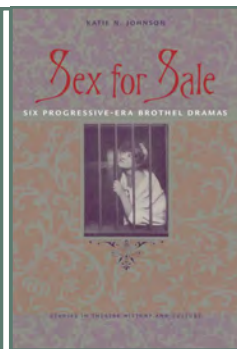
PHOTO: CAROLE WYNSTRA

Goodwin (*Team of Rivals*) and Beverly Morgan-Welch (Museum of African-American History), playwrights Paula Vogel and Lydia R. Diamond, *Boston Globe* columnists, and accomplished scholars. -JM

'Sex for Sale' book includes six 'brothel dramas'

(Continued from page 14)

While known mainly for its social reforms, the Progressive Era was obsessed with prostitution, sexuality, and the staging of



women's changing roles in the modern era. By the 1910s, plays about prostitution (or "brothel dramas") had inundated Broadway, where they some-

times became long-running hits and other times sparked fiery obscenity debates.

In *Sex for Sale*, Johnson recovers six of these plays—including O'Neill's *The Web*. She presents them with astute cultural analysis, photographs, and production histories. The result is a new history of U.S. theatre that reveals the brothel drama's crucial role in shaping attitudes toward sexuality, birth control, immigration, urbanization, and women's work.

Lecture in France focuses on O'Neill and the Nobel

Helena Bronnec-Wells lectured at a conference on January 27 at the Cultural Center in San Raphaël (French Riviera). She spoke during the four-hour interactive conference about the Nobel Prize in Literature that Eugene O'Neill received in 1936.

Her topics included details about Alfred Nobel and the Prize. She further focused on O'Neill and his work as well as texts of the award and O'Neill's message of appreciation. In addition, she signed copies of her latest book about the playwright, *Eugene O'Neill: An Artist or Nothing* (Diogenè Editions). She is an author, playwright, freelance critic and art director based in France.

Rosemary McLaughlin wins New Jersey Arts Fellowship in Playwriting for 2015-16



Rosemary McLaughlin, professor and playwright and poet, has been

awarded a New Jersey State Council on the Arts Fellowship in Playwriting for 2015-2016. The award was in recognition of her play *Paterson Falls*, based on the 1913 Paterson Silk Strike Pageant. *Paterson Falls*, commissioned by Playwrights Theatre of New Jersey, is part of a trilogy spanning 1913 – 1920.

Professor McLaughlin is director of the Dance Minor in the Department of Theatre & Dance at Drew University.



Member News: In Memoriam Tom Porter, Paul Bower

Society remembers Tom Porter, 'first spouse,' longtime supporter and friend

By Brenda Murphy

Thomas E. Porter (1928-2015), died suddenly on February 13, 2015. He was an active member of the O'Neill Society and the husband of past-President Laurie Porter.

The Fort Worth *Star-Telegram* reports that Tom was the oldest of five boys born to Mary and Emmett Porter in Cleveland, Ohio. "He was a gifted athlete and at 17 had to choose between pitching for the Pittsburgh Pirates' farm team or entering the priesthood. He chose the church, entering the Jesuit order in 1945 and eventually earning degrees in classics, philosophy, theology and drama, as well as a Ph.D. in English.

"Ordained in 1959, he spent most of his priesthood in higher education, serving as professor and dean at Columbiere, a Jesuit seminary, and the University of Detroit, where he was dean of arts and sciences. In 1978 he left the priesthood and married Laurie Reininga, also an English professor, and

they moved to Arlington, where he became dean of liberal arts at the University of Texas at Arlington. He served as dean for 15 years and an English professor for another 20, teaching classes in Shakespeare, English and American literature, film, drama, religious studies and Latin."

After he retired, Tom volunteered as an English teacher at St. Ignatius College Prep High School for the last 10 years of his life. He is survived by his wife Laurie, their two daughters, Kate and Molly, their husbands, Daniel Schlessinger and Joseph Kastely, and granddaughter Cora, as well as other family members.

Laurie Porter wrote recently about Tom's brilliant teaching in her essay, "Falling in Love with O'Neill" (2012). He is remembered by O'Neillians for his genial presence at meetings and conferences as well as his excellent scholarship. Tom's seminal study *Myth and Modern American Drama* (1969) includes three influential essays that have become classics of American



drama criticism, "Acres of Diamonds: *Death of a Salesman*" and "The Passing of the Old South: *A Streetcar Named Desire*," as well as "Puritan Ego and Freudian Unconscious: *Mourning Becomes Electra*."

His more recent work on O'Neill includes "The Magna Mater: The Maternal Goddess in O'Neill's Plays" (2005) and "Jansenism and O'Neill's 'Black Mystery of the Soul,'" (2004). He also wrote landmark essays on David Mamet and Arthur Miller. Tom Porter will be missed in many ways.

Paul Bower's passing evokes memories of his times with Martha and O'Neillians

Paul Allison Bower passed away peacefully, at the age of 89, with his wife Martha and sons at his side in Ormond Beach, FL. He was at the Hospice in the Florida Memorial Hospital. The [Concord Monitor](#) (NH) reports that there will be a Celebration of Life on June 6 at 2 p.m. at the Unitarian Church of Concord.

Paul's name evokes fond memories among O'Neillians. Society past president Kurt Eisen wrote, "The O'Neill community was saddened by the re-



cent passing of Paul Bower, husband of our colleague Martha Gilman Bower. Paul was a man of many talents and professional interests, with college and graduate degrees in engineering, psychology and business administration, and a teaching appointment in business and economics at New England College among his various endeavors. Fortunately, Paul found time to accompany Martha at Society gatherings where his sly wit and kind tolerance of avid O'Neill specialists always made him great company."

'O'Neill's Journey' presents psychoanalytic approach

George Mandelbaum, Ph.D., has published a paper entitled "O'Neill's Journey" in the January 2015 issue of [Psychoanalytic Quarterly](#). Primarily a psychoanalytic study of the composition of *Long Day's Journey Into Night*, Dr. Mandelbaum presents his thesis that O'Neill increasingly neutralized and psychologically symbolized his inner state as he composed *Long Day's Journey*. "His great artistic achievement in the play rests, then, to a large extent on a great psychological one," he says.

A former associate professor of English literature and humanities at Mercy College, Dr. Mandelbaum has published psychoanalytic papers on Ben Jonson and Chekhov. At the New York Psychoanalytic Society he has taught courses on *Long Day's Journey Into Night* and Strindberg's late plays. He is currently a Visiting Scholar at the William Alanson White Institute in New York. He received his BA summa cum laude from the University of Minnesota and his MA and PhD from Columbia University.

Thanks to our general members ... and these members too!

NEW MEMBERS

Daniel Boulos
Gail Ann Cohen
Michael Hinden
Joseph Kane
Kevin Kateluzos
George Mandelbaum
Yuxiang Wang
Sharon Watkinson
AJ Writing

Michael O'Neill
David Palmer
Alex Pettit
Laurie Porter
Robert A. Richter
Erika Rundle
Diane & Don Schinnerer
Laura Shea
Bob Tracy
Sharon Watkinson
J. Chris Westgate
Carole Wynstra
Beth Wynstra

SUSTAINING MEMBERS

Steven Bloom
Zander Brietzke
Richard Brucher
Vivian Casper
Robert Combs
Roberta Eisel
Louis Eisenhauer
Michael Fitzgerald
David M. Fox
Sheila Hickey Garvey
Barbara Gelb
Jeff Kennedy
Andrew Lee
Bette Mandl
Marc Maufort
Manuel Mora-Lourido
Jo Morello

LIFETIME MEMBERS

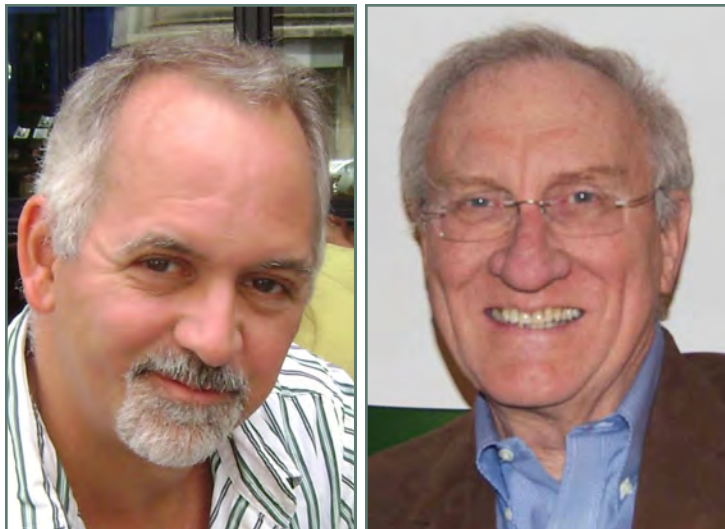
Stephen A. Black
Zander Brietzke
Colin Brown
Kurt Eisen
Christine Frederickson
Guo Jide
Davies King
Martha Manheim
Dr. Margaret Y. Mar
Brenda & Michael McNamara
Gary A. Richardson
Mariko Hori Tanaka
Anita A. Timmons
Shoji Yamana

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.

Foundation selects first two Tao House Fellows; both are Society members

Editor's Note: This article has been excerpted in part from a news release by Florence McCauley, Eugene O'Neill Foundation, Tao House. Beth Wynstra, Society secretary/treasurer, distributed the full release to our members on March 1. Information is also available in the Spring 2015 issue of the Foundation's [newsletter](#).



The Eugene O'Neill Foundation, Tao House, has selected Hermann D. Farrell III, left, and David Palmer as the first two Travis Bogard Artists in Residence. The Tao House Fellows will complete their residencies this spring.

The Eugene O'Neill Foundation has launched the Travis Bogard Artist in Residence (AIR) program, finally realizing a dream of forty years. For its first two Tao House Fellows the Foundation has selected David Palmer and Herman D. Farrell III, both members of the Eugene O'Neill Society.

The Foundation release says, "The two were selected from ten stellar applicants" for the first residency period. The committee is currently evaluating proposals for the second period and will accept a third round of submissions until November 30.

The Foundation's Advisory Board Committee developed the three-year AIR pilot program in collaboration with the National Park Service. For the first stage, the evaluation panel of professionals recommended choosing representatives from both the academic and creative fields, according to committee head Florence McCauley.

David Palmer, assistant professor of philosophy at the Massachusetts Maritime Academy on Cape Cod, represents the academic area while Herman Farrell brings a creative

element—although in fact the approaches of the two Fellows blur the lines somewhat.

David Palmer

During his fellowship period (from April 11-May 9), David Palmer will work on the O'Neill section of his book, tentatively titled *Evolution, Ethics and Tragedy: A Cognitive Studies Approach to the Plays of Arthur Miller and Eugene O'Neill*. He developed this concept in part from a course he created at the Maritime Academy.

He will focus on O'Neill's late autobiographical plays and particularly on Eugene's brother, Jamie, whom he describes as "a man who is driven into crippling shame by his confrontation with his inability to realize his idealized self." He plans "to explore O'Neill's feelings ... as he sought in his late plays to understand his brother's sense of shame and the tragedy it wrought in his life."

During his month at Tao House Professor Palmer hopes to complete the section on O'Neill and prepare a version as an article for *The Eugene O'Neill Review* in advance of the book.

Hermann Farrell

Herman D. Farrell, a professional playwright and professor of playwriting at the University of Kentucky, hopes to create the first draft of a "postmodern" play about Eugene O'Neill, his life and work.

When Farrell begins his residency in late May he intends to revisit a project he began in 1983. A few months after graduating from Vassar he wrote an "epic play," *Dreams of the Son: A Life of Eugene O'Neill*, which he now calls melodramatic, reminiscent of the theatre of O'Neill's father.

After 30 years of researching and teaching O'Neill, including being selected three times as a Fellow for the National Playwrights Conference of the O'Neill TheaterCenter, he now plans to write a different type of play. Instead of relating the entire scope of O'Neill's life and canon, he will approach his subject in a more fragmentary, postmodern manner.

His most recent ventures include a touring production of *The Voices of Student Veterans*, a drama based on interviews with college student veterans of the Afghanistan and Iraq wars and *Cousins Table*.

(Continued on page 19)

Travis Bogard's dream of 40 years is realized

(Continued from page 18)

Among numerous awards he earned a Peabody as co-writer of the HBO film *Boycott*. (More information at <http://farrellfour-com.webs.com/>)

Herman Farrell said, "I am truly honored to be named a Tao House Fellow. I want to thank the Eugene O'Neill Foundation for giving me this unique opportunity and I also want to thank the Eugene O'Neill Society for nurturing my interest in O'Neill over the years." David Palmer was already in residence at Tao House as we went to press but has promised an article about his experience for the November issue of this newsletter.

The Travis Bogard AIR Program

The Eugene O'Neill Foundation says the AIR program has been designed to provide developing or established

artists, scholars or critics of the performing arts with the opportunity to work in the solitude and quiet that inspired Eugene O'Neill, America's only Nobel Prizewinning Playwright. The program is named for the late Travis Bogard, professor emeritus of Dramatic Arts at UC Berkeley and the O'Neill Foundation's first artistic director. He envisioned Tao House as a living memorial to Eugene O'Neill and also a creative workplace for writers and scholars.

O'Neill Foundation co-president Gary Schaub says, "For many years the O'Neill Foundation has been looking to initiate the Artist in Residence program at Tao House—a goal our early mentor Travis Bogard set for us. The Foundation Board is very pleased that Travis's dream is being realized with the appointment of our first two Tao House Fellows."

Travis Bogard Artist in Residence Application Information

The next application deadline for the Travis Bogard Artist in Residence Program is November 30, 2015 for the 2016 residency period. There will be only one application period for the 2016 residency period.

Information about the AIR program is available on page 29 of the Society's [November 2014 newsletter](#). Current information including the application can be obtained from the Eugene O'Neill Foundation, Tao House website www.eugeneoneill.org.

Please direct any questions to the Foundation or to Florence McAuley, committee head at fbmcauley@comcast.net.

Foundation anticipates busy spring and summer at Tao House



Tao House was home to Eugene and Carlotta O'Neill from 1937 to 1944.

PHOTO: JO MORELLO

The Eugene O'Neill Foundation, Tao House has a full schedule planned for this spring and summer, beginning with the inaugural Travis Bogard Artist in Residence Program that is now underway (pages 18-19).

In May the Playwright's Theatre presents "Clifford Odets: Heir to O'Neill." In keeping with this theme, there will be staged readings of two major plays by Odets: *Waiting for Lefty* on May 3 and *Golden Boy* on May 17. Reservations for both productions are available online at the Foundation website

The Foundation will also reprise its successful partnership with Role Players Ensemble for the 2015 O'Neill Festival, "A Season of Desire." The Festival, which runs from September 4-27, comprises O'Neill's *Desire under the Elms* at Tao House and Tennessee Williams' *A Streetcar Named Desire* at the Village Theatre in Danville. Tickets

for the plays and other festival events will go on sale later this spring.

Applications are being accepted through June for the O'Neill Studio Workshop for teen writers and actors. This collaborative workshop is led by two experienced playwrights and an actor-educator. Participants meet daily from July 9-19 at Tao House to work on their short plays. Applications for participation are available online at www.eugeneoneill.org (click on "O'Neill Studio Retreat").

To learn more about the Foundation or arrange to tour Tao House, located in Danville, CA, visit eugeneoneill.org.

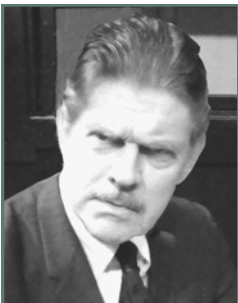
Newsletter contributors

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



Jeff Kennedy, Ph.D., president of the Eugene O'Neill Society, is an Assistant Professor at Arizona State University, where he teaches

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



William Davies King (Dave) has recently put together [Long Day's Journey Into Night: Critical Edition](#) for Yale UP and will soon create a

similar volume for *The Iceman Cometh*. However, before that occurs he will be assembling for Yale UP an enhanced e-book edition of *Long Day's Journey*, which will include audio-visual and intertextual and hyperlexical material (and apparently that is a word). He does not always wear a mustache.

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

Philadelphia before that. She is also a freelance writer and award-winning playwright. Her recent productions have been *Life Upon the Wicked Stage*, a collection of short comedies co-authored with her husband, playwright Jack Gilhooley (Tampa Bay, FL, 2015); *Talkback*, a short verse comedy (Future Ten, Pittsburgh, PA, 2014; scheduled for July 2015 production, Tampa Repertory Theatre); *Gene & Aggie*, a short play about the first meeting between Eugene and Agnes Boulton (Tampa Bay Theatre Festival, 2014); 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 applica-



tions). 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.



Brenda Murphy, Ph.D., is Board of Trustees Distinguished Professor of English Emeritus at the University of Connecticut and

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