

# EUGENE O'NEILL SOCIETY

## Newsletter

Fall 2017-Spring 2018

### 10th International Conference, Galway, Ireland



July 19-22  
2017

The First Lady and President of Ireland (center) with winners of Eugene O'Neill Medallions, p. 27

Special  
Double Issue!

Declan Kiberd  
Keynote Speaker, p. 18



O'Neillians at the Conference, pp. 13-30

COURTESY PHOTO

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## **Member News: Hail and farewell! Society leadership changed on January 1**

# **J. Chris Westgate completes term as president of the Society; Robert M. Dowling steps up, Steve Bloom is re-elected to chair**

By Jo Morello

January 1 marked a big transition for the Eugene O'Neill International Society—a transfer of power, if you will. On that date, as J. Chris Westgate completed his term as president, vice president Robert M. Dowling stepped up to fill Chris's big shoes. Other transitions happened as well, as detailed in the report on our board meeting (page 11). One thing has not changed: Steven Bloom was handily re-elected to chair the Society's governing board, a position he's held since 2011. The continuity and orderly succession of officers and board members ensure a steady course for the Society as it sails through the changing tides we all face.

In his president's message, Chris reflects on his just-completed term and especially its crowning achievement, the 10th International Eugene O'Neill Society conference in Galway this past July. As he turns over command to Rob, he looks to the future.

Rob first reflects on his years as vice president then lays out his plans for the Society's future. On December 22 he emailed his first official message as president to members. Since you have presumably received it—and since there's some overlap with articles in this issue—we will publish excerpts rather than the full message.

On a personal note, I've enjoyed working with Chris and will miss him. I've also worked with Rob and Beth and look forward to continuing. My dealings with Society members has always been collegial, respectful, interesting—and sometimes even fun!



*Steven Bloom, board chair*

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## **A farewell message from J. Chris Westgate, president through 2017**

Dear O'Neillians,

It's hard to believe that my time as President of the Society has come to an end. It has been an honor to just be part of the O'Neill Society since 2007, where I began to meet so many of you who I now consider friends and colleagues; it has been a greater honor to have had the opportunity to serve as president of the Society. I have to admit that I was surprised how moved I was when Beth presented me with the Society's gift in Galway. My thanks to you all.

For now, let me offer more specific thanks, beginning with Beth, Steve, and Rob, who have been amazing to work



with on the executive committee. We are well represented by these people who give so much of their time to the

Society. And I know that the Society is in good hands next year with Rob as president and Katie Johnson as vice president. They are joined by our new board members, Sheila Hickey Garvey, Patrick Midgley, and Ryder Thornton. Welcome to Patrick and Ryder! Welcome back to Sheila!

If I can speak for the Society one more time, I'm sure that we would extend our immense gratitude to co-chairs Nelson Ritschel, Audrey McNamara, exceptionally assisted by David Palmer, for their tireless work to make our Tenth International Eugene O'Neill Conference such a smashing success.

*(Continued on page 3)*



## Galway conference: 'an especially amazing experience'

(Continued from page 2)

I've now attended four O'Neill Conferences, and all (Tao House, New York City, New London, and Galway) have been wonderful events. But Galway seemed an especially amazing experience: to have President Higgins speak with such thoughtfulness; to have First Lady Sabina Higgins perform a scene from *A Touch of the Poet*; to award the newly designed Eugene O'Neill Medallion to Gabriel Byrne, Jessica Lange, Dave King, Rob Dowling, and Steve Bloom; to hear some wonderful talks; and to share meals and drinks with so many of you. As a side note, I've yet to "Unsubscribe" from the email list for Jury's Inn because I like the occasional reminder of our time there.

Let me ask you one last time to consider renewing your Society membership for next year. We've had a great year for membership, with our numbers up from the previous year—

which is wonderful! But we still need all of our members to be in good standing. If you haven't renewed yet, I encourage you to do so soon. As always, you can renew online at the [Society website](#).

With all that's recounted above, we have had even more to look forward to in the New Year, beginning with our MLA Conference session. It was held from January 4-7 in New York with Christopher Loar of the Neo-Futurists, who have done such intriguing experimentation with O'Neill's plays.

As hard as it is to believe, we already have begun some planning for the 11th International Conference, which we will be discussing at upcoming conferences and meetings—and if that were not enough, we have the 14-week [Broadway revival](#) of *The Iceman Cometh* with Denzel Washington, with previews beginning on March 22, and a



*Chris Westgate is master of ceremonies at the Society's 10th International Conference Banquet.*

*Long Day's Journey Into Night* with Jeremy Irons currently running in London and transferring to [Brooklyn Academy of Music](#) from May 8--27.

As ever,  
*Chris*

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## Greetings, O'Neillians! Let the Peter Principle begin!

By Robert M. Dowling

I write to you still enveloped with the holiday spirit to carry out my first duty as president of the Society—let the Peter Principle begin!

Not being one for burying a lead, I'd like to open by beseeching those of you who haven't yet renewed your annual memberships to do so [HERE](#). As committed O'Neillians, I also hope you might choose to replenish our coffers with a lifetime membership.



*Robert M. Dowling*

I would next like to thank you all for entrusting me with this long-honored position, especially Katie Johnson for agreeing to be vice president (which automatically makes her president in three years). Many outstanding accomplishments have been made over the past few years by our members, but my deepest gratitude to a few notables among you: First, to our immediate past president J. Chris Westgate, who has been a model of easygoing competence throughout his term. Great work, my friend! Beth Wynstra, the

(Continued on page 4)



# Rob Dowling presents grateful look back, optimistic look ahead

(Continued from page 3)

true leader of our tribe, has kept the organization's engines well-oiled and operative. Her contributions to the Society are nothing less than exemplary, as are those of our Chairman of the Board Steve Bloom.

I'd also like to thank Jeff Kennedy for doing such an exemplary job revamping our website. If you haven't yet taken a look, I recommend you do so (after you've renewed). Jo Morello has performed another stupendous feat of know-how with the Eugene O'Neill Newsletter.

Beth emailed my lengthy letter of greetings to members in mid-December. There's a bounty of good news, and much of it is included within this newsletter, so I'd just like to recap a few key points.

**The Eugene O'Neill Review** (pp. 7-8) Nelson Ritschel and Audrey McNamara organized a marvel of a conference last July in Galway. Our deepest gratitude to both. They are compiling essays for a special issue of *The Eugene O'Neill Review* that will contain many of the illuminating papers we enjoyed in Galway, including President Michael D. Higgins' bravura address to us at the Medallion Banquet, along with other articles on O'Neill and Ireland.

In the meantime, all of you should now have received Judi Barlow's special issue "The Women in O'Neill's World," which I devoured from cover to cover over a couple of days. I can't



Pictured: Two of the Eugene O'Neill Society's three media. Above, the website home page shows O'Neill Medallion winners Gabriel Byrne and Jessica Lange in Long Day's Journey Into Night; at right, covers of the most recent issues of the Society's Newsletter. Coverage of The Eugene O'Neill Review appears on pages 7-8.



thank her enough for so capably stepping up in our publication's time of need.

## Publications (pp. 9-10)

Along with the groundbreaking scholarship that has appeared in *The Review* and the *Newsletter*, three book-length works are worth noting here: this past November, Kurt Eisen released *The Theatre of O'Neill: American Modernism on the World Stage* (Bloomsbury), an invaluable assessment of O'Neill in the context of American theater history; Brenda Murphy just co-edited a monumental eight-volume decade-by-decade guide *Decades of American Drama* (Bloomsbury), published in January; and David Palmer's prodigious compilation *Visions of Tragedy in Modern American Drama: From O'Neill to the 21st Century* (Bloomsbury) is set for release this month. David's book contains essays by longtime Society members Jackson Bryer, Jeff Kennedy, and Brenda Murphy (former presidents all), and a foreword by Christopher

Biggsby. Please pass on your congratulations to Kurt, Brenda, and David (and order their books!).

## O'Neill on stage in America

A triumphant past season for O'Neill included four outstanding productions of *Long Day's Journey Into Night* (produced on Broadway, in Florida, in Los Angeles, and at the O'Neill family homestead Monte Cristo Cottage, (page 37); the groundbreaking produc-

(Continued on page 5)



## O'Neill a lively topic at conferences and on stages across the country

### The Society at Conferences

By Robert M. Dowling

In addition to other topics in my letter, I would like to express deep gratitude to David Palmer for taking on the Society's newest post of Conference Coordinator. His steady hand will ensure our presence at the ALA, MLA, CDC and ATDS. (Please see pages 31-33 for additional information about these conferences.)

**MLA:** This panel (Jan. 4-7, NYC) on "Dramaturgical Curiosities: Eugene O'Neill, Experimentation, and the New York Neo-Futurists"—was the brainchild of our board chair Steve Bloom, who presided over it. In addition to a video, Neo-Futurist director Christopher Loar delivered on his promise to regale us with anecdotes about his hilarious work with O'Neill's notoriously verbose stage directions. It was followed by remarks by Zander Brietzke and Laura Shea, an open discussion, and a social meeting in the Lobby Lounge.

**ALA:** The San Francisco locale for this conference (May 24-27) provides an opportunity for the O'Neill Society and O'Neill Foundation to work together on sessions and social gatherings. One session will include papers by longtime O'Neillian Janet Roberts and two newcomers to Society panels: Lauren Luedtke, a grad student in theatre at San Diego State University, and Isador Grevan de Carvalho, an assistant professor of Brazilian and Portuguese studies at Rutgers. The second session is a roundtable discussion among Steve Bloom, Rob Dowling, Eric Hayes, Katie Johnson, Jeff Kennedy, Dan McGovern, Alex Pettit, and Beth Wynstra. Beth and her mom Carole are also organizing a social event for Society and Foundation members at Tao House.

**CDC:** Speakers for the [CDC panel](#) on "Eugene O'Neill: Race, Love, and Tragedy" (April 5-7, Orlando, FL) will be Caroline Hill (a grad student in theatre at Ohio State), Don Gagnon, and David Palmer.

**INTERNATIONAL CONFERENCE ON AMERICAN DRAMA AND THEATER**, organized by the Université de Lorraine (June 4-6, Nancy, France). The O'Neill Society will contribute to two panels at this conference, which will explore "[Migrations in American Drama and Theater](#)." The first, "Migration and Migrating Ideas in O'Neill's Plays," will feature Ciaran Leinster (grad student in theatre, University of Seville), Jeff Kennedy, Thierry Dubost, and Joel Pfister. The second, "Eugene O'Neill's Intellectual Migration: Sources and Development," will include papers by David Palmer, Ryder Thornton, Chloe Lucidarme (grad student, interdisciplinary American studies program at the University of Lorraine), and Adel Bahroun (assistant professor of English at the University of Kairouan in Tunisia).

(Continued from page 4)

tion of *The Hairy Ape* at the Fifth Avenue Armory; Ciaran O'Reilly's stunning reprise of the Irish Repertory Theatre's production of *The Emperor Jones*; Metropolitan Playhouse's *Recklessness* and *Now I Ask You*; the Target Margin Theatre's rollicking recreation of *The Iceman Cometh*—some of them covered in previous issues of this newsletter and all of them reviewed in Judi's special issue of *The Review* (37, 1-2)—and the staggering feat of a one-man performance of *Strange Interlude* (to be reviewed in the next issue).

There's also a great deal to anticipate. This spring, the Brooklyn Academy of Music will stage *Long Day's Journey* (May 8-27) with Jeremy Irons and Lesley Glendinning; Broadway will stage a revival of *The Iceman Cometh* with Denzel Washington (previews begin March 22, opening April 26, 14-week run); and the [Flock Theatre](#) will grant us all a reprise of their stunning *Long Day's Journey* at Monte Cristo Cottage this April and early May (p. 37). Finally, though certainly not exclusively, the

(Continued on page 6)



Obi Abili (*The Emperor Jones*) at Irish Rep.

PHOTOS: CAROL ROSEGG



## **Member News: President's message (continued)**

### **O'Neill a lively topic at conferences and on stages across the country**

(Continued from page 5)

[Stratford Theatre Festival](#) in Canada is doing *Long Day's Journey* in their 2018 season, and their work is reportedly terrific (though I haven't yet had the pleasure).

#### **O'Neill Abroad**

Beyond the upcoming ATDS conference in Nancy, France, there are other international matters, *mon sujet préféré*: I would first like to thank Thierry Dubost, no stranger to us, for agreeing to replace Marc Maufort as International Secretary for Europe, and Professor Maufort for his outstanding work over the years.

I would also like to welcome Shiyao Xu of Nanjing Normal University, whom many of you met in New York and Galway, to our executive committee as International Secretary of Asia. Many thanks to our board for their warm, enthusiastic response to her nomination.

Haiping Liu, who has faithfully and commendably executed this role since 1984, has given his utmost approval of Shiyao. He wrote our executive committee, "Professor Xu is a highly qualified O'Neill scholar. She has long been teaching O'Neill and American drama and has been extensively involved in promoting cultural and art exchanges between China and the English-speaking world." (Shiyao has just completed the Chinese translation of my O'Neill biography and is collaborating with David Palmer to help his new American tragedy anthology towards a Chinese translation.)

One of my principal goals as president will be to make O'Neill's work and Eugene O'Neill Society



Thierry Dubost and Ireland's President Michael D. Higgins.

PHOTO: JO MORELLO

that of our Society as internationally expansive as possible. I'll be traveling to China for a month this spring to talk on O'Neill with our new secretary for Asia, Shiyao Xu, at five Chinese cities—Nanjing (home of our publisher Nanjing University Press), Jinan, Hangzhou, Shanghai, and Beijing. If anyone has contacts in O'Neill and/or American theater studies in any of these cities, I would be deeply grateful if you would let me know.

Additionally, the Tokyo theater company Theater X (pronounced "cai"), which runs workshops on and performances of O'Neill's lesser-known work, has just produced *The Movie Man* and *The Dreamy Kid*. The director Tomonori Fuji'i and actor Yuko Sano have reached out to us for translation and dramaturgical assistance, and we happily complied. If anyone is planning a trip to Tokyo in the future, please let me know, and I'll be glad to get you in touch. Of course, we've had very close ties with scholars, playwrights, and actors in Ireland, France, and China, among other countries, but we can unquestionably reach out further.

Now back to Ireland (pp. 38-39): Dan

McGovern and Eric Hayes at the Tao House Foundation have recently come up with an inspirational idea, to be inaugurated in Danville through the month of September and on to New Ross: The First Annual Eugene O'Neill Drama Festival, Ireland, to be held in New Ross, Ireland (across the river from where James O'Neill was reared), from October 11-14. Professors Richard Hayes and Sean Reidy, along with several other Irish partners, are working closely with the Eugene O'Neill Foundation and have adopted the forward-thinking slogan "One Festival, Two Countries."

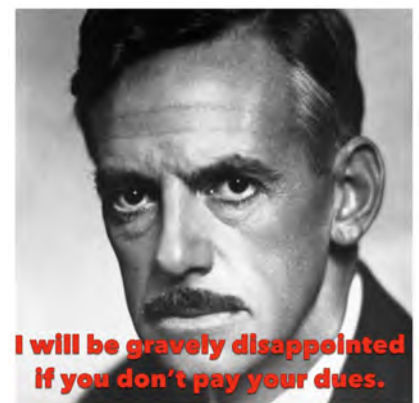
#### **Exeunt**

If it's true that brevity is the soul of wit, I'm afraid I haven't been very funny today. But I'd just like to say again how proud and delighted I am to serve as your president, and I hope I won't disappoint (see Peter Principle).

My [inbox](#) is open to you all, and I encourage anyone with ideas on how better to promote O'Neill's work, life, and legacy to contact me at any time.

Happy new year to you all!

*Rob Dowling*



Click [HERE](#) to renew!





## The Eugene O'Neill Review

[The Eugene O'Neill Review](#) is on the move. The 2017 issue has been published and the 2018 issue is in the works. *The Review*, the official academic journal of the Eugene O'Neill Society, publishes authoritative, peer-reviewed presentations of new research, aimed primarily at a community of scholars with a serious interest in O'Neill. Critical and historical essays of 3,000–8,000 words are standard, as well as book and performance reviews. Shorter writings (notes, letters, newly discovered documents) and longer works are considered when justified by the subject matter.

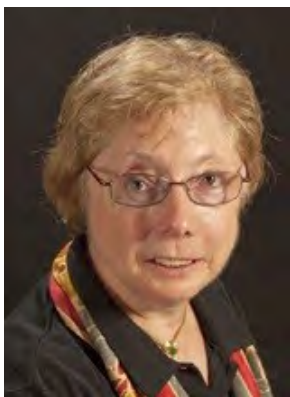
One of the Society's founders, the late Fred Wilkins of Suffolk University, began the *Eugene O'Neill Newsletter* in 1977. Dr. Harley Hammerman, owner of the [eoneill.com](#) website, has [posted all newsletter issues](#) from that date until Winter 1988. At that time Wilkins transformed the *Newsletter* into *The Eugene O'Neill Review*, which was published by Suffolk University through 2010. Zander Brietzke, of Suffolk and Columbia, succeeded Fred Wilkins as editor in 2004 and remained in that position through 2010, overseeing Volume 32, in 2010. No journal was issued in 2011. William Davies King, University of California Santa Barbara, oversaw the transition to Penn State University Press becoming publisher, at which point the journal became a biannual. He was editor of volume 33 (2012) through volume 37 (2016).

Dr. Judith Barlow served as guest editor for the special double issue on "The Women in O'Neill's World" in 2017 (below). Nelson Ritschel and Audrey McNamara are guest editors for the 2018 double issue, which focuses on "Eugene O'Neill: Ireland, the Constant Presence," the theme of the 10th International Conference (page 8).

*The Eugene O'Neill Review*, published by Penn State University, is mailed to all Society members in good standing. Digital copies of the current issue and archives are also available on [Project Muse](#) (issues published by Penn State University Press: 2012 - present) and [JSTOR](#) (an archive of issues from 1989 to the present).

The Society resumed publication of a newsletter in 2007 with Wendy Cooper, a member of the Society and the Foundation, serving as editor. Jo Morello, current editor, succeeded Wendy in Summer 2012. The newsletter is emailed to members and also posted on the Society's [website](#).

## Theme of 2017 double issue of *The Review* is 'The Women in O'Neill's World'



Judith Barlow is guest editor of the newly completed volume 38:1-2 of *The Eugene O'Neill Review*, a double issue devoted to "The Women in O'Neill's World." The editorship was a perfect fit for Barlow, who has published extensively about women in theater.

"The focus of the publication is on women who influenced or were influenced by O'Neill's work; family and friends who helped shape his career; actors who have appeared in his plays; and recurrent female archetypes in his canon," Judith reports. The volume includes articles on O'Neill's dramas, an essay on the Provincetown Players' Eleanor Fitzgerald, a previously unpublished reminiscence of O'Neill by Dorothy Day, and several interviews with prominent actors.

Performance review editor Katie N.

Johnson has collected eight critiques of recent O'Neill productions, and Brenda Murphy assesses *By Women Possessed*, the new O'Neill biography by the late Arthur and Barbara Gelb.

Barlow is professor emerita of English, Women's Studies, and Theatre at the University at Albany, SUNY. Her books include *Plays by American Women: 1900-1930*; *Plays by American Women: 1930-1960*; *Final Acts: The Creation of Three Late O'Neill Plays*; and *Women Writers of the Provincetown Players: A Collection of Short Works*.



## **'Eugene O'Neill: Ireland, the Constant Presence' is 2018 theme for *The Review***

The theme of the spring 2018 volume of the *Eugene O'Neill Review*, 39, 1, is "Eugene O'Neill: Ireland, the Constant Presence," which was the theme of the 10th International Eugene O'Neill Society Conference held in Galway, Ireland, in July 2017. Conference coordinators Audrey McNamara, University College Dublin, and Nelson O'Cealiaigh Ritschel, Massachusetts Maritime, are co-editors of the issue.

"The spring *Review* will feature ten essays from the July 2017 O'Neill conference and one that was directly generated by the conference," Ritschel said.

In keeping with the conference theme, articles in the issue consider the Irish impact on the American O'Neill. Included are Declan Kiberd's keynote lecture and President Michael D. Higgins' speech delivered during the conference's banquet.



*Nelson O'Cealiaigh Ritschel*



*Audrey McNamara*

COURTESY PHOTOS

In addition, J. Chris Westgate, book review editor, and Katie N. Johnson, performance review editor, have overseen the inclusion of O'Neill-related reviews.

"The international make-up of the issue will, we believe, prove

noteworthy," Ritschel said.

Upon completion the newsletter will be mailed to Society members in good standing and also posted online at Project Muse and JSTOR, a digital library of academic journals, books, and primary sources.

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## **Patrick Midgley continues Tao House fellowship research at Blackfriars**

Patrick Midgley, a new member of the Society's board of directors, attended the 2017 Blackfriars Conference at the American Shakespeare Center in Staunton, Virginia, in October to continue his research on the relationship between Shakespeare and O'Neill.

Patrick added a second actor to his one-man performance, which he developed as a [Tao House Fellow](#) this past summer, working as a Eugene O'Neill Foundation Travis Bogard Artist in Residence in Danville, the long-time home of Eugene and Carlotta. There Patrick looked more closely at the Tao House plays.



The 45-minute conference presentation, on the ASC stage (right) consisted of scenes, monologues, and analysis. Patrick is continuing his doctoral studies at Texas Tech University this spring.

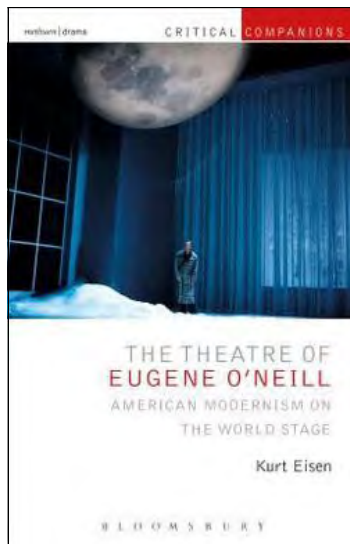
PHOTO: PATRICK MIDGLEY





## Bloomsbury to publish three books by O'Neillians in early 2018

Bloomsbury Publishing is publishing three books that may be of interest to O'Neillians. Many of the authors and contributors are Society past presidents, officers or board members. Others are respected O'Neill scholars.



[The Theatre of Eugene O'Neill: American Modernism on the World Stage](#) by Kurt Eisen was published in Fall 2017-Spring 2018. Eisen, a member of the Society's board, is a past president and former book review editor of *The Eugene O'Neill Review*. In his book he has included essays by several colleagues in the Society: Katie Johnson, William Davies King, Sheila Hickey Garvey, and Alexander Pettit.

Garvey, also a past president, has been re-elected to the Society's board. King is the former editor of *The Eugene O'Neill Review* and Johnson, vice president-elect, is *The Review's* performance review editor. Pettit has been a past contributor to *The Review*.

Brenda Murphy, another past president, is the co-editor with Julia Listengarten of a monumental eight-volume reference work, [Decades of Modern](#)



[American Drama: Playwriting from the 1930s to 2009](#), which will be published in January 2018. Each volume focuses on one decade of American theatre, placing the works of that period in their social and cultural context. Bloomsbury describes it as “The definitive history of modern American drama from the 1930s to the end of the first decade of the twenty-first century.”

David Palmer, Society board member and Tao House Fellow, has edited [Visions of Tragedy in Modern American Drama: From O'Neill to the Twenty-First Century](#), an anthology of short

essays on major American playwrights. It is intended to accompany survey courses for beginning graduate students in theatre or American literature. The book will be published in February 2018.



Three past Society presidents participated in this project: Jeff Kennedy wrote on O'Neill; Jackson Bryer on Thornton Wilder; and Brenda Murphy on David Mamet. Palmer wrote on Marsha Norman. “There also is a fine chapter on Susan Glaspell by Sharon Friedman,” Palmer said, “and Christopher Bigsby wrote the foreword.”

### Dowling is commentator for Ozy.com podcast exploring 'America's Troubled Shakespeare'

Robert M. Dowling, Society vice president and president-elect, served as a commentator on the podcast *The Thread with Ozy*, presented by Ozy.com on October 16, O'Neill's birthday. Dowling participated in the 30-minute segment titled, “America's Troubled Shakespeare,” which is available [HERE](#).

The description for the segment read, “Considered by many to be ‘America's Shakespeare,’ Eugene O'Neill revolutionized American drama. But O'Neill suffered greatly for his art, battling alcoholism and depression for decades, and many, including his daughter, suffered for it as well.”



## Herman D. Farrell III explores playwright reactions to world upheavals

By Herman Daniel Farrell III

O'Neill's struggle to complete his Tao House masterpieces while combating his "war obsession" in the early 1940s was highlighted in an essay published in "Relevance" issue of *The Dramatist* magazine (Dramatists Guild of America, July-August 2017, 32-47). I crafted an article for this special issue, "The Artist Interrupted: Eugene O'Neill and Playwrights Past & Present Struggle to Set Right an Out of Joint Time." The article describes O'Neill's determined effort to shake off the despair he felt as Hitler's troops stormed across Europe, and weaves into that narrative the words and thoughts of 21st-century playwrights as they recount how they are navigating their way through the dawn of the Trump era.

I wanted to shine a light on O'Neill's efforts over the next five years to continue working and in fact to complete his greatest works, *The Iceman Cometh*, *Long Day's Journey Into Night*, and *A Moon for the Misbegotten*.

Pulitzer Prize-winning playwrights Robert Schenkkan and David Lindsay-Abaire, Windham Campbell Prize-winning playwright Kia Corthron, and award-winning playwrights Anne-Garcia Romero, Deborah Brevoort, Brooke Berman, Mike Lew and Kate Moira Ryan all weighed in with their thoughts on how to balance work and political activism. A few of these working playwrights commented on O'Neill's advice on how to persevere as an artist during trying times.

Just after the Japanese bombed Pearl Harbor in December 1941, O'Neill wrote in his work diary (*Work Diary, 1924-1943*), that he was determined to press on with his next draft of *A Moon for the Misbegotten*, "war or not – the Archimedes viewpoint should be the artist's, as long as he is not physically out, anyway – stick to one's job."

Most of the playwrights I interviewed related to O'Neill's struggle and agreed with his decision to push ahead with the writing. Some also espoused further political activism.

### On O'Neill's "war obsession":

**'I wanted to shine a light on O'Neill's efforts ... to continue working and in fact to complete his greatest works, *The Iceman Cometh*, *Long Day's Journey Into Night*, and *A Moon for the Misbegotten*.'**

**—Herman D. Farrell III**

David Lindsay-Abaire summed it up:

I think I personally side with O'Neill. I'm all for active resistance and protests and hitting the streets, that's all crucial, but I would hate for any of us to lose sight of what it is we do BEST – telling stories. Hell, it's a kind of super power, and we need people with super powers these days. I think no matter how much we might struggle with how best to tell our stories, we can't HELP but write about the world we're living in at any given moment, whether we know we're doing it or not. Whatever we're surrounded by is going to seep into our skin, and slide into our bloodstream and back out onto the page. We can't control that. No matter WHAT stories we write, they're inevitably going to be infused with whatever is going on inside us and around us. So our stories become testaments, and indictments, and prayers, and warnings, and vital documents of the times we're living in.

That's important stuff.

*Editor's Note: Dramatists Guild members can read the entire article in the July-August 2017 issue of The Dramatist.*

## Member News: Board meeting

### Board of directors conducts pre-Conference meeting, membership meeting



Society members at the board meeting on July 19 included, at left, Beth Wynstra, Steve Bloom and Chris Westgate; and below, Katie Johnson, Jackson R. Bryer, Kurt Eisen and Daniel Larner. Not pictured: Thierry Dubost, Eileen Herrmann, Jo Morello, and David Palmer.

The board of directors of the Eugene O'Neill Society convened for a pre-conference meeting on July 19, followed by a meeting for the general Society membership on July 21. Click [HERE](#) for minutes of the meeting.

Board actions included election of officers and board members as well as changes to update the Society by-laws.

#### Elections

With several terms ending as the calendar year closes, succession of officers was a key activity. Steven Bloom (Lasell College) was re-elected as board chair. When J. Chris Westgate (California State University, Fullerton) completed his term as president in January, vice president Robert M. Dowling (Central Connecticut State University) would advance to that position. The board elected Katie N. Johnson (Miami University of Ohio) as vice president, Thierry Dubost (Universite de Caen Basse-Normandie) to replace Marc Maufort as International Secretary, Europe, and Shiyan Xu (Nanjing Normal University) to replace Haiping Liu as International Secretary, Asia.

#### Important position will be vacant

One important board position still needs to be filled. Beth Wynstra (Babson College) will complete her

term as secretary/treasurer at the end of 2019 and will not seek reelection. The Society welcomes candidates for this important function. Anyone who is interested may [Email Beth](#) to learn more.

Four members have been elected or re-elected to the board beginning in January. Eileen Herrmann (Dominican College of California) begins another consecutive term and former president Sheila Hickey Garvey (Southern Connecticut State University) returns to the board after several years away. Ryder Thornton (Tulane University) and Patrick Midgley (Texas Tech University) bring their new perspectives.

#### By-Laws and other matters

Perhaps the most significant update to the by-laws is the provision to allow online voting. The Society has now conducted two online votes. Among other actions, members voted to establish a conference coordinator and a membership committee.

David Palmer has agreed to coordi-



nate conferences, ensuring that the Society meets deadlines, issues CFPs when appropriate, and establishes sessions and panels for major conferences. Katie Johnson heads the membership committee.

#### Time to renew

You will soon receive an email reminder to renew your membership—and possibly consider upgrading. We hope you will renew by March 1st. You can do it online at the Society [website](#) and even pay with PayPal if you'd like.

As a member you receive the benefits listed on page 12. Equally important, your membership helps us to carry out our mission: the promotion and study of the life and works of Eugene O'Neill, along with the drama and theatre for which his work was in large part the instigator and model for changing the American Theatre in the 20th Century and beyond.



## Membership benefits and special members

The Eugene O'Neill Society is a member-funded organization that supports itself through membership dues. The membership year runs from January 1 through December 31. Each member receives

- All editions of *The Eugene O'Neill Review* published that year
- Bi-annual Society Newsletter
- Calls for papers for conferences sponsored by the Society and for *The Eugene O'Neill Review*
- Voting rights
- A JSTOR account granting access to all back issues of *The Eugene O'Neill Review*.

Click [HERE](#) to join or renew your membership online.

### 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

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

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

**Margaret Loftus Randal:** 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.

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Martha Manheim, Strafford, VT (in memory of Michael Manheim)

Margaret Mar, Taipei, Taiwan

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Andrew Lee, Cleveland, TN

Manuel Mora-Lourido, Canary Islands

Jo Morello, University Park, FL

David Palmer, Lincoln, MA

Robert Richter, Mystic, CT

Robert Sehr, Alamo, CA

Bob Tracy, Washington, DC

Chris Westgate, Claremont, CA

Beth Wynstra, Framingham, MA

Carole Wynstra, Walnut Creek, CA

### New Members

Jonathan Hernandez-Goodyear, Arizona

Ronan Noone, Weymouth, Massachusetts



## 10th International Eugene O'Neill Conference: Ireland, the Constant Presence—Overview

### President Higgins, Medallion celebrities, esteemed colleagues, new friends, stimulating conferences, arts festival, City of Galway = overwhelming success

By Jo Morello

“What would Eugene do?” That’s a question that conference attendees probably asked themselves never, yet it was the subtext of the entire, wonderfully successful 10th International Eugene O’Neill Society Conference in Galway, Ireland, from July 19-22. The [National University of Ireland, Galway](#) gave us a warm welcome and lots of space to accommodate our packed [schedule](#) and also greet old and new friends. At NUIG we could conduct our meetings and participate in over 40 panels on O’Neill and his work, deftly coordinated by Audrey McNamara and Nelson Ritschel. We could hear a keynote address and enjoy a reception with noted scholar Declan Kiberd, attend the reading of Ronan Noone’s play *The Second Girl* and, amazingly, watch the first lady of Ireland, Sabina Higgins, perform a scene from O’Neill’s *A Touch of the Poet* with Irish actor Susanne Colleary.

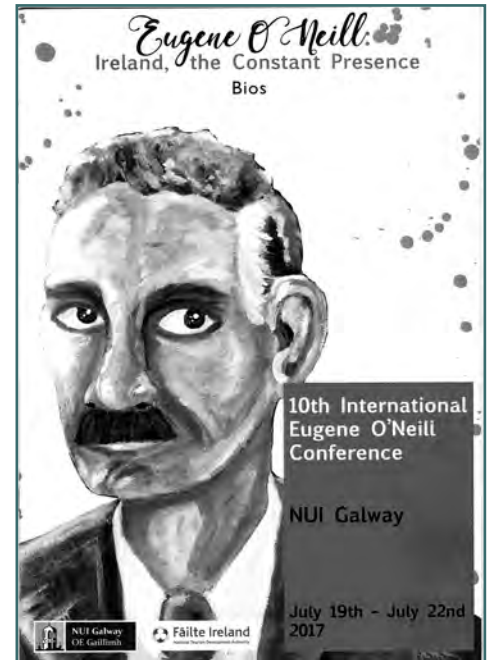
That performance took place at the Society’s gala banquet, where Michael D. Higgins, president of Ireland, charmed and thrilled us with his speech “Reflecting on the Irishness of Eugene O’Neill.” (Click [HERE](#) to see the video.)

As if that weren’t exciting enough, the banquet held still more delights: The Society presented Eugene O’Neill Medallions to internationally acclaimed actors Gabriel Byrne and Jessica Lange as well as three of our own outstanding members: Steven Bloom, Robert M. Dowling and William Davies King.

Beyond the spectacular array of events that the Society provided and the gracious hospitality of NUI Galway, we had the Galway International Arts Festival (with one production at NUIG) and the entire city of Galway at our feet—literally, since many of its treasures were within walking distance.

Offered these myriad pleasures, again we ask: What would Eugene do? But we already know the answer: not much, except to observe—from afar. World traveler O’Neill never visited the Emerald Isle. He reportedly once got as far as a cabin on a ship anchored offshore, but he refused to disembark. Scholars have speculated about his reasons but we’ll never truly know. We do know that although he never visited the country of his ancestors physically, Ireland was a constant presence for him spiritually, in his work and in his life. Thus the theme of the conference, “Ireland: the constant presence.”

Aware of O’Neill’s deliberate absence from Ireland, we at the conference were his willing, even delighted proxies. We undoubtedly fared better than he would have anyway. Would the then-President of Ireland have welcomed a fallen-away Catholic, a scandalous adulterer and hard-edged divorcé who had abandoned two wives and three children in favor of a third wife? Likely not. Pulitzers and Nobel be damned! To the Irish in the Catholic Ireland of that era, O’Neill was an unrepentant public sinner. But in 2017 President Michael D. Higgins, warmly welcomed the present-day acolytes since he, like us, is an unabashed admirer of O’Neill the playwright—and we responded in kind. Several of the attendees succinctly described their experience as “Galway in 25 words or fewer.” Their remarks appear, along with day-by-day coverage of the Conference, on the following pages. As their comments and others indicate, many of us have found that Ireland is now a constant presence for those of us fortunate enough to have attended this once-in-a-lifetime event.



*Program book with bios of conference participants.*

**(ALL CONFERENCE ARTICLES AND PHOTOS ARE BY JO MORELLO UNLESS STATED OTHERWISE.)**



## 10th International Eugene O'Neill Conference: Ireland, the Constant Presence—July 19

### Conference opens with registration, board meeting, panels and keynote



*Rob Dowling, Dave King and Jackson Bryer arrive at the conference.*

The 10th International Eugene O'Neill Society Conference started on July 19 with a board meeting behind the scenes (p. 11) while attendees were arriving and registering—but the real behind-the-scenes work began more than two years earlier and involved O'Neillians on several continents. Probably no one was more intimately engaged than the conference co-chairs, that dynamic duo who joined hands across the pond to ensure that every “t” was crossed, every “l” dotted.

Audrey McNamara, University College Dublin, and Nelson O'Cealiaigh Ritschel, Massachusetts Maritime Academy, accomplished a wonder of coordination. They worked in close union with Ian Walsh, Patrick Lonergan and others from the National University of Ireland, Galway, assisted by the strong helping hands of Society board member David Palmer, Nelson's colleague at Massachusetts Maritime Academy.

The team handled the usual labor-intensive tasks of any conference including the brain-numbing chore of setting up numerous [sessions](#) that would take place in barely four days. They also arranged conference space,

housing, transportation, meals—the usual. Then they took on the unusual.

Nelson and Audrey invited their friend Michael D. Higgins, president of Ireland, to speak at our banquet. President Higgins agreed to grace the sparkling event with a bonus: Mrs. Higgins accompanied him, not only as First Lady but as Sabina Higgins, an actor with long-established credits. Irish actor Susanne Colleary joined Mrs. Higgins in their memorable performance of a scene from O'Neill's *A Touch of the Poet*.



*Audrey McNamara and Nelson Ritschel absorb and assess.*

Across the pond, Chris Westgate contacted the representatives for Gabriel Byrne and Jessica Lange, then passed the baton to Rob Dowling, who ensured the appearance of the celebrity Medallion winners.

#### Opening day

Chris Westgate, then-president of the Eugene O'Neill Society, opened the conference with remarks about how lucky we were to be in Ireland. “Eugene O'Neill was never here, but Ireland was in his literature and probably in his life,” Chris said.

Chris welcomed attendees, described the [agenda](#) for the days ahead, and introduced board chair Steven F. Bloom, who chaired the first session, “Performing *Views*: O'Neill, Glaspell, and Shakespeare.”



*Steve Bloom oversees Session 1.*

Katie Johnson chaired Session 2, “Living Performance,” which included a talk by Eric Fraisher Hayes, Artistic Director for the Eugene O'Neill Foundation, Tao House on “Producing the Unproducible.” Eric projected colorful images of approaches he had devised to meet directorial challenges.

*(Continued on page 15)*

#### Galway in 25 words or fewer . . .

Excellent focus on O'Neill in Irish context due to organizers' depth of Irish scholarship. A big shout-out of appreciation to Nelson Ritschel and Audrey McNamara.

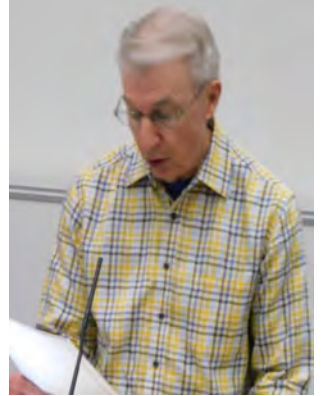
—David Palmer, Massachusetts Maritime Academy



## Seen and heard: Sessions, official welcome, a look at the Abbey O'Neill exhibits

(Continued from page 14)

Barry Houlihan, archivist of NUIG's James Hardiman Library presented a lecture and photographic exhibit of select items from the Abbey Theatre's Eugene O'Neill Exhibit. He followed this with a tour of this noteworthy collection.



1. Eric Fraisher Hayes (silhouetted in foreground) describes his directorial approach for O'Neill's *The Emperor Jones*. 2. A poster from the Abbey Theatre's Eugene O'Neill exhibit advertises its national tour of *Long Day's Journey Into Night*. 3. Katie Johnson chairs Session 2, "Living Performance," which includes a paper by Dan McGovern, photo 4.

After the tour, Ian R. Walsh of NUIG joined Audrey McNamara and Nelson Ritschel in officially welcoming conference attendees with a presentation on "The Irish O'Neill."

Declan Kiberd, University of Notre Dame, enchanted attendees with his intriguing (and witty) keynote address, "Losing Irelands, Inventing Americas" (p. 18), followed by a lively Q&A. By then, the sun having long since crossed the yardarm, we headed to the opening reception (p. 19).

### Galway in 25 words or fewer . . .

Galway was a wonderful introduction to the broader O'Neill community. I was warmly welcomed. I now feel I have "a place at the table."

—Eric Fraisher Hayes, Eugene O'Neill Foundation & Role Players Ensemble



Alexander Pettit chairs session 5a.

## Second day brings seven sessions and a play reading

Nobody could do it all! The second day of the conference, July 20, was packed with back-to-back and simultaneous sessions, each with a series of papers and talks. Here's a brief rundown. For the full schedule and list of speakers click [HERE](#).

- Plenary 1: Gerardine Meaney, "Eugene O'Neill on the Dublin Stage: The Irish-American Family."
- Session 3a: "The Women of the Provincetown Players and the Abbey Theatre." Chair: Chris Westgate
- Session 3b: "O'Neill: Plumbing the Depths and Power." Chair: Beth Wynstra,
- Session 4a: "Communications, Symbolisms, and Abjection." Chair: Daniel Lerner
- Session 4b: "Books, Psychology, and Place in *Long Day's Journey Into Night*." Chair: David Clare
- Session 5a: "Modernism, Women, and Capitalism." Chair: Alexander Pettit (at left)
- Session 5b: "O'Neill, Yeats, and Behan." Chair: Anthony Roche
- Session 6: "Irish Elements." Chair: Rita Barnes

(Continued on page 16)



## Thursday brings sessions all day, a play reading in the evening



Left, from Session 5a: “Modernism, Women, and Capitalism,” chair: Alexander Pettit. Pictured: Johan Callens, Beth Wynstra, Kurt Eisen. Below, from Session 6: “Irish Elements.” Chair: Rita Barnes, at right, with Herman Daniel Farrell III.



(Continued from page 15)

After a full day of intellectual stimulation and a refreshing dinner, O’Neillians returned to campus for “A Ronan Noone Evening.” Sheila Hickey Garvey spoke about “A Celtic Tiger: The Repossessed Playwriting Career of Irish Playwright Ronan Noone” as she conducted a pre-performance conversation with Noone.

The room darkened and the play began. A cast of three presented a script-in-hand reading of Ronan Noone’s play *The Second Girl*, directed by Thomas Conway, Druid Theatre Director-in-Residence at National University of Ireland, Galway. Reading the roles were Dawn Bradfield as Bridget, Michael Ford Fitzgerald as Jack, and Clare Monnelly as Cathleen (p. 20).

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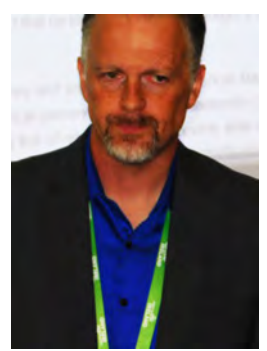
## Half-day on 3rd day: three sessions, a meeting, Galway gallivant; later, a banquet

The schedule on Friday, July 21, was varied and ultimately delightful. After seven sessions on Thursday, having only three on Friday provided a little breathing room:

- Plenary #2: Dan Murphy, “Of Apes and Men of Steel: Corporeality and Historiography in O’Neill’s *The Hairy Ape*.”
- Session 7a: “The Irish and America.” Chair: Patrick Lonergan,
- Session 7b: “Psychology, Power, and a Photographic Mystery.” Chair: Robert M. Dowling.

Afterwards, at the Society’s business meeting, then-president Chris Westgate effectively herded the cats to get winning votes on by-laws revisions, among other actions. . . And then we were free!

We headed off to explore the charms of the city of Galway, all the while anticipating that evening’s Medallion banquet—the star-studded event that we knew would be the highlight of the conference.



Pictured from left: Patrick Lonergan, session chair; Joel Pfister and Joshua Polster, presenters; Society president Chris Westgate.





## 10th International Eugene O'Neill Conference: Ireland, the Constant Presence—July 22

### Final day: Sessions, closing roundtable, farewell to friends old and new

After a magnificent banquet on Friday night, O'Neillians still turned out bright and early—well, early, anyway, for the final day of the conference.

The day began at 8:30 a.m. with Plenary 3, "How O'Neill's Irishness 'Translates' for the Chinese." Shiyan (Helen) Xu presented her paper to the audience and Robert M. Dowling served as respondent.

Conference co-chair Nelson O'Ceallaigh Ritschel headed Session 8, titled "Irish-American." David Palmer followed as chair of Session 9: "Immigrant and Racial Imaging" and Charlotte McIvor chaired Session 10: "O'Neill and the Irish."

Keynote speaker Declan Kiberd, a leading international authority on the literature of Ireland (in both the English and Irish languages) was the ideal choice to chair the Closing Roundtable Discussion: "O'Neill and the Irish Tra-



COURTESY PHOTO

*Pictured are the O'Neillians who were able to stay after the final session for a quick photo.*

### Galway in 25 words or fewer . . .

Cold climate, warm friends • Wet weather, dry humor  
Invigorating walks, stimulating conversation  
Sparkling river, glittering banquet  
Being there, wanting to go back.

—Jo Morello, Playwright/Public Relations

dition." His speakers comprised a stellar collection of other O'Neill authorities from the U. S. and Ireland.

Dublin-born Kiberd, the Donald and Marilyn Keough Professor of Irish Studies and Professor of English and Irish Language and Literature at Notre Dame University, lives in both America and Ireland. He coordinated lively input from Americans Robert M. Dowling, Gary Richardson, Nelson O'Ceallaigh Ritschel, and Stephen Myers Watt. Charlotte McIvor and Audrey McNamara contributed the Irish perspective. (Gerardine Meaney

was unfortunately unable to attend.)

The roundtable provided a fitting conclusion to a truly international conference. By the time it ended, everyone was fully aware that American playwright Eugene O'Neill—considered one of the most Irish of playwrights—had never visited his ancestral home. Some think the thrice-divorced, fallen-away Catholic feared the reception he would have received in strongly Catholic Ireland. Perhaps that was true then. We only know that the Irish were warm, welcoming and wonderful to us. Gene missed out on a lot.

COURTESY PHOTO



## Declan Kiberd brings intriguing concepts in warm, witty keynote address



Chris Westgate and Declan Kiberd greet O'Neillians at the opening reception (p. 19).

(“Inventing Americas”) and of the overwhelming feeling of not belonging that they often endure in the process. O'Neill, though not an immigrant, experienced the same fish-out-of-water feeling throughout his life and bestowed it on characters—many of them Irish—that he created.

Dr. Kiberd brought the topic back to

“Inventing Americas” when he noted that the U.S., often called a nation of immigrants, is now imposing anti-immigration policies. He wondered whether this would deprive the nation of the vitality that results when newcomers blend their cultures with ours. The intriguing talk begat a thought-provoking Q&A, which begat a warm opening-day reception (p. 19).

### A few comments by Declan Kiberd

Declan Kiberd has a significant record of achievements. Yet in beginning his keynote address he said felt “all the nervousness of an atheist at an ecumenical conference.” He enthralled his audience with a thoughtful and often witty talk punctuated by pithy observations and colorful comments including these:

- “President Higgins has a devotion to O'Neill much like my mother's devotion to the Little Flower.”
- “Is *Long Day's Journey Into Night* a successions of short stories?”
- “The stay-at-home Irish [those who don't emigrate] feel survivor guilt about staying and buying deserted properties at knock-down prices.”
- “Actors drink and drinking, like acting, is the shy person's revenge.”
- “Irish drinkers are fluent but not articulate.”
- “Ireland is thirty-two counties composed of thousands of anarchists known as families.”
- “According to Kenneth Tynan, the Irish have a grudge against God that the Godless could never have.”
- “Shaw called O'Neill 'a banshee Shakespeare.’”
- “The comedy in Beckett's plays comes from being a fish out of water.”
- “It's said that the dead make a sound like dead leaves. It's not enough for them to be dead; they have to talk about it.—The Irish do not even know they're dead.”
- “There is no place like home because home is no place.”



Dublin-born Declan Kiberd anchored the first day as keynote speaker. Afterwards he mingled graciously at the opening reception, hosted by NUI Galway. Patrick Lonergan, head of drama at NUI Galway, welcomed O'Neillians on behalf of the university.

Dr. Kiberd, the Donald and Marilyn Keough Professor of Irish Studies at Notre Dame University, has been an international authority on the literature of Ireland for decades. The author of *Inventing Ireland (Convergences: Inventories of the Present)*, numerous other books, and scores of articles, he shared some of his observations in his address, “Losing Irelands, Inventing Americas—O'Neill and After.”

Dr. Kiberd spoke about the Irish who emigrate to America (“Losing Irelands”), of immigrants (not necessarily Irish) creating a new life in America



# 10th International Eugene O'Neill Conference: Ireland, the Constant Presence, July 19—Reception



## Opening reception: a warm welcome

Following Declan Kiberd's keynote address, O'Neillians reconvened to a reception in NUI Galway's [O'Donoghue Centre for Drama, Theatre and Performance](#), where host Patrick Lonergan greeted everyone warmly on behalf of NUIG, our host. We chatted with Declan and Patrick, reconnected with old friends, and began new friendships. Among those attending were: 1. Dan McGovern, Joshua Polster, Shiyao Xu. 2. Tony Roche, Dan Murphy, Nelson Ritschel. 3. Sheila Garvey, Thierry Dubost, Sasha and her dad Zander Brietzke, Daniel and Pandora Larner. 4. Beth Wynstra, David Palmer, Steve Bloom, Declan Kiberd, Chris Westgate, Jackson Bryer, Katie Johnson. 5. Kurt Eisen.



## 10th International Eugene O'Neill Conference: Ireland, the Constant Presence, July 20—Play 'The Second Girl' by Ronan Noone: staged reading and conversation

By Sheila Hickey Garvey

On Thursday, July 20, members of the Eugene O'Neill International Society were introduced to playwright Ronan Noone and afterward heard a staged reading of his play *The Second Girl*. Noone said he was honored to present *The Second Girl* to the O'Neill Society especially because the reading took place at National University of Ireland, Galway, his undergraduate and graduate alma mater (Communication/Journalism). Besides conference participants, others in attendance were members of Noone's family including his wife Jessica and his father, who still lives about 50 miles from Galway in Clifden, the Noone's hometown village in Connemara, County Galway.

The evening began with a pre-performance conversation between playwright Noone and myself. I was already familiar with the play because I had performed the role of Bridget in *The Second Girl* in Montreal, Canada. At that time Noone was undertaking extensive rewrites on his play even though it had had a successful run when it was originally staged by director Campbell Scott at Boston University's Huntington Theatre in Boston in 2015.

During the conversation, Noone said he had continued to rewrite *The Second Girl* to ensure that it emphasized the comedy throughout the drama by tightening the dialogue and digging deeper into the character's motivations.

The setting of *The Second Girl* is



*The cast for Ronan Noone's The Second Girl rehearse with director Thomas Conway, far right. Playwright Noone gets his hand in (literally) at left. The actors, from left, are Clare Monnelly (Cathleen), Michael Ford Fitzgerald (Jack), and Dawn Bradfield (Bridget).*

the kitchen of the Monte Cristo cottage, the O'Neill family homestead in New London, Connecticut. The central characters are the staff of the Tyrone family, the prototype for O'Neill's own family, as crafted by the Nobel Prize-winning playwright in his

autobiographical play *Long Day's Journey Into Night*. In *The Second Girl*, however, the Tyrones are the secondary characters and are heard only as off-stage voices. Noone instead uses *Long Day's Journey Into Night's* servant characters and expands them into *The Second Girl's* primary characters.



*MacKenzie Meehan (Cathleen), Kathleen McElfresh (Bridget, and Christopher Donahue (Smyth) in the Huntington Theatre Company production of The Second Girl by Ronan Liam Noone, directed by Campbell Scott. Reproduced from The Second Girl by Ronan Liam Noone in The Eugene O'Neill Review (Vol. 37, No. 2 (2016), pp. 189-238 and also from Beth Wynstra's review in The Eugene O'Neill Review, Vol. 36, No. 2 (2015), pp. 251-256.*

PHOTO: T. CHARLES ERICKSON

(Continued on page 21)

## In 'The Second Girl,' Noone's art imitates some aspects of his own life

(Continued from page 20)

The character of Cathleen is the play's title character, the second girl. She is based on an actual character appearing in one key scene in O'Neill's play. By focusing on the three household staff members, Noone's play became a story about Irish Catholic immigrants attempting to find their place in the America of 1912.

During the pre-performance discussion, Noone and I discussed the autobiographical aspects of *The Second Girl* since he is a native Irishman that decided to become a naturalized American citizen after emigrating to the United States in 1994. He noted that he reflected on his own conflicts and experiences as an immigrant when choosing various themes which run throughout *The Second Girl* such as grief, loss, and assimilation.

As our conversation continued, we talked about the fact that the entire

### Galway in 25 words or fewer . . .

Lovely to meet O'Neill aficionados at the magical Conference, debate O'Neill's soul-baring characters, and hear *The Second Girl* so near the hometown of the characters.

—Ronan Noone, Boston University

body of his plays is written in emulation of select O'Neill plays. It was at age 18 that Noone became inspired to write plays, after he purchased and read a copy of O'Neill's *The Iceman Cometh* at the University bookstore in Galway.

Noone says that his first play, *The Lepers of Baile Baiste*, is his version of O'Neill's *The Iceman Cometh*. *Lepers* takes place in an Irish pub in the town of *Baile Baiste*. It differs from *Iceman* in that the bar's inhabitants have become alcoholics after experiencing lifelong psychological damage from childhood abuses forced on them by the Christian Brothers.

Ronan had submitted *Lepers* for production to many theaters in Ireland but it was never picked up. The child sexual abuse scandals were considered too controversial for *The Lepers of Baile Baiste* to be produced in Ireland, but the timing was ideal for the play to find

its audience in America.

After Noone emigrated to the United States *Lepers* was produced by the Sungan Theatre Company at the Boston Center for The Arts, where it was very well received. Coincidentally, it was performed at the time that *The Boston Globe* published its Spotlight investigations of Cardinal Bernard Law's cover-up of pedophilia in the Boston archdiocese. Noone was particularly proud that the subject matter of his play was noted in the newspaper's investigative reports.

This first success as a playwright inspired Noone to stay in the United States, where he continues to write plays inspired by those of Eugene O'Neill.

Our conversation was followed by a reading of the revised version *The Second Girl*, directed by Thomas Conway of National University of Ireland, Galway, with actors Dawn Bradfield (Bridget), Michael Ford Fitzgerald (Jack), and Clare Monnelly (Cathleen).

After the reading, the playwright, director, and cast participated in a talk-back with the audience.



Ronan Noone, Sheila Hickey Garvey, Thierry Dubost, and Jessica Noone attend the banquet at the Society's 10th International Conference.



**O'Neillians wait in their finery for the banquet doors to open**



Before  
the  
Banquet



*Clockwise from top left: 1. Maria Gounaris & Gary Schaub. 2. Mary Hartig, Patrick Midgley & Jackson Bryer. 3 Pandora & Daniel Larner; 4. Jo Morello & Jack Gilhooley. 5. Wendy & Dave King. 6. Sasha & Zander Brietzke. 7. Carole & Beth Wynstra. 8. Marge Mitlin & Steve Bloom.*

**Galway in 25 words or fewer . . .**

Nelson Audrey Michael Gabriel Steven Robert Jessica Chris Beth Jo  
Alex Jacque Claire Kurt David Helen Janet Wendy . . . so many  
others . . . Eugene. And Irish butter!

—Dave King, University of California, Santa Barbara

## **Robert M. Dowling introduces his friend, President Michael D. Higgins**

by Robert M. Dowling  
(Introductory speech adapted and abridged for publication)

I'm honored to introduce one of the great public figures of our time, and a personal hero: President Michael D. Higgins of Ireland. I'll begin by quoting a passage of his titled "Vision for the Presidency," from his 2011 Inaugural Address, when he declared that his administration would be "a Presidency of ideas – recognising and open to new paradigms of thought and action. It will aspire to turn the best of ideas into living realities for all of our people, realising our limitless possibilities—*ár feidireachtaí gan teorainn*...."

"In making that transformation," President Higgins wrote, "it is necessary to move past the assumptions which have failed us and to work together for such a different set of values as will enable us to build a sustainable social economy and a society which is profoundly ethical and inclusive, a society and a state which will restore trust and confidence at home and act as a worthy symbol of Irishness abroad, inviting relationships of respect and co-operation across the world."

President Higgins' "vision" reminded me of a favorite anecdote O'Neill's father James liked to tell: In the bar-room of the Thames Club in New

London, Connecticut, local politicians were trying to convince James to run for mayor. He demurred with characteristic Irish charm: "Every politician seeking office aspires to the presidency of the United States," he said. "If I were to enter politics, I should want to make that my goal and I can't be president because I was born in Ireland, God bless it!"

Fast-forward a hundred years and there might be a job opening soon, President. Count me in to lead the call for the constitutional amendments necessary to begin your campaign.

As delightful a pipe dream as that might be, in truth I would never wish to take President Higgins away from Ireland, where he so deeply, spiritually, in the true O'Neillian sense, "belongs."

When we look closely into his life and work, we find not just an accomplished statesman but a fluent Irish language speaker, expert on Irish culture and



Robert M. Dowling visits with Michael D. Higgins, president of Ireland, in *Áras an Uachtaráin* the president's residence in 2015. COURTESY PHOTO

history, highly regarded poet, preeminent and beloved sociology professor who once walked the halls of NUI Galway, and, in the end, an all-around sound man. In New York, we'd call him a "mensch."

In his mesmerizing keynote address the other day, Professor Declan Kiberd, only slightly tongue-in-cheek, posited this question: "The Irish are great talkers, but are they great listeners?" I can attest that for President Higgins, the answer is definitively "yes." (He's also a great talker, as you'll soon discover.)

(Continued on page 24)

**Galway in 25 words or fewer . . .**

TURN BACK THE UNIVERSE and give me yesterday; unclasp the hands of time, for I sure do miss GALWAY!

—Robert M. Dowling, Central Connecticut State University



## Attentive O'Neillians hear of Irish president's admiration for O'Neill



O'Neillians in the banquet audience included Beth & Declan Kiberd, top; Beverly Page, right; and Ian Walsh & Stephen Watt, above.

(Continued from page 23)

“*Flahulach*,” one of my favorite Irish words, roughly means having a spirit of generosity. Regarding our focus tonight, celebrating the legacy of America’s foremost playwright Eugene O’Neill, President Higgins has been one of O’Neill’s most *flahulach* of literary advocates.

Here’s an O’Neill line that you probably haven’t heard this week [sarcasm]: “The one thing that explains more than anything about me is the fact that I’m Irish. And, strangely enough, it is something that all the writers who

In his speech at the American Historical Society, President Higgins posited that O’Neill must be understood as part of the *Irish* literary tradition as much as the American. “The use of memory as both succour and dagger is at the heart of some of the finest writing in Irish America. Eugene O’Neill mined his family’s immigrant experience and in the process revolutionised American theatre,” he said.

On another occasion: he said, “O’Neill’s themes are reflective of the great themes of both Irish and American theatre: migration and the use and abuse of memory. O’Neill belongs to both the literary canons of America and Ireland.”

As a poet, President Higgins is an integral member of the tradition that interlocks our countries through language and theme. In words that might come straight from O’Neill, he concludes a poignant poem of his titled “Memory,” reminding us that in the face of the many unforgettable tragedies of the past and present, “The stuff of hope beckons./Out of the darkness/ we step,/and blink into the new light.”

President, the podium is yours.

have attempted to explain me and my work have overlooked.” O’Neill might be pleased that this oversight has since been remedied—in no small part by the Irish themselves.

President Higgins in particular evokes O’Neill’s legacy in articles and speeches, happily and often, perhaps most notably when he came to America on a state visit in 2012 (the same time he brilliantly routed a Tea Party pundit during a radio debate, which became a viral sensation).

### Galway in 25 words or fewer . . .

The Conference in Galway was special in so many ways, particularly Irish President Michael D. Higgins’ remarks about O’Neill. Imagine the collective envy in the room!

—Stephen Watt, Indiana University Bloomington





## **President and First Lady of Ireland express admiration for O'Neill**

From *The President's Diary, July 21, 2017*:

On Friday 21 July, President Higgins addressed the Eugene O'Neill Society's international conference in Galway, and his wife Sabina read from 'A Touch of the Poet'.

The President has expressed his appreciation of the work of the American playwright on many previous occasions, saying his plays reflect the great themes of both Irish and American theatre: migration and the use and abuse of memory.

President Michael D. Higgins did not just give a speech—although that would have been more than enough. He also presented his wife, first lady of Ireland and longtime actor Sabina Coyne-Higgins. Mrs. Higgins teamed with Irish actor/academic Susanne Colleary of Sligo Institute of Technology to read a scene from Eugene O'Neill's play *A Touch of the Poet*.

In his speech, "Reflecting on the Irishness of Eugene O'Neill," President Higgins spoke about the Irish cultural influences that permeate O'Neill's work, and his impact on generations of writers for nearly a century.

To read or listen to the President's speech and see a video of Mrs. Higgins's performance, click [HERE](http://www.president.ie/en/diary/details/president-and-sabina-higgins-address-the-eugene-oneill-society-gala-dinner) or copy and paste <http://www.president.ie/en/diary/details/president-and-sabina-higgins-address-the-eugene-oneill-society-gala-dinner>)



*Top: Michael D. Higgins, president of Ireland, addresses guests at the 10th International Conference of the Eugene O'Neill Society at National University of Ireland, Galway, on July 21, 2017.*

*Above: Sabina Higgins, first lady of Ireland, reads a scene from Eugene O'Neill's play *A Touch of the Poet* with Susanne Colleary, actor and academic at Sligo Institute of Technology*

PHOTOS from the President's Diary (<http://www.president.ie/en/diary/details/president-and-sabina-higgins-address-the-eugene-oneill-society-gala-dinner>)



## President, First Lady, friends, colleagues and camaraderie



1. Marge Mitlin, Steve Bloom, Dan Bloom, President Higgins; 2. Jo Morello, President Higgins, Chris Westgate; 3. Patrick Lonergan, Catherine Morris, Gabriel Byrne.

4. Carolina Ritschel, President Higgins, Nelson Ritschel. 5. Rob Dowling, Gabriel Byrne.

### Galway in 25 words or fewer . . .

Memorable insights of Declan Kiberd; wistful corridor lined with O'Neill production photos, playbills, and telegrams; energizing camaraderie; renewed friendships; *The Second Girl*.

—Andrew Lee, Lee University



## **Society honors five outstanding O'Neillians with Medallion Awards**



*Winners of the 2017 Eugene O'Neill Medallions flank Ireland's President Michael D. Higgins and First Lady Sabina Higgins (center) at the Eugene O'Neill Society's 10th International Conference. Pictured from left are Medallion winners Gabriel Byrne and Jessica Lange, First Lady and President Higgins, and Medallion winners Robert M. Dowling (back row), William Davies King, and Steven F. Bloom.*

PHOTOS ON COVER, ABOVE AND ON P. 27, #2 COURTESY OF NUI GALWAY

The Medallion Banquet, the highlight of every O'Neill conference, had added luster this year with Ireland's President Michael D. Higgins and First Lady Sabina Higgins in attendance—but it would have been a special night anyway. That's because every three years at its international conferences, the Eugene O'Neill Society presents its highest recognition, the Eugene O'Neill Medallion. The Medallion recognizes distinguished O'Neillians who have dedicated significant portions of their careers to furthering knowledge and appreciation of O'Neill. (See p. 43 for a list of Medallion recipients and a photo of the Medallion, which was designed by Séamus Connolly, one of Ireland's leading bronze sculptors, )

This year the Society chose to honor actors Gabriel Byrne and Jessica Lange for their interpretations of O'Neill's plays, and to Society members Steven F. Bloom, Robert M. Dowling, and William Davies King for their

exceptional achievements as O'Neillians.

Jessica Lange and Gabriel Byrne, are esteemed actors of stage, film and television who have won awards and critical acclaim for their portrayals of characters in O'Neill plays including *Long Day's Journey Into Night* (Lange in London; Lange and Byrne in NYC—

including a Tony for Lange, Tony nomination for Byrne). Byrne also garnered a Tony nomination for his performance in *A Moon for the Misbegotten* and an Outer Critics Circle Award for *A Touch of the Poet*. Lange and Byrne each accepted with touching, moving recollections of their experiences in becoming an O'Neill character. To the non-actors in the room it was a revealing insight into the interplay between person and persona.

Steven F. Bloom, Robert M. Dowling, and William Davies King, the other three Medallion recipients, are Society members who have exhibited a high level of scholarship during their years of service. Among their many accomplishments, all are educators, researchers, and authors.

Steven F. Bloom, longtime board chair and past president, is associate vice president for academic affairs and dean of undergraduate education at Lasell College. Among other publications Steve is author of *Student Companion to Eugene O'Neill* and editor of *Critical Insights: Eugene O'Neill*.

*(Continued on page 28)*



*Jessica Lange has just received her Medallion award from our new vice president Katie Johnson and Gabriel Byrne accepts his from Nelson M. Ritschel. The awards were presented on behalf of the Eugene O'Neill International Society at its 10th International Conference in Galway, Ireland, in July 2017.*

PHOTOS: DAN BLOOM



## Society honors five outstanding O'Neillians with Medallion Awards



(Continued from page 27)

Robert M. Dowling, the Society's new president, is the author of *Eugene O'Neill: A Life in Four Acts*. He is a professor of English at Central Connecticut State University.

William Davies King, former editor of *The Eugene O'Neill Review*, edited *Long Day's Journey Into Night: Multimedia Edition* and is working on a critical edition of O'Neill's *The Iceman Cometh*. A professor at the University of California, Santa Barbara, King's O'Neill-related books include *A Wind Is Rising: The Correspondence of Agnes Boulton and Eugene O'Neill* and *Another Part of a Long Story: Literary Traces of Eugene O'Neill and Agnes Boulton*.



1. Medallion winners Rob Dowling, Dave King and Steve Bloom at Jury's Inn. 2 Reviewing an exhibit from the Abbey Theatre collection: Barry Houlihan, archivist NUI Galway, Jessica Lange, President Michael D. Higgins, Gabriel Byrne. Photo: NUIG. 3. President Higgins, Eileen Hermann-Miller, Forrest Miller. 4. Beth Wynstra, Steve Bloom, 5. Tony Roche, First Lady Sabina Higgins. 6. Herman Farrell, Katie Johnson, Drew Eisenhauer, Eric Fraisher Hayes, Patrick Midgley

PHOTOS: #2 NUIG; #1 & #4: DAN BLOOM



## A fond remembrance of Galway and the O'Neill conference

By Daniel Lerner

Our Galway meeting was a very special one for me, and I suspect for others. Our society, which has always stood out for me as remarkably collegial, upheld its previous standards. At the Galway conference, competitiveness and sniping seemed at a minimum. Support, real interest in the work presented, and above all, perceptive questions and helpful discussion ruled the day in session after session.



*The River Corrib, with solitary fishermen, flowing past the striking blue event tent of the Galway Arts Festival, located on a corner of NUI Galway grounds.*

PHOTO: DANIEL LARNER

Just as important, gatherings for lunch or social time had a feeling of welcome and inclusiveness, which makes us so look forward to the next conference!

We all had fun together, from the board and business meetings, to the papers and presentations, to the grand Medallion banquet with Ireland's Presi-

dent Michael Higgins and First Lady Sabina Higgins.

Galway, rainy and wet the whole time, nonetheless felt warm and welcoming. We stayed at the Jury's Inn. Its location on the River Corrib was convenient to the town, and the beautiful walk from the hotel to campus on the path between the river and its canal, was a daily delight.

The people we met in restaurants, shops, bookstores, and bus queues had an engaging openness and energy, and an unflinching curiosity about and knowledge of American politics. This was true, too, of the cab drivers who ferried us through the rain. When we told them of our dinner with President Higgins, each one of them claimed to be "Michael D's" preferred cabbie, whom he called whenever he had to get from his office at NUI Galway to the airport.

Somehow none of the Galwegians we talked with were willing to accept our offer to trade our president for theirs, even if we threw in the vice president and a senator or two!



*Top: The view of the Jury's Inn courtyard and the River Corrib, looking toward the university. Bottom: Homes along the walk from Jury's Inn to NUI Galway.*

PHOTOS : DANIEL LARNER (top);  
JO MORELLO (bottom)

Pandora and I were totally delighted with our experience at the conference. We thank you all.

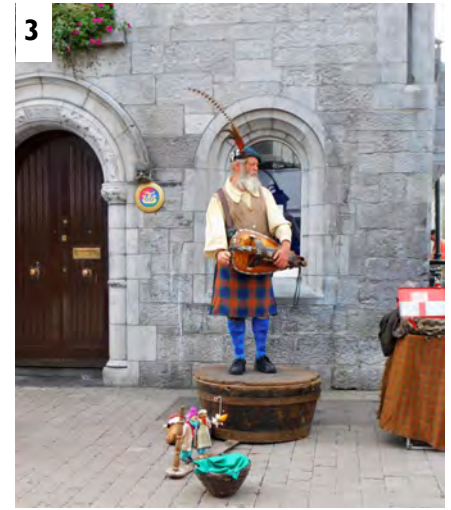
Galway in 25 words or fewer . . .

It didn't really take six hours to cab to NUI but the driver recited Yeats for us, so I wouldn't have minded if it had.

—Alex Pettit, University of North Texas



# Galway and its International Arts Festival filled every spare minute with fun



Story and photos by Jo Morello

The conference schedule was full but we found time to enjoy the many offerings of the Galway International Arts Festival, the city's scenery, landmarks and restaurants, buskers. So much to do. So little time.



These photos may evoke memories for some. For others, perhaps they'll suggest a wee Irish jaunt anon.

- 1. Jury's Inn. 2. Quay Street.
- 3. Busker singing for his supper. 4. Absolut tent for Arts Festival with cathedral in background.
- 5. Dail Restaurant.
- 6. Homes along the water.
- 7. O'Donoghue Centre For Drama, Theatre and Performance, NUIG.
- 8. Spanish Arch.



**Galway in 25 words or fewer . . .**

Between the insights shared among the participants and the various local attractions, there was no lack of cultural and intellectual stimulation at the Galway conference.

—Ryder Thornton, Tulane University

## Conferences, CFPs

### Co-editors assemble papers on 'How to Teach a Play' for college classrooms

Miriam Chirico (Eastern Connecticut State University) and Kelly Younger (Loyola Marymount University), board members of the Comparative Drama Conference, are editing exercises for their book [How to Teach a Play: 75 Exercises for the College Classroom](#) (Bloomsbury 2018).

"We would like O'Neill's plays to be well-represented in this teaching volume by offering exercises from O'Neill scholars," Chirico writes. "Furthermore, faculty who teach O'Neill also teach modern dramatists

and might submit teaching exercises for other plays. Draft ideas are welcomed; we will work with contributors to brainstorm any ideas. They may [contact us](#) directly."

*How to Teach a Play* will consist of exercises that connect close textual analysis with performance. The book, the first of its kind, is organized by performance attributes, e.g. "sound, tempo, tension, movement," rather than chronologically, in order to underscore the unique qualities of drama. The teaching exercises will

provide instructors with specific classroom strategies to help students identify key performative moments in the play's script.

"We are enthusiastic about increasing the number of plays taught and read by college and high school students. This collection of innovative teaching practices is one step towards expanding interest in dramatic literature. We hope you can help!

Click [HERE](#) to reach Chirico and Younger.

### January 4-7, 2018: MLA Convention included O'Neill Society Session on January 5

The MLA convention, the largest scholarly meeting in the humanities, draws thousands of members to discuss new research, participate in workshops, and build their professional networks. The conference from January 4-7 at the New York Hilton and Sheraton New York was no exception.

On January 5 the Eugene O'Neill Society sponsored an MLA session in the NY Hilton: "Dramaturgical Curiosities: Eugene O'Neill, Experimentation, and the [New York Neo-Futurists](#)."

Society board chair Steven F. Bloom, Lasell College, chaired the session, which featured guest speaker Christopher Loar, director, New York Neo-Futurists and its acclaimed work [The Complete & Condensed Stage Directions of Eugene O'Neill](#). Respondents were Society past president and independent scholar Zander Brietzke and Laura Shea, Iona College



*Christopher Loar and Steve Bloom pose at the MLA Conference in NY.*

PHOTOS PP. 33 & 36: MARGE MITLIN

**Background:** Eugene O'Neill was famous for insisting that no one could render his plays correctly. He rarely attended any performances of his work. Very few actors received any formal praise from him, and he said that only one ever fully realized one of his characters.

O'Neill never completely trusted anyone with his work and scribed voluminous stage directions as if to ensure his plays against ruin. These italicized commands are among the most famously ignored sentences in theater history. Generations of actors and directors have simply crossed most of them out while in rehearsal.

**Session summary:** Christopher Loar explained the process of conceiving and directing O'Neill's works and explored some of the intriguing implications, including the significance of action in contrast to the spoken word, body language vs. verbal language, the stage depiction of irony and sarcasm, and both the potential for comedy in the strict adherence to O'Neill's stage directions and the effect of that comedy on the weightiness usually associated with O'Neill's drama.

Laura Shea and Zander Brietzke responded to Christopher's remarks and the Neo-Futurists' performances,

*(Continued on page 34)*



## Conferences, CFPs, April-May 2018

### April 5-7, 2018: Comparative Drama Conference, Orlando

“Eugene O’Neill: Race, Love, and Tragedy” is the theme of three papers that the Eugene O’Neill Society is sponsoring at the Comparative Drama Conference, scheduled for April 5-7 in Orlando, Florida. The O’Neill panel is planned for Thursday, April 5, from 10:30-11:45 a.m.

David Palmer, Society board member and Conference Panel Coordinator, has organized the panel and will present one of the papers.

The three papers explore central themes in the development of Eugene O’Neill’s approach to tragedy: American race relations in several of his early plays and the elusiveness of love in plays he wrote at Tao House toward the end of his career.

Panel Chair: [Stephen Marino](#), English Department, St. Francis College, and *The Arthur Miller Journal*

**Paper 1:** “Living with *The Dreamy Kid’s* Lynching”

Presenter: [Caroline Hill](#) ([hill.2128@osu.edu](mailto:hill.2128@osu.edu)), Department of Theatre, Ohio State University

Eugene O’Neill’s one-act *The Dreamy Kid* (1918) is considered a stepping-stone to his later “race plays,” *The Emperor Jones* (1920) and *All God’s Children Got Wings* (1924), and is commonly cited as a weak and underdeveloped drama. However, structural similarities between *The Dreamy Kid* and black lynching dramas suggest a richer reading.

**Paper 2:** “Uneasy Lie the Heads That Wear the Crowns: De/Re Constructing Personal History in *The Emperor Jones* and *King Hedley II*”

Presenter: [Don Gagnon](#), English & Theatre Arts Departments, Western Connecticut State University Visual and Performing Arts Center

The titular protagonists of Eugene O’Neill’s *The Emperor Jones* and August Wilson’s *King Hedley II* are both

acutely aware of (or at least manage to successfully construct) heritage as central to their social acts, and both characters can still act tellingly as resonant but contrasting bookends to a century of American drama about racism.

**Paper 3:** “Love and Tragedy in O’Neill and His Successors”

Presenter: [David Palmer](#), Humanities Department, Massachusetts Maritime Academy (Retired)

Discussions of modern American tragedy generally begin with O’Neill’s fatalism, his attempts to bring ancient Greek conceptions of tragedy into our own times. Another often-repeated theme is Arthur Miller’s conception of tragedy as depictions of assaults on a person’s dignity. These tend to overshadow a third major tragic theme: people’s fundamental need for genuine loving relationships and the economic, social, and psychological factors that destroy them.

### May 24-27, 2018: American Literature Association (ALA), San Francisco

The Eugene O’Neill Society will hold two academic sessions plus a business meeting at the 29th annual [American Literature Association Conference](#), set for May 24-27 in San Francisco.

Working together with the O’Neill Foundation, the Society’s academic sessions will include papers on O’Neill’s use of masks, interpretations and productions of *The Hairy Ape* from 1922 to the present, and O’Neill’s influence on Brazilian theatre, together with a wide-ranging Eugene O’Neill Society



## AMERICAN LITERATURE ASSOCIATION

roundtable discussion of O’Neill studies today.

More information about conference details and the schedule will be available later in the spring.

The ALA was founded in 1989 by members of the major societies devoted to American authors. Its goal is to provide specialists on American authors with new opportunities for scholarly interaction. The result is a coalition of societies devoted to the study of American literature. The annual conference on Memorial Day weekend generally alternates between





## June 4-7, 2018: American Drama and Theater, Nancy, France

The 5th International Conference on American Drama and Theater, “Migrations in American Drama and Theater,” set for the Université de Lorraine, Nancy, France, is dedicated to the study of migrations, understood in a broad sense. It is co-sponsored by the [American Theater and Drama Society](#) (ATDS) with the Spanish universities of Cádiz, Sevilla, and Madrid Autónoma, the research group I.D.E.A. (“Théories et pratiques de l’interdisciplinarité dans les études anglophones”) and the Université de Lorraine. The Eugene O’Neill Society will sponsor two panels, coordinated by [David Palmer](#).

Migration here is a trope that implies change, translation, re-situation or relocation, adaptation, transferral, as well as the embracement of the new. When playwrights explore new themes, new theatrical styles or new dramatic voices, they become migrants, often encountering resistance and feeling unwelcome, which they brave in search of artistic fulfillment,

new audiences, or merely profit. The impulse to cross geographical barriers traverses the history of mankind. Fewer countries have been more dependent upon migrations (in a broad sense) than the US.

Confirmed keynote speakers include:

- Dr. Sue Abbotson, British-born professor; scholar of American drama and theater; former president of the Arthur Miller Society, board member, performance editor of *Arthur Miller Journal*.
- Lee Breuer, American playwright, theater director, academic, educator, film maker, poet and lyricist. Founding co-artistic director of Mabou Mines Theater Company; director of first foreign play produced at the illustrious Comédie Française in Paris.
- John Guare, American playwright, Pulitzer Prize nominee. Winner, Tony Award; several Drama Desk, Obie, and New York Drama Critics’ Circle Awards.

- Maude Mitchell, American actress and producer; specializes in fresh interpretations of classics and development of new plays; best known for performance as Nora in Mabou Mines’ production of Ibsen’s *A Doll’s House*, which toured internationally for eight years; Obie Award as Best Actress.

- Dr. Annette Saddik, professor and scholar of American drama and theater, City University of New York; author, including four books on American drama; lecturer at Broadway and Off-Broadway productions; judge for Lucille Lortel Theater Awards in New York.

- John Patrick Shanley, American playwright, screenwriter, and theater and film director. Winner, Pulitzer Prize, Academy Award.

Click [HERE](#) for more information.



### Eugene O’Neill Society Panels

#### **Panel #1: Migration and Migrating Ideas in O’Neill’s Plays** • Panel Chair: [Ciarán Leinster](#)

1st Paper—Jeffrey Kennedy: “The Journey Forward of Possibilities: O’Neill’s Curriculum on the Provincetown Stage”

2nd Paper—Thierry Dubost: “O’Neill’s *Fog* : Tentative Migrations on the American Stage”

3rd Paper—Joel Pfister: “ O’Neill’s Critical Migrations: From Depression-Era Pop Psychologizing to His Invention of the History of the Family and Emotional Life”

#### **Panel #2: Eugene O’Neill’s Intellectual Migration: Sources and Development** • Panel Chair: [David Palmer](#)

1st Paper—Ryder Thornton: “‘Accept yourself as you are’: American Dreams and the Tragedy of Pragmatism in *More Stately Mansions*”

2nd Paper—Chloé Lucidarme: “European Influences on O’Neill”

3rd Paper—Adel Bahroun: “The Migration of Migrated Ideas in O’Neill’s *Long Day’s Journey into Night* and *The Hairy Ape*”

Contact [David Palmer](#) for further information.



## In Memoriam: Eugene Kenneth Hanson

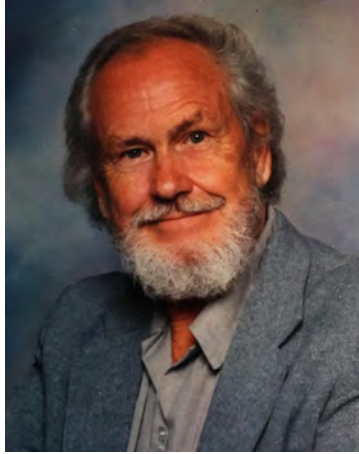
### Eugene Hanson, devoted O'Neill scholar, is honored with Society memorial fund

Eugene Kenneth Hanson, a theologian, missionary, and dedicated O'Neillian, died in October at 87. His widow, Dorothy Hansen, shared her news with the Society, along with her desire to establish a memorial fund in her husband's honor.

"Eugene was such a fan of O'Neill. He enjoyed visiting the Tao House and did extensive traveling, visiting many places that had any connection with O'Neill. He also did his dissertation for his Doctor of Theology on O'Neill," she wrote.

"As you know, when someone passes, friends and relatives like to make a donation to one of their favorite organizations in their memory. Since Eugene was a long-time member of your Society, and truly a Eugene O'Neill scholar, that would be his choice," Dorothy said.

Born in Le Mars, Iowa, in 1930, Eugene Hanson knew all through school that he was being called to serve the church. After graduating from Westmar College and Wartburg College, both in Iowa, he attended Luther Seminary in St. Paul, Minne-



sota. His first congregation was in Iowa. Then he founded Christ the King Lutheran Church, a mission church, in Iowa City.

Tired of the cold Midwest weather, in 1963 Eugene moved his family to Pomona, California, where he became a visitation pastor. By 1970 he had discovered his love for teaching and moved to the desert to teach religion, philosophy, and English at College of the Desert in Palm Desert, California, where he worked until his retirement in 1992.

Eugene achieved a life-long dream by earning his Doctor of Theology degree at Claremont College in 1978.

As a world traveler in love with learning, he toured six continents and over forty countries, visiting many places of worship and centers of religion. His life-long love of learning kept him reading and writing constantly. He most enjoyed traveling to visit family, including many special visits with his grandsons.

A close second to travel was Gene's love for theater. A devoted Eugene O'Neill scholar, he often presented workshops and wrote articles about his favorite playwright. He also wrote theater reviews for several newspapers over the years.

Eugene Hanson is mourned by his wife, Dorothy, his children, his grandsons, his sister and her children, and his many friends and colleagues.

A memorial service was held in December 27 at the Atria Hacienda, Palm Desert, California.

Dorothy Hanson has requested that donations in her husband's memory be sent to the Eugene O'Neill Society, [26 Salem End Lane, Framingham, MA 01702](mailto:26_Salem_End_Lane_Framingham_MA_01702).

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### Neo-Futurists work compels audiences to view O'Neill works, intentions and dramaturgy



*Christopher Loar, Steven Bloom, Lisa Shea and Zander Brietzke apparently found the comedy in O'Neill's stage directions—or more likely in Loar's retelling of the Neo-Futurist experience staging those directions.*

*(Continued from page 31)*

commenting on the ways in which this experimental work compels those familiar with O'Neill's works to view them anew, to reconsider O'Neill's intentions, and to reevaluate his dramaturgy. Both Laura and Zander agreed that O'Neill probably would have enjoyed and appreciated the Neo-Futurists' playful take on his plays. Bloom then moderated a lively discussion among the panelists and all those in attendance, several of whom then continued the conversation over drinks at the hotel bar.



Dallas Cline, Aggie Boulton O’Neill’s niece and Boulton family biographer, has died

By Jo Morello

Dallas Cline, also known as Dallas Cline Thomas, has died at 90. Her



Cousins and playmates: Dallas and Oona

mother, Margery (“Budgie”) Boulton, was the sister of Agnes Boulton, Eugene’s second wife. As Aggie’s niece, Dallas grew up with Aggie’s daughter Barbara as well as Shane and Oona, Aggie’s children with Eugene.

Budgie was O’Neill’s typist for many years, and Dallas lived as both participant in and observer of the O’Neill and Boulton families. Finally in 2013, as D. C.

Thomas, she penned *A Formidable Shadow: The O’Neill Connection*.

“After many years of reading my grandfather’s name and my mother’s name in almost every account of the famous playwright, Eugene Gladstone O’Neill, and his wife, Agnes Boulton, I felt it appropriate to add to the information on the Boulton family, including Margery Boulton and Edward W. Boulton. Not only do they have their own fascinating history, but they are the other half of Shane and Oona’s family, and like part of a large tapestry,

are woven into the backgrounds of both,” she wrote.

William Davies King, former editor of *The Eugene O’Neill Review* and author of two books about [Eugene and Agnes](#), reviewed the book in the Fall 2013 issue of this newsletter. He wrote, “Cline [Thomas] brings an insider’s insight to these phases of family history and often gives lyrical expression to the poignancy of a family struggling to cope with its broken past.” The Society also published a feature about the book in the Spring 2014 issue of this newsletter.

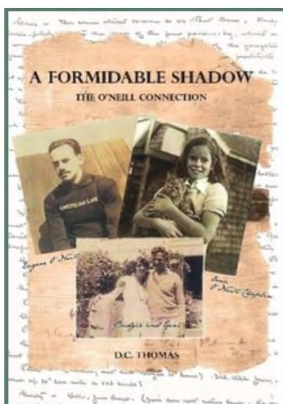
Dallas was also well-known and highly respected in country music circles as a musician, composer, teacher and au-

thor. She played many musical instruments, but mostly the mountain dulcimer. Several of her books are listed on Amazon.com, including the popular [How to Play Nearly Everything](#).

Her memoir *A Formidable Shadow*, published by Dr. Harley Hammerman on [eoneill.com](#), is available online [HERE](#). “It’s a wonderful story by a wonderful woman,” Dr. Hammerman said.

Dallas remained busy up to the end, yet she always found time to respond generously and graciously to our requests for interviews, photos, and other information. We will remember her fondly. Others will too. We share some memories below.

PHOTO: MAURA O’NEILL JONES



Maura and Sheila remember their cousin Dallas

Maura O’Neill Jones and Sheila O’Neill are granddaughters of Aggie and Eugene through their father Shane. They share their memories of Dallas with us.

‘The Most Caring Person I’ve Known’

By Maura O’Neill Jones

I first remember Dallas when she came to Point Pleasant, New Jersey to visit my grandmother Aggie (Agnes Boulton O’Neill, Eugene’s second wife) but I was still a child. I got to know her better at the family reunions she held on her farm in Connecticut during the ’70s and ’80s.

She was an amazing musician, composer, artist and author, having written many books about the mountain dulcimer including a Sesame Street book, *How to Play Nearly Everything*.

(Continued on page 36)



Dallas Cline and Maura O’Neill Jones in 2010

PHOTO: KERRY JONES

## Dallas was helpful, supportive, and loving to family; active politically

(Continued from page 35)



*Shane, great-great-grandson of Eugene and Agnes Boulton O'Neill, with Dallas Cline circa 2013. Shane's father, Patrick Jones, is the son of Maura O'Neill Jones and Kerry Jones.*

PHOTO: MAURA O'NEILL JONES

She was very fond of my grandson, Shane (great-great grandson of Eugene and Agnes O'Neill), wrote him letters and gifted him one of her dulcimers. They stayed close over the years.

Dallas's mother Budgie (Margery), Aggie's youngest sister, was my favorite aunt. She had the most wonderful cabin in the woods of Point Pleasant and was very "into" American Indian culture. At one point they went to the west and spent time with Native Americans.

Dallas was very supportive and helpful when I was caring for my Aunt Bar-

bara—daughter of Aggie and step-daughter of Eugene—in Pennsylvania. Dallas and Barbara were first cousins and grew up together, along with Eugene and Aggie's two children, my father Shane and his sister Oona (O'Neill Chaplin). Dallas often drove to Pennsylvania to visit with Barbara and us from her home in Massachusetts and then from Vermont. She was the most caring person I've known.

She was always very active in liberal causes. We had many discussions and she really liked to talk to my husband, Kerry, about politics.

## Finding Dallas at a fair

By Sheila O'Neill

Back in 1988 I was at the Kutztown (Pennsylvania) Fair with my seven-year-old son Anthony, hoping to find Dallas at her dulcimer booth. She had no idea we were coming and at the time I hadn't seen Dallas in about ten years. After looking around for about an hour we finally found her playing her dulcimer with her daughter Mia. When she saw Anthony she said, "I love your Snoopy shirt," not knowing who he was. Dallas then showed Anthony how to play the dulcimer.

When she saw me she was very surprised, said "Sheila, it's you and is this adorable little boy your son?" I replied, "Yes, he's Anthony." We hugged and Dallas kissed Anthony. She said she would send him a dulcimer. She did, and he still has it. After that day we kept in touch with Dallas.



*Dallas Cline, Sheila O'Neill and William Davies King join Harley Hammerman (not pictured) to see *Now I Ask You*, an early four-act comedy by Sheila's grandfather, Eugene O'Neill.*

PHOTO: HARLEY HAMMERMAN

The last time I saw Dallas was a few years ago in St Louis when we went to see Harley Hammerman and a Eugene O'Neill play, his early full-length comedy *Now I Ask You*, at the Muddy Waters Theatre in St. Louis. Dallas and I stayed in a hotel room together. We had such a wonderful time.

I thank Harley so much for inviting me and letting me have that time with my cousin Dallas.

*Editor's note: Sheila O'Neill has written and illustrated *More of a Long Story*, her childhood memories of growing up with her father Shane, told from an adult perspective. The book, published online by Dr. Harley Hammerman, is available [HERE](#).*

*Dr. Harley Hammerman is a radiologist, a noted O'Neill collector, webmaster of [eoneill.com](http://eoneill.com) and owner of the Facebook page [eoneill.com](http://eoneill.com).*

## Flock Theatre presents encore of LDJIN in Monte Cristo Cottage



The four haunted Tyrones: Edmund (Victor Chiburis), Mary (Anne Flammang), Jamie (Eric Michaelan), and James (Christie Williams).

PHOTO: A. VINCENT SCARANO

By Jo Morello

In response to popular demand, [Flock Theatre](#), in cooperation with the Eugene O'Neill Theater Center, is remounting the first-ever production of O'Neill's *Long Day's Journey Into Night* in the exact location where O'Neill's landmark play takes place. Derron Wood, artistic director of the New London-based Flock Theatre, reprises his role as director of the Pulitzer Prize-winning masterpiece.

Set within Monte Cristo Cottage, the O'Neill family home in New London, the encore production will be held in April-May 2018.



L, Audience seating for the play; R, the living room at other times.



PHOTOS: L, KURT EISEN; R, JO MORELLO

The first presentation in Monte Cristo Cottage was performed in Spring 2017 to sold-out audiences and rave reviews. "Indeed, the production makes full, rich use of the Monte Cristo Cottage itself. . . ." wrote [The Day](#) (Mar. 19, 2017).

The [Spring 2017 issue of this newsletter](#) (pp. 19-20) provided information about that production along with a review

by Kurt Eisen and director's notes by Wood. Four of the five original cast members will repeat their roles: Anne Flammang (Mary Tyrone), Christie Williams (James Tyrone), Victor Chiburis (Edmund Tyrone), and Eric Michaelan (James Tyrone Jr.). Madeleine Dauer joins the cast as Cathleen.

Because of the small space, seating is extremely limited. In his review, Eisen writes, "To accommodate an audience, twenty-five chairs are squeezed in three rows into one end of the Monte Cristo's tiny sitting room where all the play's dialogue takes place, truly a "chamber drama." The intimacy of the play-going experience makes it seem

participatory, as if the audience is there to help the actors fend off the house's ghosts."

Documenting his experience, Eisen writes, "The production includes a three-

hour break between acts two and three, to say nothing of the extended all-day spread of three special Saturday performances with three such breaks. Audience members have an opportunity not only to eat supper, but also to explore the house and New London environs, including a tour offered by Derron Wood of the venerable Thames Club, where James O'Neill repaired of an evening to hobnob and gather real estate tips."

### If you go...



Monte Cristo Cottage  
325 Pequot Ave, New London, CT

Saturdays and Sundays from April 7-May 6: first half starts at 3 p.m., second half at 7:30 p.m.; \$35.

Special "Long Day's" performances April 21 and May 5; show is presented at approximate times specified in the script: Act I, 9:00 a.m.; Act II, 12:45 p.m.; Act III, 7:00 pm; Act IV, 8:00 p.m.; \$45.

Reservations (required): please send an email to [flocktheatre@hotmail.com](mailto:flocktheatre@hotmail.com) or call 860.443.3119.

PHOTO: JO MORELLO



## Foundation announces new program: 'One Festival, Two Countries'; will present O'Neill plays in Danville, CA, and New Ross, Ireland

By Gary Schaub

The Eugene O'Neill Foundation, Tao House is joining with the O'Neill Ancestral Trust of Ireland to produce an international festival of Eugene O'Neill's plays in the fall of 2018 according to Dan McGovern, president of the O'Neill Foundation. The new partnership came about following the Tenth International Conference on Eugene O'Neill held in Galway, Ireland, in July.

wanted to organize a Eugene O'Neill theater festival in New Ross. It was across the river, in Tinneranny, where O'Neill's father, actor James O'Neill, was born. New Ross is the port from which the family emigrated to America in 1851."

The close bilateral partnership, reflected in the slogan "One Festival, Two Countries," will feature productions of O'Neill plays in Danville, California, throughout September 2018, and in New Ross, Ireland, October 11-14, 2018. It is anticipated that the jointly produced "One Festival, Two Countries" will become an annual event.

The inaugural season of the Eugene O'Neill International Festival of Theatre in New Ross will feature three productions by O'Neill: *Beyond the Horizon*, the *Glencairn Sea Plays*, and *Hughie*.

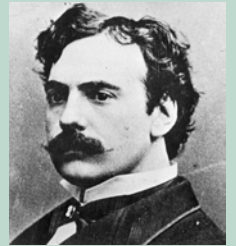
*Beyond the Horizon* won O'Neill the first of his record four Pulitzer Prizes for Drama. The three *Glencairn* one-act plays will be performed on the *Dunbrody*, a full-scale replica of one of the "famine ships" that brought O'Neill's family, as well as John F. Kennedy's family, from

*(Continued on page 39)*

### New Ross to New London

Sean Reidy, co-chair of "One Festival, Two Countries," is the author of "A Long Day's Journey: New Ross to New London," an article in the October-November issue of [Irish America](#) magazine.

The extensive, generously illustrated article included historic photos such as this image of James O'Neill. Reid's story generated a reader comment disputing his information about the O'Neill family's relationship to New Ross.



James O'Neill,  
father of Eugene  
O'Neill, c. 1865.

### A Plaque at New Ross

In 2016 the John F. Kennedy Summer School—a symposium on Irish-American history, culture and politics in New Ross—featured several events related to Eugene O'Neill. Dr. Richard Hayes, artistic adviser to "One Festival, Two Countries," described them on page 8 of our [November 2016](#) issue. Dr. Hayes wrote, "His Excellency, the US Ambassador to Ireland, Kevin O'Malley, unveiled a plaque on the New Ross quayside to James O'Neill, father of Eugene, who emigrated from New Ross in the 1850s with his family." Incoming O'Neill Society president Robert M. Dowling gave the keynote address.



Alice McLoughlin, a distant cousin of Eugene O'Neill, poses with Foundation president Dan McGovern at the remains of the O'Neill family home in New Ross, Ireland, across a river from Tinneranny, birthplace of Eugene's father James O'Neill.

PHOTO: CAROLYN MCGOVERN

"After the conference my wife Carolyn and I went to New Ross, Ireland, where Alice McLoughlin, Eugene O'Neill's second cousin, twice removed, showed us the crumbling remains of the family home," says McGovern. "There I met Sean Reidy and Richard Hayes, who had long



## Eugene O'Neill Festival plays to sold-out audiences, rave reviews



"Is this—what the Irish call blarney, sir?" Deborah Harford (Melanie DuPuy) questions Con Melody (John Hurst) in O'Neill's *A Touch of the Poet*, part of Festival in Danville.

PHOTO: JOHN CARTER

By Gary Schaub

This past September the O'Neill Foundation, Tao House, completed the 18th Eugene O'Neill Festival in Dan-

ville with a sold-out production of *A Touch of the Poet*, directed by Eric Fraisher Hayes, in the Old Barn Theater at the Eugene O'Neill National Historic Site in Danville, which is administered by the National Park Service. This year's Festival also included a well-received production of John Millington Synge's *The Playboy of the Western World*, co-produced with Role Players Ensemble, in downtown Danville.

A walking tour of "O'Neill's Danville," a lively evening of Irish music and story-telling called "Ballads & Blarney," featuring members of the Irish Cultural

Center of San Francisco, plus a hike up the hill to Tao House—led by the National Park Service—rounded out another very successful O'Neill Festival.

The nonprofit Eugene O'Neill Foundation, Tao House partners with the National Park Service to promote O'Neill's legacy.

In addition to the Danville theater festival, the O'Neill Foundation offers free drama and arts education to high school students; supports an Artist in Residence program that provides a working retreat for playwrights, scholars, and critics; and maintains an archive of original O'Neill materials, the largest on the west coast.

For information about the Eugene O'Neill Foundation, Tao House, click [HERE](#).

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## "One Festival, Two Countries" kicks off in September - October 2018

(Continued from page 38)

New Ross to America.

*Hughie* will be a co-production of the Danville and New Ross festivals. With an American director and cast, *Hughie* will first be performed in Danville and then travel to New Ross. Discussions are under way for *Hughie* to tour other cities in Ireland at the conclusion of the New Ross festival.

"We are excited about this opportunity to reach new audiences," commented Eric Fraisher Hayes, the director of *Hughie* and director of artistic programs for the Eugene O'Neill Foundation, Tao House.

"One of the most gratifying things about this project is the friendships

that have developed, both civic and personal," said McGovern, who will act as the American co-chair of "One Festival, Two Countries."

"Danville and New Ross are planning to enter into an official Friendship City relationship. I could not have better Irish colleagues than my co-chair, Sean Reidy, and our academic advisor, Richard Hayes."

Reidy is the former CEO of the JFK Trust. Hayes, an O'Neill scholar, is the vice president for strategic planning at the Waterford Institute of Technology.

McGovern's enthusiasm is shared by Town of Danville officials. "This will

put Danville on the international arts map, further defining Danville as a quality-of-life leader among Bay Area cities," said Danville Town Councilman Robert Storer. Storer and other members of the Town Council are planning to attend the New Ross Festival.

"Not only are Danville and New Ross planning to enter into an official Friendship City relationship, but 'One Festival, Two Countries' offers all sorts of exciting prospects for cross-cultural enrichment," says McGovern. "For example the University of California, Berkeley and the Waterford Institute of Technology are in discussions to identify exchange opportunities for their students and faculty, particularly in the field of theater."



## Foundation honors A.C.T.'s Carey Perloff with Gala, namesake fellowship

By Gary F. Schaub

Carey Perloff, long-time artistic director of the American Conservatory Theater (A.C.T.) in San Francisco, was honored by the Eugene O'Neill Foundation, Tao House at a Gala celebration dinner on October 14 in Danville. Ms. Perloff was honored by the Foundation in two ways. She was presented with the 2017 Tao House Award for her inspirational leadership and vision for the American Theatre, and by the creation of the "Carey Perloff Fellowship" within the Foundation's Travis Bogard Artist in Residence program at Tao House.

The Tao House Award is the Foundation's most prestigious award, with previous honorees including actor Jason Robards, biographers Barbara and Arthur Gelb, critic and director Robert Brustein, producers Ted Mann and Paul Libin, and A.C.T. founding member Edward Hastings.

"The Tao House Award is reserved for those who have served the American Theatre with distinction," said Foundation president Dan McGovern. At the dinner, Carey Perloff was recognized for her visionary leadership of A.C.T. for twenty-five years, and for her strong encouragement for emerging and distinguished playwrights. In making the selection, the Eugene O'Neill Foundation Board noted that Perloff is eminently suited to join the impressive group of previous recipients of the Tao House Award.

Jonathan Moscone, chief of civic engagement at the Yerba Buena Center for the Arts in San Francisco, was master of ceremonies for the evening. As



Carey Perloff

PHOTO: A.C.T.

an added attraction, actress Kimberly Fairbanks portrayed several of the women featured in 2016 Tao House Fellow Valerie Joyce's *I Will Speak for Myself*. The work was developed by Joyce while at Tao House.

Carey Perloff has been a force in the American theatre since her days as artistic director of Classic Stage Company in New York. As artistic director for A.C.T. for the last twenty-five years, she has continued by spearheading collaborations with international companies and staging premieres by great playwrights like Tom Stoppard and Harold Pinter. In addition, Ms. Perloff is a recognized dramatist in her own right, and plans to pursue her freelance and writing career when she retires from A.C.T. in 2018.

"Carey Perloff's twenty-five year legacy at A.C.T. is nothing short of phenomenal," said Nancy Livingston, the former chair of A.C.T.'s board. "Her combined passion for A.C.T. and the

community it serves are revered throughout the Bay area, as well as nationally and internationally."

During her tenure at A.C.T. Perloff has directed more than fifty productions and has revitalized the Conservatory's MFA program. She also oversaw the rebuilding of San Francisco's Geary Theater (now American Conservatory Theater) after the 1989 Loma Prieta Earthquake, as well as the development and opening of the 283-seat Strand Theater in the City's mid-Market district, which focuses on presenting new works.

The Foundation's Fellowship in Carey Perloff's name is for theatre artists transitioning into writers, or for established playwrights transitioning into prose. Fellows will be chosen by the process for the Foundation's Artist in Residence program.

To date eight Tao House Fellows have spent time in retreat at Tao House in the surroundings and atmosphere that encouraged and stimulated Eugene O'Neill to pen his most famous plays, including *Long Day's Journey into Night*, *The Iceman Cometh* and *A Moon for the Misbegotten*. He and his wife Carlotta resided at Tao House from 1937-1944.

Those desiring to personally support the Foundation's Artist in Residence program are invited to contribute \$5,000 for one-month and \$2,500 for two-week Fellowships. Donors at this level will receive special benefits including a private tour of the O'Neill home, Tao House.

To learn more, click [HERE](#).





## Meet some O'Neillians who contributed their talent to this issue



**Robert M. Dowling** is president of the Eugene O'Neill Society, 2017 O'Neill Medallion recipient, member of the editorial board of *The Eugene O'Neill Review* and professor of English at Central Connecticut State University. His biography *Eugene O'Neill: A Life in Four Acts* was named a *Los Angeles Times* Book Prize Finalist for biography in 2015. Dowling has written and edited several other books on O'Neill, as well as numerous articles on the playwright for such publications as *The Irish Times*, *The Daily Beast*, *The Huffington Post*, *The Dramatist*, *The Eugene O'Neill Review*, and *Irish America*. Nanjing University Press will release a Chinese translation of his biography *Eugene O'Neill* in 2018.



**Herman Daniel Farrell III** is an award-winning playwright (*Bedfellows*), screenwriter (co-writer: HBO Films *Boycott*) and theatre professor (University of Kentucky). He is a New Dramatists Alum, and was a Playwright at the National Playwrights Conference, Eugene O'Neill Theater Center in 1994, 1995, 1999, MacDowell Colony Fellow in 1996 and a former Kentucky DG Regional Representative and current member of the Dramatists Guild. In 2015, Farrell was a Travis Bogard Fellow at Tao House, the Eugene O'Neill National Historic

Site and he is a proud member of the Eugene O'Neill Society.



**Sheila Hickey Garvey** is professor emerita of theatre, Southern Connecticut State University (2016). Boards of directors: Eugene O'Neill Society and Broadway's Circle in the Square Theatre School (2016-). Professional Memberships: Actors Equity Association and Society of Stage Directors and Choreographers. A 2016 Emmy Award-winning documentary narrated by Meryl Streep, *Letter from Italy, 1944: a new American Oratorio*, featured Dr. Garvey's staging of the oratorio's world premiere. Acting credits include Long Wharf Theatre and Williamstown Theatre Festival among others. Publications: based on interviews with artists working in O'Neill plays on and off Broadway. Recipient of the Moss Hart Award and numerous awards given by the John F. Kennedy/American College Theatre Festival. Past president of the Eugene O'Neill Society (2001-2003).



**Sheila O'Neill** (granddaughter of Eugene and Agnes O'Neill, daughter of Shane). "In 2003, after years of living in NY, NJ, and PA; raising my son; and working at a supermarket for over thirty years, I semi-retired. I moved up to the beautiful state of Maine and worked at a book store in downtown Ellsworth. I met [O'Neill collector] Harley Hammerman through a sale on Ebay. In 2008, with his help I wrote a book about my childhood in Point Pleasant, NJ. Now I'm working on a another book, *Strange Interlude at Loon Lodge*, based on Eugene O'Neill's vacation in Belgrade, Maine in 1926. I'm also working on my artwork and drawings. Love living in Maine but it can be very cold in the winter."



**Daniel Larner** is professor of theatre emeritus, former dean of the college, Fairhaven College of Interdisciplinary Studies, Western Washington University, a playwright and board member of the Eugene O'Neill Society. Dan's articles have appeared in *The Eugene O'Neill Review*; *Arthur Miller Journal*; *American Drama*, *Law and Literature*; *Legal Studies Forum*; *Journal of Educational Controversy: Issues in Integrative Studies*; *the Arthur Miller Journal*, *Shakespeare Jahrbuch*, *Sipario*, *Literatura Dramatica*, *Theatre and Religion*, *American National Biography*, *Dictionary of Literary Biography*, and others.

**Jo Morello**, newsletter editor, has operated a public relations business in Sarasota, Florida, since 1986 and in Philadelphia before that. She is also a



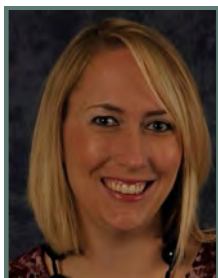
freelance writer, award-winning playwright, and founder/producing artistic director of the former Starlite Players in Sarasota. Her full-length play *E.G.O.: The Passions of Eugene Gladstone O'Neill* was produced in Kentucky (winner of the Kentucky Women Writers Conference). Her plays have also been produced in NYC, Florida, Texas, Massachusetts, Pennsylvania, Kent, UK; read in 10 states; and won dozens of fellowships, grants and/or contests. She has written for *American Theatre*, *The Eugene O'Neill Review* and many other publications. She is currently writing *Lil & Louis*, a play with music about Lil Hardin Armstrong and her husband Louis Armstrong, with West-coast Black Theatre Troupe, Sarasota.



## Meet some O'Neillians who contributed their talent to this issue (continued)



**Gary Schaub**, former president of the Eugene O'Neill Foundation, Tao House, has been on its board since 2002. He was president (2007-09) and vice president of development (2009-13) and helped secure funding for both Student Days at Tao House and the O'Neill Studio Retreat. He was also Cultural Services Director for Walnut Creek, CA, from 1974-2001. Gary's awards include Lifetime Contributions to the Local Arts Agency Field (California Arts Council, 2001); Special Arts Award for Distinguished Service to the Arts (Arts & Culture Commission, Contra Costa County, 2001), Outstanding Arts Supporter (Diablo Regional Arts Assn., 1974-2001), Contra Costa County Theatre Shellie Award for Outstanding Contribution to the Performing Arts (1991 and 1999).



**Beth Wynstra**, an assistant professor of English at Babson College, teaches courses in American drama, modernism, acting, public speaking, and business writing. She also regularly directs musicals and plays. Beth is secretary/treasurer of the Eugene O'Neill Society.



**J. Chris Westgate** is the immediate past president of the Eugene O'Neill Society and ongoing book review editor of *The Eugene O'Neill Review*. Chris, an associate professor of English at California State University, Fullerton, is the author of *Staging the Slums*, *Slumming the Stage*, which examines the intersection of theater-going and slumming during the Progressive Era, and *Urban Drama: The Metropolis in Contemporary North American Plays* (both by Palgrave/Macmillan) as well as articles in *Modern Drama*, *Theatre Journal*, and *Comparative Drama*. He also edited *Brecht*, *Broadway*, and *United States Theatre*.



### Newsletter help wanted—and you don't have to be Irish

Do you enjoy reading the Society's newsletter? Would you like to help with future issues? We will happily welcome helping hands.

In 1946 Eugene O'Neill famously told his son Eugene Jr., "The one thing that explains more than anything about me is the fact that I'm Irish." To help with this newsletter, you don't have to be! Admittedly, a working knowledge of O'Neilliana is vital—but as a Society member you already have that.

We especially invite contributions from writers who can report on O'Neill-related activities with short, tightly written articles. We also welcome fact-checkers and proofreaders. If your interest leans more towards

photography, photoshopping, or graphic design, that's good too. Let's talk. [Send me an email.](#)

Working on the newsletter is an unusual job: no carrot, no stick! As with everything in the Society, it's a volunteer project.

I've written/edited/designed the newsletter since summer 2012 but its needs are outgrowing my available time. If more volunteers were involved the required time would diminish significantly.

Except for retirees, I realize that most of us have "day jobs." (I have two: owner/operator of a small public relations agency and working playwright, currently creating a new play with a respected theater company.)

The present issue is larger than most because we've included extensive coverage of the 10th International Conference. We felt this coverage was warranted because of the unique nature of the conference, even including the president and first lady of Ireland as participants. That's pretty special by any reckoning. Rest assured: Future issues will be smaller and more timely.

I'm grateful to our many contributors. I also appreciate comments and guidance by the Society's officers—especially Steve Bloom, Rob Dowling, Beth Wynstra, and Chris Westgate—and proofreaders *par excellence* David Palmer and Jack Gilhooley. We invite you to join us!

Warmest regards,

*Jo*

[Jo Morello](#), Editor



## EUGENE O'NEILL SOCIETY CONFERENCES & MEDALLION RECIPIENTS



**1984—Eugene O'Neill "The Early Years,"** 1st International Conference, Suffolk University, Boston, MA

**1986—"Eugene O'Neill, The Later Years,"** 2nd International Conference, Suffolk University, Boston, MA

**1995—"O'Neill's People,"** 3rd International Conference, Suffolk University, Boston, MA (first year for Medallion Awards): **NORMAND BERLIN**, scholar, author • **ARVIN BROWN**, director, producer • **TRAVIS BOGARD**, scholar, author, director • **GERALDINE FITZGERALD**, actor • **DONALD GALLUP**, scholar, curator at Beinecke, author • **ARTHUR GELB**, biographer, retired managing editor, *The New York Times* • **BARBARA GELB**, biographer, playwright • **JORDAN Y. MILLER**, scholar, EON Society "Father" • **JASON ROBARDS**, actor • **JOSE QUINTERO**, director

**1999—"Eugene O'Neill, The Bermuda Years,"** 4th International Conference, Spithead, Hamilton, Bermuda: **TED MANN**, producer

**2000:—Monte Cristo Cottage,** New London, CT: **FRED WILKINS**, scholar, founding editor of *The Eugene O'Neill Review* and its predecessor, the Society's newsletter • **MARGARET LOFTUS RANALD**, scholar, author

**2003—"Le Plessis,"** 5th International Conference, Tours, France: **PAUL LIBIN**, producer

**2005—"Provincetown,"** 6th International Conference, Provincetown, MA.

**2008—"O'Neill's Global Legacy,"** 7th International Conference, Tao House, Danville and San Ramon, CA: **STEPHEN A. BLACK**, author, scholar, past president EONS • **JACKSON BRYER**, scholar, author, past president

**2011—"O'Neill in Bohemia,"** 8th International Conference, New York, NY: **ROBERT FALLS**, director • **DORIS ALEXANDER**, scholar, author (posthumously) • **DIANE SCHINNERER**, secretary EONS, curator, archivist Tao House • **BRIAN DENNEHY**, actor

**2014—"Hunted, Haunted, Home,"** 9th International Conference, New London, CT: **LOIS McDONALD**, curator, Monte Cristo Cottage • **BRENDA MURPHY**, eminent scholar and past Society president • **SALLY PAVETTI**, curator, Monte Cristo Cottage • **GEORGE C. WHITE**, founder of the Eugene O'Neill Theater Center

**2017—"Ireland: The Constant Presence,"** 10th International Conference, Galway, IRE: **STEVEN BLOOM**, board chair and past president, EONS; educator and author • **GABRIEL BYRNE**, actor • **ROBERT M. DOWLING**, president EONS, author, educator • **WILLIAM DAVIES KING**, former editor, *The Eugene O'Neill Review*, author, educator • **JESSICA LANGE**, actor



## The Eugene O'Neill Society

Founded 1979 • [eugeneoneillsociety.org](http://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.

Eugene O'Neill Society publishes this newsletter and the scholarly journal *The Eugene O'Neill Review* twice each year for its members. Please direct newsletter correspondence to Secretary/Treasurer Beth Wynstra at 26 Salem End Lane, Framingham, MA 01702 or [bethwynstra@gmail.com](mailto:bethwynstra@gmail.com). © 2018 by the [Eugene O'Neill Society](http://Eugene O'Neill Society). All rights reserved.

