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The Eugene O'Neill Newsletter

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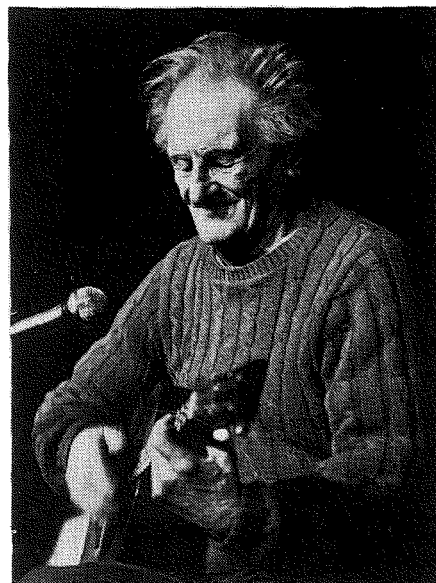
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HEATON VORSE, featured singer in the movie *Reds* and early Provincetown Player whose mother's wharf provided the Players' first theater, entertains during "Beginnings," the evening of Provincetown Playhouse reminiscences featured last March at the conference on "EUGENE O'NEILL--THE EARLY YEARS" cosponsored by the Eugene O'Neill Society, Suffolk University, and the Newsletter. (All conference photographs are by John Gillooly. More appear on pages 10, 15 and 24.)



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EDITOR'S FOREWORD: THE 1984 O'NEILL CONFERENCE--MORE THAN A MEMORY

They came from twenty one states and the District of Columbia; from India, Belgium, Poland, Japan and the people's Republic of China; professors and teachers, actors and writers and the-atergoers, 150 strong, all united by a love for Eugene O'Neill and a desire to celebrate his "early years" at a four-day conference at Suffolk University from 22 to 25 March 1984. As clouds surrendered to sunshine, and the pieces of a complex undertaking fell smoothly into place (thanks to the firm guiding hand of Tom Sullivan), my year of trepidation melted into awe. Every scheduled speaker appeared; everything happened at its appointed time; and, judging from the letters I have since received, everyone was delighted with the results.

One page is too little even to detail the March activities, let alone thank the many who contributed to the conference's success and who will, I hope, accept this blanket expression of gratitude. (Some of them are pictured elsewhere in this issue--pp. 10, 15 and 28.) The speakers who delivered papers are listed with their titles at the start of the News section herein. But that list does not include the Thursday banquet's stirring keynote address, "Haunting Ghosts," in which Barbara Gelb suggested the sleuthery involved in preparing *O'Neill* and played a tape of Carlotta describing the moment when Eugene learned of his mother's addiction; nor the eight film adaptations of O'Neill's plays, ably introduced by John Orlandello; nor the Media Room, where participants availed themselves of tapes, records, photos of the original productions and a display of O'Neill memorabilia; nor the special viewing of the American premiere of *Servitude* hosted by its director, Paul Voelker; nor the panel discussion on "Teaching O'Neill," led by Jordan Miller, in which Kristin Morrison, Gary Vena, Randy Harris and Lowell Swortzell offered insights that roused a wide-ranging discussion; nor the Saturday trip to the Monte Cristo Cottage in New London, CT, whose curators, Sally Pavetti and Lois McDonald, not only showed us through the cottage but gave us a tour of the town and the O'Neill Theatre Center in nearby Waterford; nor the three evenings of theatre--a montage of O'Neill scenes by the Suffolk Student Theatre on Thursday; an "O'Neill Celebration" on Friday that included performances by orator Thomas F. Connolly, poet Norman Andrew Kirk and playwright David Wheeler; and a Saturday program entitled "Beginnings," in which the members of the Provincetown Playhouse recreated the Players' very first double bill (of 1915), with reminiscences by the original members' descendants.

As that breathless list implies, the four days were rich and rewarding. While supplies last, I will mail a full program to anyone who sends \$1.00 to the Newsletter to cover postage. Also available is the handsome conference poster (\$5.00 each)--a limited edition of 100, numbered and signed by the artist, Marshall Brooks.

Enough! This is not a time for hucksterism, but for looking ahead. The March 1984 conference is "more than a memory" for two reasons. First of all, as revised papers arrive, I am seeking a publisher who will preserve them in a book for all who missed the event and for scholars and readers in the future. The University Press of America has expressed an interest in the proposal. Given the papers' brilliance, I expect good news ere winter.

Secondly, I have had second thoughts since I announced, at the conference's end, "if anyone has the thought of a conference on the *late* years, its chairmanship is up for grabs!" If it's still up there, I would like, on the basis of the March experience and the support of all whom I have sounded out about the idea, to reach for it and propose, herewith, a conference on "EUGENE O'NEILL--THE LATER YEARS," to be held at the same site as the last, and to take place in the late spring of 1986--probably a Friday-to-Sunday period in late May or early June--dates to be determined after I learn the preferences of a sizable number of volunteer participants.

I will say more about the 1986 conference in the next issue of the Newsletter. But I would appreciate hearing before then from anyone who has a paper to propose, an activity to suggest, or a 1984 conference problem that we should remedy next time. With the early years in 1984, and the later years in 1986, everyone should be splendidly prepared for the biggest year of all--the O'Neill centennial year of 1988! I await your thoughts, and offer thanks again to the many who made the 1984 conference a memory to cherish. --F.C.W.

ROBERT EDMOND JONES AND EUGENE O'NEILL: TWO AMERICAN VISIONARIES

Robert Edmond Jones worked with Eugene O'Neill more frequently than any other scenic designer. He designed the Broadway premiere of *Anna Christie* in 1921 and in 1923 joined O'Neill and Kenneth Macgowan in forming The Experimental Theatre, Inc., a professional reorganization of the old Provincetown Players. Here he designed and directed the premieres of *Desire Under the Elms* (1924), *The Fountain* (1925), and *The Great God Brown* (1926). After that group disbanded Jones continued to design several O'Neill plays for the Theatre Guild, notably *Mourning Becomes Electra* (1931) and *Ah, Wilderness!* (1933). And in 1946, when O'Neill had been away from the theatre for twelve years and was returning to New York as America's greatest living playwright, it was Jones who was asked to design the premiere of *The Iceman Cometh*. Altogether, in addition to several other projects, Jones created scenery, lighting, and costumes for ten O'Neill premieres.

O'Neill and Jones admired one another's work and shared the common vision that American theatre must move away from the mundane depiction of daily life which characterized it in the first decades of the twentieth century. Jones, in the midst of a basically negative appraisal of American playwrights in *The Dramatic Imagination*, said,

at all times we have before us the heartening example of Eugene O'Neill, whose work would be outstanding in any period of the world's dramatic history.¹

And his praise continued in a later discussion of O'Neill's work:

His extraordinary understanding of life touches our enthusiasms highly, inspires all who come near him. His conceptions are close to the human heart.²

While working with Jones on *Mourning Becomes Electra* in 1931, O'Neill recorded in his notebook,

(New York--rehearsals 2nd week) Went over Bobby Jones' designs for sets with him--marvelous stuff, as all his work is, BEST DESIGNER finest in world today, beyond question--no one in Europe to touch him--and above all, one of the few truly imaginative, creative, poetic IDEALISTS of artists in the modern theatre.³

Together or separately, Jones and O'Neill sought a theatre which was never content with surface reality, but always soared toward poetic heights or plumbed psychological depths.

Jones admired the intensity of O'Neill's search for meaning and was inspired by his evocation of the imagination. Their early relationship was a close personal friendship as well as a professional association. (During the production of *Anna Christie*, the O'Neills shared an apartment with Jones on West 35th Street.) For neither man was there a real distinction between personal and professional life. Both found expression of their inner selves through work; both shaped their lives around theatre.⁴ O'Neill focused upon drama, Jones on production.

As the name Experimental Theatre implies, the aim of that organization was to present plays that differed significantly from standard commercial fare in both subject matter and mode of production. The O'Neill-Macgowan-Jones theatre was intended to provide a forum for O'Neill and other daring American playwrights as well as controversial and often neglected Europeans. When *All God's Chillun Got Wings* was not ready for the

¹Robert Edmond Jones, *The Dramatic Imagination* (New York: Duell, Sloan and Pearce, 1941), p. 38.

²Russell Rhodes, "Robert Edmond Jones Says It Was O'Neill Who Really Did Designing for 'The Iceman'," *New York Herald Tribune*, 29 Dec. 1946.

³Virginia Floyd, ed. and annotator, *Eugene O'Neill at Work: Newly Released Ideas for Plays* (New York: Ungar, 1981), p. 209.

⁴Louis Sheaffer, *O'Neill: Son and Artist* (Boston: Little, Brown, 1973), p. 60.

opening bill, *The Spook Sonata* was substituted and its author, Strindberg, praised in a program note as "the precursor of all modernity in our present theatre."⁵ Attempting to fulfill the ideals of the art theatre, Jones and O'Neill, with Macgowan's practical guidance, sought to create unified production in which the design and direction combined with the author's words to reveal the deep message that served as the basis for the script. In the first *Provincetown Playbill*, Jones describes the approach taken by the various theatre practitioners:

Gradually ... we have arrived at the "plastic" theatre. The director of today thinks in terms of sculpture and arranges his actors in powerfully expressive groups as a sculptor might wish to arrange them. The playwright sees his characters in the round. The scene-designer models with light.⁶

One production illustrative of this approach was *The Ancient Mariner*, which was presented during the Experimental Theatre's first season. Desiring to bring the haunting power of "The Rime of the Ancient Mariner" to the stage, O'Neill arranged Coleridge's poem, and Jones created the design and co-directed the piece with James Light. For his adaptation O'Neill added only about a dozen words to Coleridge's text. He divided the poem into various speakers' parts and stage directions, and wrote some additional stage directions himself, such as this description of the opening scene:

Night--A background of sky & sea. On the right, a screen indicates a house...Music from within--T[hai]k[owsky]. "Doll's Funeral March" to which guests are dancing. Their shadows come & go on the window like shadowgraphs[.]

The Mariner stands at foot of steps. His long hair and beard are white, his great hollow eyes burn with fervor. His hands are stretched up to the sky, his face is rapt, his lips move in prayer. He is like a prophet out of the Bible with the body and dress of a sailor.⁷

A few lines into the text, after the Mariner has said "There was a ship," O'Neill indicates the following action:

The Chorus--six old sailors wearing the masks of drowned men--bring in the ship from left. Two carry sections to indicate the bow--two, the bulwarks of sides--one the mast on which is a white sail--and one, the tiller.⁸

For "The Ancient Mariner" O'Neill and Jones developed a highly stylized, non-realistic approach to production. Jones created fragmentary scenery and placed it in space; the masked actors pantomiming the action were modeled with light. For the "background of sky & sea" Jones projected distorted patterns on the sky dome.⁹

The sky dome, or *Kuppelhorizont*, is a German innovation which cups the whole stage; the plaster cyclorama creates a neutral and seemingly large space on stage. Into this space fragmentary scenic elements can be placed, and the mood of the whole setting can be altered by lighting variations. Jones had seen this device on his first visit to Germany in 1913, and upon his return had lectured on its uses in relation to lighting at the New York Stage Society exhibition of the new stagecraft in November, 1914.¹⁰

⁵ Jackson R. Bryer, ed., with intro. essays by Travis Bogard, *The Theatre We Worked For: The Letters of Eugene O'Neill to Kenneth Macgowan* (New Haven, CT: Yale U. Press, 1982), p. 71.

⁶ Donald Gallup, "Eugene O'Neill's 'The Ancient Mariner'," *The Yale University Library Gazette*, 35, No. 2 (1960), 61.

⁷ Gallup, p. 63.

⁸ Gallup, p. 64.

⁹ Robert Paul Waldo, "Production Concepts Exemplified in Selected Presentations Directed by Robert Edmond Jones," Diss. Univ. of Oregon 1970, pp. 161-62.

¹⁰ Robert Edmond Jones, Letter to Kenneth Macgowan, n.d., Kenneth Macgowan Papers, Univ. of California, Los Angeles.

In 1920 Jig Cook, the founder of the original Provincetown Players, had built a sky dome for the tiny stage of the Provincetown Playhouse in anticipation of producing O'Neill's *Emperor Jones*, which required a "background of infinity."¹¹ The Playhouse stage would have presented similar problems for staging "The Ancient Mariner," and, as Jones was one of the first American designers to use light to create the desired atmosphere on stage, it is not surprising that he would avail himself of the dome when faced with the perplexing problem of evoking the eery world of becalmed waters, burning sun and the hallucinations these produce.

The production was not well received; Macgowan noted that critics seemed about equally divided on whether this attempt to stage Coleridge's poem was "worse for literature or the theatre."¹² In his own review of the production in *Theatre Arts Monthly*, Macgowan defended the effort and explained its significance:

The question of whether *The Ancient Mariner* is interesting or dull carries over into a consideration of the limits of form. Beyond Ibsen lies German expressionism. Beyond German expressionism or as far this side of it as poetry lies O'Neill's newest experiment. *The Ancient Mariner* is an attempt to formalize the stage almost to the point of the Japanese No drama....¹³

This production, along with *The Great God Brown* and a number of other pieces written during the 1920's, shows O'Neill experimenting with the nature and scope of the theatrical medium. During this period of testing, Jones' enthusiasm for evocative, poetic theatre was a source of inspiration for O'Neill, who sought challenging opportunities for his collaborator. In letters to Kenneth Macgowan his comments on possible scripts for production contain such notes as "Fine chances for Bobby in it, too."¹⁴ In 1924 O'Neill worked on an adaptation of the *Book of Revelation*, but this was never completed because he became so absorbed in writing *Desire Under the Elms*.¹⁵

Desire Under the Elms presents a view of New England which is very similar to Jones' own conception, as Louis Sheaffer has noted:

To settle all the playwright's major debts, his austere view of New England owed something to the stories Robert Edmond Jones used to tell of his grim New Hampshire background.¹⁶

Jones had once described New England as "violent, passionate, sensual, sadistic, lifted, heated, frozen, transcendental, Poesque."¹⁷ Having grown up in poverty on a remote farm outside the village of Milton, New Hampshire, Jones continued to be haunted by his early years. Writing to a friend while visiting at home, he said, "It is dreadful here, all the people are sad and tired and anxious and afraid--and everywhere there is misery."¹⁸ Similar feelings would have been elaborated to O'Neill and no doubt contributed to his portrayal of the Cabots.

One O'Neill biographer has attributed the setting for *Desire* to a combination of the Jones' farm, which has now become a New Hampshire historical site, and the Connecticut

¹¹ Travis Bogard, *Contour in Time: The Plays of Eugene O'Neill* (New York: Oxford U. Press, 1972), p. 71. (The quoted words are Cook's.)

¹² Kenneth Macgowan, "Crying the Bounds of Broadway," *Theatre Arts Monthly*, 8 (1924), 357.

¹³ Macgowan, p. 357.

¹⁴ Bryer, pp. 15 and 90.

¹⁵ Gallup, p. 61.

¹⁶ Sheaffer, p. 130.

¹⁷ Elizabeth Sergeant, *Fire Under the Andes* (New York: Knopf, 1927), p. 40.

¹⁸ Sheaffer, p. 60.

farm on which O'Neill was living at the time he wrote the play.¹⁹ Another has suggested that the model was the old Smith farm, which O'Neill passed frequently on the highway--a homestead characterized by "two tremendous elm trees that overhung, shaded and framed the house."²⁰ Whatever his sources of inspiration, O'Neill developed a detailed conception of the setting while writing the play. This took the form of scene description in the text and a series of sketches which he gave to Jones.

These sketches illustrated a single setting which would allow for both exterior and interior scenes. The set consisted of a starkly simple New England house, two enormous elms on either side, a stone wall and wooden gate. The south end of the house, facing the audience, had four panels which could be removed to reveal two bedrooms upstairs, the kitchen and parlour downstairs. The four sketches all depicted the same basic structure, but illustrated that the panels might be removed completely, individually, or in various configurations. Jones was impressed by the drawing and suggested, in a letter to Macgowan,

Why not use 'Gene's own drawings for *Desire* for publicity alongside of mine (or without mine) and later print them in *T.A.M. [Theatre Arts Monthly]* -- How a Great Author Works--etc. etc. They are good drawings.²¹

Jones took O'Neill's basic scheme, added the details necessary to make it appear a traditional New England house, painted the structure the same pumpkin yellow as his own homestead, and modified the basic concept slightly to make it workable in the theatre. In O'Neill's original sketch the interior of the house is simply split vertically and horizontally so that Cabot's and Eben's bedrooms upstairs are the same size and the parlour and kitchen downstairs contain the same area. In Jones' design the lower rooms have been modified so that the parlour is smaller than the kitchen. Jones' reason for making this change was clearly a practical one--the party, the scene with the largest number of actors, occurs in the kitchen; whereas Eben and Abby are the only characters to use the parlour. Thus, Jones took O'Neill's scenic idea for the play and modified it slightly to accommodate the needs of production.

Jones directed the premiere of *Desire Under the Elms* at the Greenwich Village Theatre and was able to fuse his understanding of New England with O'Neill's script. He directed from a design point of view, providing an atmosphere that was conducive to the emotions required by the script, then encouraging the actors in his typical metaphoric style to find a response within themselves. Writing many years later, Mary Morris, who played Abbie, described the experience of working with Jones as a director.

He speaks in flashing images, in moving figures, with an expansive understanding and a vivid passion for life with all its tragedy and beauty. Those first days of talk about the play, whatever it might be, about the characters, about what a true "incarnation" of them might mean, are unforgettable. Life took on another dimension and man's stature was enhanced.... He made you feel that anything critical he said was [not] because of *him*. It was always *because of the thing itself*, the play, the part, the line. He believed that the director, like the actor, exists to "reveal" and never, *never*, to "exhibit" *himself*.

Jones' direction was full of rare and original "images." If you understood them, you entered into a deep experience as an actor trying to make them come true. There was always a worship of beauty, a reverence and passion for life in all its manifestations--even the most tragic--in Jones' whole approach. This is why he is so *right* to direct an O'Neill play.²²

¹⁹ Arthur and Barbara Gelb, *O'Neill* (New York: Harper and Row, 1962), p. 540.

²⁰ Sheaffer, p. 129.

²¹ Robert Edmond Jones, Letter to Kenneth Macgowan, n.d., Kenneth Macgowan Papers, Univ. of California, Los Angeles.

²² Eugene Robert Black, "Robert Edmond Jones: Poetic Artist of the New Stagecraft," Diss. Univ. of Wisconsin 1955, Appendix 1, pp. iii-vi.

Unlike the omniscient director, Jones never strove to impart his conception of a play; he searched for the meaning contained within the text. He would not have considered adapting a script to suit his personal statement. Rather, he felt that each play contained an ideal and that the function of the director and designer was to create an atmosphere which evoked the essence of the play and gave life and form to the images inherent in the playwright's work.

For his 1946 return to Broadway O'Neill requested that Jones design *The Iceman Cometh*, *Moon for the Misbegotten*, and *Touch of the Poet*. Due to O'Neill's poor health *Iceman* was the only one to reach Broadway at that time.

Jones always began his design process by immersing himself in the script in order to absorb the mood or atmosphere of the piece. This immersion encouraged the formation of images, which became his guide in doing research. Having absorbed the environment of a stagnant bar room filled with pipe dreams from the *Iceman* text, Jones felt the need to further his knowledge of this atmosphere by experiencing it personally and sought out bars which contained features similar to Harry Hope's establishment. From his encounter with this world he found confirmation for O'Neill's visual instincts about the setting and was able to proceed with the detailed work of sketching, drafting, and seeking out just the right objects to bring the scenes to life onstage.

In an interview shortly after *Iceman* opened, Jones described the process of bringing the play into production:

Gene knows exactly what he wants. His descriptions are definite. All a designer has to do is to follow them. I've been complimented on the colors for the sets and costumes, but it was really all Gene's idea. He knows so well that dirty white would be the best background.... Without ever having painted, he's a true artist. His creativeness embraces the visual aspect.²³

His interviewer emphasized the importance of Jones' research to the settings he produced:

An artist who believes in practical research, Jones, after steeping himself in O'Neill's manuscript, explored Manhattan's oldest saloons, beginning with McSorley's and through innumerable "rot gut" places between Harlem and South Ferry. Aside from knocking his stomach out ("Sure it made me sick!"), he got what he wanted [--] "character"....²⁴

The *Iceman* setting contains two areas--the regular bar, and the back room where drinks may be served after hours. Acts I and IV take place primarily in the back room with only a section of the bar showing; Harry's birthday party in Act II occurs entirely in the back room, while Act III, which shows each of the men trying to go out and fulfill his pipe dream, requires the entire bar and only a small section of the back room. Describing Jones' handling of these grim scenes, Brooks Atkinson said:

To a student of theatre it is illuminating to see how Robert Edmond Jones, who has designed magnificent settings in the past, is now designing the interiors of a slovenly saloon without losing his instinct for beauty. Like the drama, the settings go beyond literal representation into the sphere of imagination.²⁵

Another critic concurred:

Robert Edmond Jones has designed a superb stage setting which evokes even the smell of such a down-at-the-heels bar and back room which must have done the author's heart good....²⁶

²³ Russell Rhodes, *New York Herald Tribune*.

²⁴ Russell Rhodes.

²⁵ Brooks Atkinson, *New York Times*, 20 Oct. 1946, Sec. II, p. 1.

²⁶ George Freedley, *New York Telegraph*, 11 Oct. 1946.

No doubt O'Neill was pleased with this setting, as he had been with Jones' other designs, for Jones consistently brought to the stage the visual core of O'Neill's work as he had originally imagined it.

In 1978, twenty-five years after O'Neill's death, a collection of materials showing the details of his creative process became available to scholars. Particularly important are a series of notebooks which O'Neill kept from 1918 to 1943.²⁷ The notebooks reveal his approach of having an initial concept for a play, recording it and periodically returning to work on it, then gradually developing some of these ideas into scenarios and drafts. The entries are relatively uniform in style: they include a play title, a thumbnail sketch of a groundplan, a list of characters, a breakdown of scenes, and sometimes additional notes about the development of the piece. For O'Neill the process of writing a play began with a very solid impression of its physical nature--the place where it will occur, the characters who will enact it, and a sequence of scenes. For him a play was always a solid theatrical entity, no matter how laden it is with images or fraught with great ideas. We have to remember that O'Neill was raised in the theatre. Jones said of him, "In the final analysis he is first, last and foremost the son of James O'Neill, a great actor."²⁸ And the Gelbs have noted that O'Neill was

[always] aware of the technical problems inherent in the physical action of his plays--he knew exactly what would and would not work from the purely mechanical point of view.... The intimate knowledge of stagecraft and actorcraft he had acquired from association with his father's companies made him acutely conscious of everything from the proper placing of doors to the timing of costume changes. "I know more about a trap door than any son of a bitch in the theatre," he once told a friend.²⁹

The scenic image of an O'Neill play is inherent within the text itself. For a designer to work effectively with O'Neill, as Jones did, he must grasp the importance of this central physical vision and find ways to realize it on stage so that the image, which dominated the writing of the play, continues to be the central image in production.

The precision with which O'Neill worked, and Jones' various comments that the playwright is responsible for the design, might seem to suggest that Jones actually contributed very little to their collaborative efforts. But such a conclusion overlooks the fact that O'Neill considered Jones to be the finest designer in the world and chose to work with him more frequently than with any other scenic artist. Obviously, Jones was making an important contribution to O'Neill's productions. I would suggest that the nature of Jones' influence was twofold and changed over time: in their early association he increased O'Neill's contact with experimental or avant-garde theatre techniques; and later, when O'Neill began to combine realistic and symbolic techniques, Jones' austere, poetic style enhanced the playwright's mature works and encouraged a multi-level interpretation of their meaning.

It is true that O'Neill was raised in the theatre and knew a great deal about all aspects of production, but in order to understand this influence properly we must consider what type of theatre it was. The theatre of James O'Neill was nineteenth-century, touring-company melodrama replete with painted drop scenery that could easily be transported from one one-night stand to another. It was the theatre which James Tyrone, in *Long Day's Journey Into Night*, blames for ruining his acting potential. O'Neill did not become a playwright in order to emulate his father's life; he despised that superficial world and sought an alternative through serious writers like Dostoevsky, Nietzsche, and Schopenhauer. He only turned to theatre after discovering Strindberg and seeing through that tortured artist's work that it was possible to use the stage to explore the depths of man's psyche and call into question our mundane depiction of reality. Yet neither this source of stimulation nor all of O'Neill's self-guided

²⁷ "O'Neill Notebooks," Beinecke Library, Yale Univ., New Haven, CT, and Virginia Floyd, *Eugene O'Neill at Work*.

²⁸ Russell Rhodes.

²⁹ Gelb, p. 568.

reading provided him with an adequate background for the great work he was to undertake. We must remember that O'Neill was not a well educated man; his formal instruction consisted of a year at Princeton and later a semester under George Pierce Baker's conservative tutelage.³⁰ Jones, by comparison, graduated *magna cum laude* from Harvard in fine arts and continued as an instructor at that institution for two more years.³¹ Macgowan also was a Harvard graduate, and letters to him from O'Neill reveal that the playwright routinely asked for literary source material.³² The Jones-O'Neill correspondence is not extant; however, it is reasonable to assume that Jones played a similar advisory role, but more specifically in the area of theatrical innovation. In 1913-14, while O'Neill was learning how to write a well-made play, Jones was spending a year in Berlin observing the wonders of Max Reinhardt's *Deutsches Theater* and attempting to get a grant to go to Russia.³³ The war put an end to both of these endeavors, but Jones came back to the United States filled with the latest information about European innovations and became a proselytizer for the art theatre.

During the 1920's, Jones remained in touch with European practices by going abroad periodically and reading all pertinent material in German and French as well as English. His own designs awakened Americans to the latest trends both at home and abroad. When Jones, O'Neill and Macgowan came together to form the Experimental Theatre, Jones had by far the greatest familiarity with poetic theatre, which attempted to integrate all elements of production into a single artistic expression. His knowledge and enthusiasm fueled O'Neill's and Macgowan's more recently developed interests. For this association Jones was the artistic director in charge of both the design and direction of plays--a dual role that clearly indicates his partners' complete faith in him. During this association O'Neill became fascinated by the multiple possibilities of the theatre and wrote scripts which tested its limits; for example, *The Great God Brown*, *Lazarus Laughed*, *Strange Interlude*, and *Dynamo*.

In his later, more mature plays, O'Neill moved away from these obvious experiments to a style which appeared more realistic, but in fact contained symbolic, poetic elements and had the strengths of both modes. For plays such as *Mourning Becomes Electra*, drawing on the Aeschylean trilogy, and *The Iceman Cometh* with its Beckett-like view, Jones' designs helped to remind the audience that they were not merely seeing a long saga of a New England family in a post-Civil War crisis, or a group of bums in a last ditch hotel, but were also witnessing profound commentaries on the human condition.

In general, Jones may be characterized as a symbolic and somewhat austere designer. His designs are composed of only those elements necessary to create the desired atmosphere on stage; nothing is superfluous. Doubtless part of this impulse came from his New England upbringing; but I suspect a more important influence was his belief that every object, every piece of fabric, has an individual essence and that to create a design ensemble each of these properties must harmonize and must have a space for its own particular resonance.³⁴ Looking at Jones' original *Ah, Wilderness!*, compared with revivals, one notes that Jones' design is invariably more spare, less fussy. He creates the locations and environments needed by the author, but leaves room for the text to work its special magic. For *Iceman* Jones created the essence of a down-trodden bar room, but the so-called realistic scene contained such elements as mirrors suggested by fabric draped and tied. And the whole was without the clutter that would normally be found in

³⁰ Bryer, p. 8

³¹ Ralph Pendleton, ed., *The Theatre of Robert Edmond Jones* (Middletown, CT: Wesleyan Univ. Press, 1958), p. 146.

³² Bryer, pp. 13-14.

³³ Robert Edmond Jones, Letters to Kenneth Macgowan, n.d., Kenneth Macgowan Papers, Univ. of California, Los Angeles.

³⁴ Robert Edmond Jones, "The Robe of Light," *Theatre Arts Magazine*, 9 (1925), 496.

such an establishment, thus leaving the spectator free to make the symbolic connections required by the play.

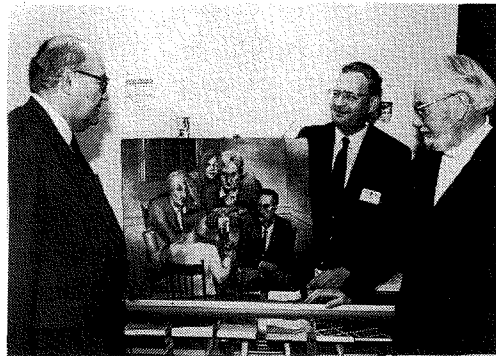
For *Mourning Becomes Electra* O'Neill had originally sketched the exterior of the Mannon house to look like a Greek temple;³⁵ Jones simply removed the unnecessary roof, thus changing the image from a temple or palace to a pre-Golden Age *scenea* and reminding the audience that they were in the theatre viewing an archetypal occurrence. For each of the interior scenes Jones provided the essential furnishings, but decorated the set with a formality that calls to mind an ancient tomb, rather than an actual dwelling. Thus he served the various levels of meaning within the text--providing the elements necessary for a realistic facade, but arranging them in a way that leaves gaps for the imagination to fill and reminds the viewer to look beyond a superficial level of interpretation.

Jones' guiding philosophy was that production must never call attention to itself, but must always serve the ideal contained within the script. In his designs for O'Neill's plays there is an unusual balance between providing the scenic support required by the text and leaving space for the multiple resonances of the author's words. In the cooperative efforts of Eugene O'Neill and Robert Edmond Jones the vision of integrated, artistic production found fulfillment.

--Dana S. McDermott

Conference Photos, 1984

Haskell Block, Fred Wilkins and Travis Bogard discuss Charles Ellis' seldom-exhibited painting of Jig Cook and the Provincetowners (O'Neill is at the far right). The painting was loaned to the conference by Ellis' widow, Norma, who, like her husband and sister Edna St. Vincent Millay, was among the original Provincetown Players.



Kristin Morrison, Jordan Miller (moderator), Randy Harris, Gary Vena and Lowell Swartzell after their stimulating panel discussion on "Teaching O'Neill."



Fred Wilkins turns from congratulating Frank R. Cunningham, Steven D. Bloom (moderator and the assistant director of the conference), Brenda Murphy and Albert Bermel, featured speakers in Session B, "O'Neill and the Isms, Part I."

³⁵ Floyd, p. 199.

AN AGENDA FOR O'NEILL STUDIES*

As my title may suggest, I would like to address the announced topic of this meeting at its most fundamental level (I quote from the original call for papers): "In what ways *should* new critical methodologies or new source materials set the agenda for O'Neill studies in the decade of the playwright's centenary?" Let me begin by saying that I believe it is most appropriate to seek answers to this question at this time, on the occasion of the Modern Language Association centennial convention here in New York City where, just five years ago this week, was held the founding meeting of the Eugene O'Neill Society.

Now, let me take you back further--30 years ago--to the time of Eugene O'Neill's death: when there was virtually *no* agenda for O'Neill studies. As Professor Wilkins has well reminded us, that situation has changed significantly for the better; but in 1953 O'Neill's reputation was equivocal at best. And if it had not been for the appearance of *Long Day's Journey Into Night*, first in Stockholm and later here in New York City, one wonders what we would be doing today instead of attending this meeting. It seems unlikely that we would be here. That we are is a testament to the genius of Eugene O'Neill.

But I do not wish to suggest that no one other than O'Neill himself has a part to play in setting the agenda for O'Neill studies. Surely, if Carlotta O'Neill had not insisted on releasing *Journey*, for which we all owe her memory deepest gratitude, and if José Quintero had not been born the genius he has proved to be at directing O'Neill, we would all still, very likely, be someplace else at this hour.

The foregoing suggests something very important about any agenda for O'Neill studies. It must not be an agenda for studies strictly in the *literary* or *publication* sense of the word. It must also be an agenda for O'Neill *productions*.

Let me next pursue the topic of the "new materials." O'Neill's Work Diary, his letters to Kenneth Macgowan, the scenario for "The Calms of Capricorn," the text of "Chris Christophersen," and numerous other items discussed in Virginia Floyd's *Eugene O'Neill at Work*, not to mention other yet-to-be-published materials, are not exactly *new*. These items have been in existence for some time and, in many cases, have been openly available to anyone who chose to examine them. I myself read the text of "Chris Christophersen" in the Rare Book Room of the Library of Congress during the summer of 1971. Likewise, the Yale materials have been known to anyone who visited New Haven and read the card catalog in the Beinecke Library. Those materials were, of course, harder to examine, thanks to the watchful eye of Dr. Donald Gallup; but even he, in the summer of 1971, could be influenced into permitting a lowly dissertator to read the transcripts of O'Neill's letters to Kenneth Macgowan. I had my say about those letters (and still other unpublished O'Neill letters at Cornell, Dartmouth, Princeton, and Harvard) in the March 1978 issue of *Modern Drama*, and I can honestly report that the earth did not shake when that issue appeared (though it has since led to interesting correspondence from both France and India); consequently, I suspect the earth will not soon vibrate significantly because the wealth of O'Neilliana at Yale and elsewhere is beginning to see the light of day. That material has been made previously available to such serious O'Neillians as Louis Sheaffer and Travis Bogard, who published their work prior to the publication of the materials themselves. Surely, then, the obvious impact of these items has already been felt, and all that seems to remain--barring the appearance of a critical genius, who will set her own agenda--is a scholarly mopping-up operation. And to that extent, the "new" materials have already done their agenda setting, which was to get themselves into print.

*Professor Voelker's essay was one of three papers delivered at the special session on Eugene O'Neill chaired by Michael Hinden at the 1983 Modern Language Association convention in New York City last December. Of the other two papers, Michael Manheim's "Toward a Post-Structuralist Approach to O'Neill's Later Plays" will be published elsewhere (details in a future issue), and Frederick Wilkins' bibliography of O'Neill publications 1980-1983, the centerpiece of his "Current Trends in O'Neill Publication," will appear in the next issue of the Newsletter. --Ed.

And, in the context of my earlier remarks about production as an agenda item, it seems clear that the cupboard is rather bare. Neither of the drafts from the Cycle which survived O'Neill's burning has set the critical world on fire; also, José Quintero has already directed *More Stately Mansions* and lightning did not strike again. So unless a completely unknown manuscript of a real Eugene O'Neill play appears, there will be no really new agenda--only modifications of the old one.

But what of the new critical methodologies? Keeping in mind that one of the last great theoretical waves from France to wash across the drama brought the imposition of the Three Unities, let us inquire as to the likelihood that the methods of the deconstructionists and structuralists will allow a new generation of critics to say something really important about O'Neill. While he is not universally acclaimed even today, even (sad to say) in his native land, he is also no minor poet of the second rank, no Anglican divine waiting for an eventual convert to create the vocabulary of proper appreciation. Nor is O'Neill an American Büchner, passed over by dramatic history.

As we are all aware, new schools of critical thought tend to arise either at the same time as, or shortly after, the work of the artists who need them. But the intricacies of the deconstructionists *et al.* seem to have little to do with the artistic assumptions of O'Neill's generation. Thus, while the new methodologies, when skillfully borrowed, may have some striking and significant insights to convey, they will probably not alter O'Neill's position in the pantheon (unless, of course, they succeed in detroying both literature and the pantheon). Barring that, O'Neill is already widely recognized as the most important dramatist the United States has produced, and his stature is rising. The Eric Bentley's of this world, happily, are fast disappearing from view. The only real question about O'Neill's reputation at this time, it seems to me, is whether or not he will enter the rarefied atmosphere of Sophocles and Shakespeare--personally, I think he will.

In defense of this forecast, which some may find extreme, let me offer in evidence the brilliant work of Jean Chothia in *Forging a Language: A Study of the Plays of Eugene O'Neill*. Her work is certainly to be prized for its last two chapters on *Iceman* and *Journey*, but I would call attention to its opening chapters on the nature of dramatic, especially realistic, dialogue. There, it seems to me, she has raised some of the most important, unanswered questions yet to be raised by anyone about the nature of dialogue.

Now what is important is that she has raised these questions, which themselves offer an agenda for dramatic theory generally, in the context of studying O'Neill's plays. Thus, O'Neill's work, perhaps for the first time, has been the inspiration for some profound critical questioning, and that suggests the prospect of O'Neill's work becoming the sort of inspiration for great critical thought that we automatically assume to be the function of literary classics.

It may be that the most important requirement for an artist to reach the heights of critical esteem is to be treated as though that is where s/he belonged. And here, I feel, I should mention one of the essays in Virginia Floyd's collection, *Eugene O'Neill: A World View*--"Platonic Love in O'Neill's *Welded*." In it Egil Törnqvist argues that *Welded*, with regard to influence on O'Neill, owes at least as much to Plato's *Symposium* as it does to Strindberg's *Dance of Death*. Now that, I think, does two important things. It clearly demonstrates that one of O'Neill's most maligned plays has heretofore unexamined elements of primary importance, and it proves that we have not yet finished the agenda for O'Neill studies which had been set by the *old* critical methodologies.

Support for Törnqvist's theory is provided by the presence of Plato's *Symposium* in that portion of O'Neill's personal library that is housed at the C. W. Post campus of Long Island University. Personally, I would not safely assume as Törnqvist does that O'Neill "was familiar with Plato"--this assumption I think is the weak link in his argument. Yet it is considerably strengthened by our knowledge of the book's presence in O'Neill's library. Of course, whether the pages have been cut is another question, one which remains to be answered by some enterprising O'Neillian.

What the foregoing suggests is that there are major tasks of traditional O'Neill

scholarship yet to be performed. To illustrate further, how many are aware that O'Neill's first play, *A Wife for a Life*, has distinct parallels with one of the most popular frontier/western dramas of the late-nineteenth century American stage? And how many are aware that O'Neill's second play, *The Web*, almost surely has, for its major source, the most popular anti-prostitution novel of the pre-World War I era in America? Both of these questions are directly concerned with a major area of O'Neill studies which has not been broadly advanced since the last chapter of John Henry Raleigh's *The Plays of Eugene O'Neill*--O'Neill's relation to previous American literature and drama and to the mainstream of American culture. Quite simply, there is a major job of literary historical research to be done where O'Neill is concerned.

Thus, with regard to the "new" methodologies, what I am suggesting is that, since the old agenda for O'Neill studies is a long way from being accomplished, it is premature to offer the newer, more fashionable methodologies a major role. The ultimate status of these methodologies is perhaps more open to question than is O'Neill's reputation. In addition, those critical approaches have arisen and been popularized primarily in non-dramatic literary studies, so their true relation to the drama generally and to Eugene O'Neill in particular may not be established for some time--if, that is, the history of New Criticism and its relation to the drama of O'Neill is any guide.

To the extent that New Criticism is synonymous with the concept of "close reading," it must be admitted that such an approach to O'Neill did not have its full impact until the appearance of Timo Tiusanen's *O'Neill's Scenic Images*, Egil Törnqvist's *A Drama of Souls*, and the less well-known *Unreal Realism* by Ulrich Halfmann which, I believe, is still unavailable in English. All three of these works did something extremely valuable: they succeeded in calling attention to the importance of the material elements in the playwright's medium by subjecting O'Neill's stage directions to the same close reading previously given to his dialogue. But even these most recent applications of New Critical methodology, which are already fifteen years old, are incomplete. At least where individual O'Neill plays are concerned, the insights derived by the methods of Tiusanen and the others seem largely built on top of the standard literary interpretations of O'Neill's work; they did not break much new interpretive ground, though they did provide new grounds for aesthetic appreciation. Consequently, the genuine importance of their work has yet to be fully realized. Critics as respected as Ruby Cohn have continued to assume that O'Neill was primarily a *writer*--in the same way that many English professors still believe that Shakespeare was primarily a poet. But what Törnqvist and the others demonstrated once and for all is that O'Neill's medium is the *mise en scène*, not the written word per se. Yet the vast majority of published O'Neill material since then, and still today, seems to be based on the assumption that the structure of an O'Neill play is somehow chiefly contained in the dialogue, to the exclusion of all of the many stage directions.

(In all fairness, it must be admitted that this is not exclusively the fault of O'Neillians. Part of the problem lies with the continued failure of the theorists of the theatre to create a poetics of performance. That is, perhaps, the most important agenda item for drama students everywhere.)

But in the meantime, while the theorists of theatre wrestle with their problems, what shall the rest of us do?

First of all, we must continue to publish O'Neilliana, not only the selected letters as Professors Bryer and Bogard are doing, but full collections of O'Neill's letters, those to George Jean Nathan and to George Tyler, and those to Agnes Boulton and to Beatrice Ashe. Further, we need to publish not only "Chris Christophersen" (as has been done), but also "The Personal Equation," which remains available only in the typescript at Harvard, as well as the variant texts of other previously published O'Neill plays, such as the original last scene of the first part of *Marco Millions*. Some of this material, of course, would best appear in a genuine, complete, thorough, scholarly edition of O'Neill's plays and in the sort of casebook Professor Wilkins envisions. Unbelievably, it is still impossible to buy a set of the complete plays of Eugene O'Neill, and such a set has never been available.

But if we were to attempt to make possible such a collection by the year 1988, the centennial of O'Neill's birth, we would have to recognize that that date is only five years off; and five years is not sufficient time to edit and publish the one critical tool that seems most needed--a full, scholarly, multi-volume edition of O'Neill's plays with complete textual apparatus and variant readings, an edition comparable to those either completed or on-going for the works of Hawthorne, Melville and Twain. I do not believe that the work of Eugene O'Neill deserves any less, nor that the work of our greatest dramatist should be ill served because the time of such funding seems to be past. May it not be that now is the time to seek the funds necessary? Now, when the most powerful men in the Congress and in the White House are Irish-Americans and one of them is named O'Neill?

But even the most optimistic among you will have observed that the same five years which separate us from the O'Neill centennial are not likely to be sufficient to create the funding necessary, to put it in place, and to produce a tangible result. And I agree with you. But let me suggest an alternative to the concept of the 1980's as the "decade of the playwright's centenary." Agreed, 1988 is a major anniversary, but so, too, is the year 2003, the fiftieth anniversary of the playwright's death. This timespan, 1988 to 2003, this fifteen-year period, has the potential to be an "O'Neill decade" indeed. A fifteen-year span which, if we begin today, will give us a full twenty years to push for the completion of the numerous O'Neill projects on everyone's agenda.

Since I have brought you this far, let me dream a little further. Previously I mentioned that my definition of "O'Neill studies" ought also to include productions of O'Neill's plays. But what *sorts* of productions? The answer is, *all* sorts of productions. Productions staged by graduate students, by high schools, by colleges, by dinner theatres, wherever a handful of performers can gather an audience. It is time that all of O'Neill be performed *en masse*. But from the standpoint of having a genuine effect on critical and public consciousness, it is obvious, as my own experience is a reminder, that a production which is not seen in a place like New York is not likely to be seen by anyone. Thus, if we wish to perform O'Neill in a way which will have impact, we must do it in a major metropolitan area, perhaps best here in New York City, and we must do it for more than the centenary year of 1988. Twelve months is insufficient to mount worthy productions of the entire O'Neill canon even if there were enough empty theatres in New York to accommodate them all. What we need is the theatre O'Neill dreamed of some sixty years ago in his letters to Kenneth Macgowan, an O'Neill repertory theatre, one devoted primarily, though not exclusively, to producing the O'Neill canon. We need an American O'Neill Festival, an ongoing production operation, preferably in the heart of New York's theatre district.

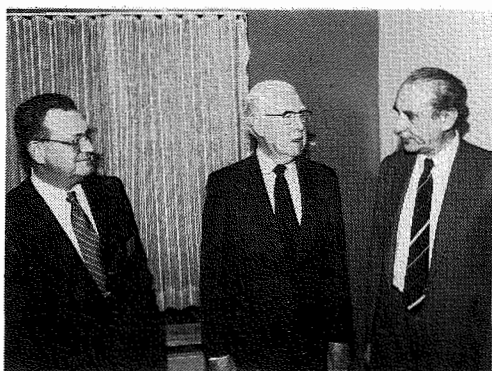
For such a goal, we may find we have allies in the theatre world. Joseph Papp has recently announced plans to establish a national theatre here, and Roger Stevens has announced a comparable plan for Washington, D.C. Likewise, when Ellen Burstyn, as President of Actors Equity, addressed the American Theatre Association convention in Minneapolis last summer, she came out squarely behind a national theatre concept, and was soundly applauded. Clearly, a national theatre in the United States must have a dedication to doing national plays, and O'Neillians everywhere should offer their full professional support to insure that the O'Neill canon is at the heart of any such enterprise. If we do so, then we will be able to say we have begun to make progress with the O'Neill agenda.

Finally, let me suggest one last modification of the word *studies* in the context of the Eugene O'Neill Society. It should include not only literary and publication activities, and production activities; it should also include the kinds of effort which have led to the restoration of the Monte Cristo cottage in New London and the planned restoration of Tao House in California. Activities of this nature must also be supported and continued. We must, for example, keep a watchful eye on Casa Genotta in Sea Island, Georgia, where *Ah, Wilderness!* was written. We should be in contact with its present private owners, making them aware of the historic nature of their home and insuring that, insofar as possible, its uniqueness remains undisturbed.

As I look around this room, I am reminded of a similar MLA occasion six years ago. Those of us who were present in the near-empty ballroom of Chicago's Palmer House in 1977, will, I suspect, never forget Timo Tiusanen's call to classicize O'Neill. That effort is now well under way, as the pages of Professor Wilkins' *Newsletter* amply demonstrate. But it is a slow process, with little direction. The Eugene O'Neill Society is in a position to offer the organizational coordination which is needed and to acknowledge successful achievements in the advancement of O'Neill studies, to encourage further such developments, and to set *the* agenda for O'Neill studies, both for the centenary decade, and for the remainder of the century. Let us not rest until we have made a significant commitment to setting that agenda, and to implementing it. Then we will truly, as Carlotta O'Neill might have put it, be about "the Master's" business.

--Paul D. Voelker

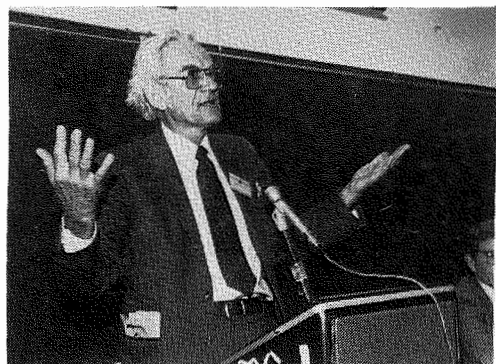
ConferencePhotos. . .



Fred Wilkins (l.) and Arthur Gelb (r.) greet Elliot Norton, renowned dramatic critic, at the Thursday night banquet.



Richard Hornby, Yvonne Shafer, Haskell Block and Paul D. Voelker (moderator)--the personnel of Session I, "O'Neill and the Isms, Part II."



Jordan Y. Miller, Secretary of the Eugene O'Neill Society and its most dedicated proselytizer, was triply busy at the conference--as speaker, moderator and membership booster--the last role abetted by the ready supply of applications in his pocket!



Liu Haiping, Jordan Miller, Ward B. Lewis, Marta Sienicka (moderator) and Edward L. Shaughnessy, speakers in session on "Reactions at Home and Abroad."

CORRECTING SOME ERRORS IN ANNALS OF O'NEILL (PART II)

Film Writer. In 1914, about a year after his discharge from Gaylord Farm, where he had spent five months, O'Neill received a questionnaire from the sanatorium regarding his health, type of employment, and financial situation. Eugene replied that he was working at "the Art of Playwriting--also prostitution of the same by Photo-play composition," that his average weekly earnings were thirty dollars, and he added, "I am speaking in the main of the returns I have received from the Movies" (*Sheaffer I*, pp. 288-89).

On the basis of this statement, *Bowen* (p. 72) reports that "Eugene was earning some money on the side"--apart, that is, from a weekly allowance from his father--while *Gelb* (pp. 253-54) ventures to say, "It is conceivable that O'Neill did try his hand at a photoplay or two." The facts are, he wrote much more than a "photoplay or two" but he never earned a penny from the movies till years later when Hollywood began to buy some of his stage works.

Hoping to make himself less dependent on his father, Eugene began turning out movie scripts--chiefly comedies and tales of derring-do à la *Monte Cristo*--about the same time that he dedicated himself, in 1913, to writing for the theater. Members of the Rippin family of New London, with whom he lived during the winter of 1913-1914, recall that after his film scripts came back, as they did invariably, he tore them up and dashed off another.

Later, after a playwriting course at Harvard, he made a fresh attempt at film writing, and for a time it appeared that he was on the verge of success. He told friends that Edwin Holt, a vaudeville star, had commissioned him to write some scenarios, word that was carried on July 16, 1915, in the *New London Day*. His first script, the paper said, has been "accepted and will soon be produced." The *Day* again, on August 11th: "The Eastern Film Co. of Providence, which has engaged Edwin Holt as one of its leading actors and Eugene Gladstone O'Neill of this city as a writer of scenarios, has purchased the *Morning Star*, a New Bedford whaling bark. The bark will be used to stage a number of moving picture scenes and actors will do all kinds of stirring deeds from the decks while she is anchored in the lower harbor [of New London]." But the *Morning Star* project never materialized.

Although it sounds incredible, since O'Neill was a private person and extremely shy, he at one point, according to the press, considered acting in a movie version of *The Last of the Mohicans*, to be made locally by actor-director Guy Hedlund, a former New Londoner and a childhood acquaintance of Eugene's. Presumably O'Neill, who was supposed to play Uncas, considered acting before the cameras in hopes of learning something about film-making. Finally, after the collapse of his various efforts and prospects, young O'Neill decided to confine himself to the theater (*Sheaffer I*, pp. 311-12).

* * *

Shooting in Mexico. Despite the autobiographical bent of his talent, O'Neill occasionally got ideas for his plays from articles in the newspapers. *All God's Chillun Got Wings*, for example, was partly inspired by accounts of the suicide of boxing champion Jack Johnson's white wife, *The Iceman Cometh* by the murder case of newspaper editor Charles E. Chapin, who shot his wife, he insisted, from reasons of love. The earliest and, perhaps, clearest instance of a journalistic source in O'Neill's writings can be found in one of his slightest works, "The Movie Man," a comedy about two Americans in Mexico to film a revolutionary army's battles against the government forces. Pancho Gomez, the leader of the rebels, has been paid to cooperate with the film-makers.

Unlikely though the story may seem, it is based on fact; indeed, the reality was more ludicrous than the playwright's fiction. Shortly before he wrote his one-acter in 1914, the American newspapers ran front-page stories about Pancho Villa, the Mexican revolutionary, signing a contract with a New York movie company to wage his war only in daytime and under other circumstances favorable to the photographers. Since the movie men were dissatisfied with his appearance--ragged civilian clothes, a slouch hat--Villa meekly submitted to being outfitted with a smart-looking uniform. Faithful to his contract, he delayed an attack on Ojinaga, besieged by his forces, until the cameramen arrived; not to be outdone, a general on the other side deployed his army for a large scenic shot. (For

a full account of the matter: *A Million and One Nights*, by Terry Ramsaye, 1926, pp. 670-73.)

Unaware, apparently, of the Pancho Villa episode, with its close resemblance to O'Neill's playlet, *Gelb* (pp. 262-63) never mentions it but instead declares that "The Movie Man" was "inspired" by the dispatches of John Reed, the dashing young correspondent who first won renown covering the Mexican insurrection for *Metropolitan* magazine. Although Reed rode for a time with Villa's men, he had no connection with the movie negotiations or contract, nor, for that matter, did he ever write about the movie deal. *Gelb* further says that Reed befriended O'Neill shortly before he left for Mexico and wanted the other to accompany him south of the Border. According to the best available evidence, though, the two men first met in Provincetown several years later.

* * *

Jamie's Romance. Like the rest of the family, Jamie O'Neill was inclined to self-dramatization, a trait most evident, perhaps, in the story he spread around of his abortive romance with Pauline Frederick, a great beauty of the stage and, later, of the movies. The two had met when they appeared on Broadway in a grandiose production, *Joseph and His Brethren*--she as a principal, Jamie in a minor part. According to Jamie, she loved him but refused to marry him unless he quit drinking, something he was unable to do.

Eugene, who appears to have been half-skeptical about the matter, helped to circulate the story but he also said to his brother: "Pauline is just an image that you fool around with in your sentimental moments. You convince yourself that if she'd marry you, you wouldn't be hanging on to Mama, and letting her secretly hand you out a quarter a day" (*Part of a Long Story*, by Agnes Boulton, 1958, p. 210).

O'Neill seems, nevertheless, to have had his brother and the actress in mind when he wrote in *Ah, Wilderness!* of the pathetic romance between Lily, an old maid, and the bachelor uncle, a likeable alcoholic who repeatedly drinks himself out of a job (he's a nostalgic, softened image of Jamie). Although Lily loves him, she has refused for years to marry him unless he reforms.

By now, from retellings in print, particularly *Bowen* (p. 114), *Gelb* (pp. 239-40, 256) and *Alexander* (pp. 182, 237, 240-41, 288), the legend of Jamie's hapless love is an established part of O'Neill family history. Regardless, though, of how many times it is retold, there is ample reason for doubting that the reputed lovers ever had a close relationship. Judging, first of all, by the recollections of actors Brandon Tynan, Gareth Hughes and Malcolm Morley and of stagehand John Cronin, all of whom were associated with *Joseph and His Brethren*, the alleged romance's only possible basis in fact appears to have been that Jamie was secretly infatuated with the brunette star. Listen to Tynan: "I never heard a word about it, and you know what a hotbed of gossip the theater is. If there had been anything between them, I'm sure I would have known." To Hughes: "No, the Pauline Frederick story is just that--a story." To Morley: "I heard nothing about his attachment to Pauline. I'm certain there was nothing there." And to Cronin: "Polly was very democratic, well liked by the company. She had just left a wealthy husband to return to the stage. I never heard of anything between her and Jimmy, and doubt there's anything to it" (*Sheaffer I*, pp. 270, 429).

Even without the testimony of Cronin, Tynan and the others, various circumstances--in fact the entire shape and direction of Jamie O'Neill's life--strongly suggest that any affection he may have had for Miss Frederick must have been limited and transitory. For his heart was turned elsewhere: From childhood onward, the great love of his life was his mother. In spite of his dissolute ways and reputation as a ladies' man, he was, in the common term, a "mama's boy." Indeed, his drinking and womanizing, begun at a relatively early age, indicate that he was sorely beset. After Ella O'Neill used to take a bath, her bachelor son liked to paddle his hands in her scented bath water.

Once his father, his life-long enemy, had died and he had his mother all to himself, Jamie gave up drinking at her request, all his dissipations, and became her escort, her constant companion. For a long time he didn't touch a bottle, not until her terminal illness, at which point he resumed drinking more heavily than ever. In less than two years after her death, he achieved his own.

* * *

Sad Homecoming. The night *The Hairy Ape* opened, March 9, 1922, loomed to O'Neill as an ordeal, not from concern over his new play but because that same night his brother, coming from the West Coast, was to arrive with the coffin of their mother. She and Jamie had visited California to check on some property belonging to her when she fell mortally ill. From Jamie's garbled telegrams and his delay in returning, Eugene realized that the other, who had been on the wagon almost two years, was again hitting the bottle.

Since his brother's train was due to arrive at Grand Central Terminal while *The Hairy Ape* was being performed, Eugene had his wife Agnes Boulton attend the premiere with his friend Saxe Commins. According to *Bowen* (p. 148), Agnes went to the station with her husband, while Commins (in an unpublished account) and *Gelb* (p. 497) report that he went alone. Instead, all three are in error, for O'Neill never met the train (*Sheaffer II*, pp. 85-86). Feeling in need of moral support, he had arranged for one of his parents' oldest friends, William P. Connor, to join him, but when the time came, O'Neill's nerve failed him--he couldn't face a reunion with an emotional, overwrought Jamie--and he would not be budged.

Connor, accompanied by a nephew of his, found his quarry in a drunken stupor, made arrangements about the coffin and, after depositing Jamie at a Times Square hotel, telephoned O'Neill. In the midst of his account Connor, who had loved the elder O'Neills, upbraided Eugene for not joining him at Grand Central, but he reserved his sharpest words for Jamie. When Agnes and Saxe returned from *The Hairy Ape*, O'Neill, relaying some of the things Connor had said, left them with the impression that he had met the train, hence the erroneous account of Commins and Gelb years later.

Jamie subsequently confessed to his brother that he not only had drunk his way across the country but, trying to blank out thoughts of his mother, had taken up with a "blond pig who looked more like a whore than twenty-five whores...So every night--for fifty bucks a night...[but] I didn't forget even in her arms!"

O'Neill would never forget his brother's torment and self-loathing as he told of his behavior on the train bearing his mother's coffin. Decades later, in *A Moon for the Misbegotten*, the playwright would have Jamie Tyrone (read Jamie O'Neill) retelling the story of his nightmarish journey with such agony that it all seems to have happened only yesterday.

* * *

New York Debut. Although several critics saw the initial bill of the Provincetown Players in Greenwich Village in the fall of 1916, none of them, according to *Gelb* (p. 318) bothered to write about the event--a seemingly minor event that would prove historic in the American theater. In reality, though, one critic did report on the occasion. Stephen Rathbun of the *Evening Sun* published a long article on November 13, 1916, in which he described the group, told of its birth on Cape Cod, and reviewed its opening bill in the Village, consisting of *The Game* by Louise Bryant, *King Arthur's Socks* by Floyd Dell, and O'Neill's *Bound East for Cardiff*, which marked his bow in a New York theater (*Sheaffer I*, p. 363).

Rathbun dismissed the Bryant piece as "so amateurish that the less said about it the better," called the Dell one-actor "good fun," and saved his chief praise for *Cardiff*. "The play was real, subtly tense," he summed up, "and avoided a dozen pitfalls that might have spoiled it."

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From Hindsight. A few years after the playwright's death, Stark Young published a magazine article titled "Eugene O'Neill: Pages from a Critic's Diary" (*Harper's*, June 1957), an episodic account stringing together his memories and impressions of his subject. Young, whose career had been devoted almost entirely to dramatic criticism and fiction, recalled that he once tried his hand at directing, the occasion being *Welded*, among O'Neill's more autobiographical works. Inspired by the author's marriage to Agnes Boulton, *Welded* out Strindbergs Strindberg in its shrill, almost hysterical account of a couple with clashing personalities who are bound to torment one another and yet who find that they cannot separate; they're welded together.

The 1924 production co-starred Doris Keane, an actress best suited to costume roles (she had starred for years in New York and London in Edward Sheldon's *Romance*), and Jacob

Ben-Ami from the Yiddish theater of Second Avenue. As Young tells it, Miss Keane had been "persuaded" by Robert Edmond Jones and Kenneth Macgowan, O'Neill's partners, to undertake a role that soon proved all wrong for her. She had, Young writes, "an almost painful tenderness toward any suffering in human beings, but these two people in *Welded*, with their wrangling violence...belonged to another world from hers."

After a week's rehearsal, she reportedly wanted to leave, but again Macgowan and Jones "persuaded" her to remain. "I knew," Young adds "that Gene's personal life in the period that *Welded* came out of had not been all smoothness, not between two such vivid temperaments as he and Agnes, for all the love between them ... I can see them now at some of the rehearsals, sitting side by side ... and listening to every speech, good or bad, and taking it all as *bona fide* and their own."

Another time he expressed himself more bluntly: "Those God-awful speeches! Yet Gene and Agnes drank it all in as though it were poetry" (*Sheaffer II*, pp. 131-32).

Since Stark Young was one of the most acute critics of his day, why, if he thought the play so bad (it is, actually, one of the author's worst), did he consent to direct it? Also, since he happened to adore Doris Keane, though only platonically, why didn't he dissuade her from assuming a role so ill-suited to her? The chief answer can be found in a letter he wrote Morgan Farley, an actor friend of his, shortly after the magazine article had appeared: "I'm so glad you liked the Gene O'Neill piece. I had no diary, of course--the form was an experiment. But I covered most of the main points about him, not too obviously, I hope" (*Stark Young/A Life in the Arts*, ed. John Pilkington, 1975; Letter from SY to MF, 9/10/57).

The article, in other words, was written from hindsight years after the fact, rather than being "notes from a critic's diary" written at the time. It is misleading both in things it says and what it omits. Contrary to Young's word to one writer that he assumed the direction at O'Neill's "urgent request" (*Gelb*, p. 543), he was eager for the assignment (perhaps, as a confirmed bachelor, he was drawn to the play by its misogynistic picture of marital life). He won his chance, at any rate, through the influence of Mrs. Willard Straight, a good friend of his and a chief backer of the Macgowan-Jones-O'Neill setup. Further, it was Young himself, not Macgowan and Jones, who talked Miss Keane into assuming the role; not that she needed much persuasion, for several years earlier she had asked O'Neill to write something for her. "I wish I had a play of yours to prepare for," she wrote him on April 12, 1921. "It would be such an incentive."

However his wife Agnes felt about the play, O'Neill, despite Young's account, was dissatisfied with the way the production was shaping up. Although usually adamant against out-of-town tryouts of his works, he was so doubtful about this one that he had it tested for a week in Baltimore. After he caught a performance, he wrote in his diary: "Saw *Welded*--rotten!" (*Eugene O'Neill Work Diary*, Yale University Library, 1981, p. 4).

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Drinking Problem. Expressing doubt that liquor had a "serious hold" on O'Neill, in view of his great productivity, *Bowen* (pp. 89-90) says: "His indulgence probably did not often exceed the bounds of social drinking." O'Neill himself knew better. He began drinking, he told a friend, when he was fifteen, and left the impression he meant drinking to excess. (It was shortly before he reached fifteen that he first learned of his mother's drug addiction and that it had begun unwittingly with his birth.)

Bowen is not alone in error. Taking a different tack, *Gelb* (p. 573) says that on January 1, 1925, during O'Neill's first stay in Bermuda, he "swore off" heavy drinking and, in an effort to control his "alcoholism," confined himself to a single glass of ale with dinner. In addition, *Gelb* quotes, without questioning or disputing, a statement by Dr. Louis Bisch, a New York psychoanalyst, who became acquainted with the playwright on the island: "O'Neill never drank in Bermuda." Bisch, actually, was in no position to know, for he visited his wife, a temporary resident of Bermuda, only once briefly throughout this period. The fact is, 1925, the year O'Neill wrote *The Great God Brown*, saw some of his heaviest, most frequent indulgence in years, as though he were under a compulsion to follow the course of Dion Anthony, the protagonist of *Brown*, who drinks himself into precarious health and finally to death (*Sheaffer II*, pp. 162, 175, 177, 179-80, 183, 187).

O'Neill knew himself to be a periodic alcoholic. During one of his short drying-out periods a Bermuda physician lent him an issue of *The Practitioner* (October 1924), a British medical journal, devoted entirely to the subject of alcoholism, which the playwright found "very interesting and applicable to me." His comment was probably inspired by an article by Sir James Purves-Steward on "paroxysmal dipsomania. This is a recurrent psychosis," the article says, "consisting of attacks during which the patient has an irresistible impulse to take alcohol to excess. The dipsomaniac individual sometimes drinks himself into a state of acute alcoholic poisoning.

"Careful inquiry into the history of such patients shows that many of them have a marked neuropathic heredity, and that practically all of them, before they happen to acquire the habit of paroxysmal excessive drinking, have had previous neuropathic symptoms, such as phobias, obsessions, emotional depression, visceral discomfort, etc.... the patient discovers that he can mask his deficient will-power and 'drown his sorrow' by a dose of alcohol, which comforts him for a time.... He drinks heavily for a few days until his bout is brought to an end by alcoholic gastritis.... His attack then subsides, and he is free from alcoholic craving, and full of good resolutions, perhaps for weeks or months, until his next attack. Sometimes during this interval he even has a positive distaste for alcohol. But his psychosis inevitably recurs."

Since Eugene O'Neill was one of the most autobiographical writers in theater history--images of himself, his parents and his brother recur constantly in various guises in his canon--it was to be expected that a periodic drinker should appear among his protagonists. Usually his self-portraits are easily recognizable, being tall, lean, dark, intense--the newspaperman in *The Straw*, the playwright in *Welded*, the tormented apostate in *Days Without End*--but once, with his counterpart in *The Iceman Cometh*, he did his best to be self-effacing. He did not want anyone to identify him with Theodore ("Hickey") Hickman. Short, plump, with a breezy personality that "makes everyone like him on sight," Hickey eventually reveals himself as a man driven half-mad by guilt feelings, one who periodically goes on binges that end with his resembling, in his own words, "something lying in the gutter that no alley cat would lower itself to drag in--something they threw out of the D. T. ward at Bellevue along with the garbage, something that ought to be dead and isn't!"

Through Hickey, who explains with twisted, diabolic logic that he killed his wife because he loved her (actually because she made him feel so guilty over his binges and whoremongering), O'Neill felt free--Hickey seeming so unlike his author--to voice his agony over his mother, his hostility to her, his deadly resentment over her morphinism. In becoming a drug addict, though innocently with his birth, she bequeathed to her younger son life-long guilt feelings and self-hatred, something he could never forgive. Hence the legion of dead wives and mothers in his plays, a far larger number than is generally realized, as the playwright-son took symbolic revenge again and again on addicted Ella O'Neill. Hence, too, his compulsion from time to time to punish himself by drinking himself ill (*Sheaffer II*, pp. 498-500).

The *Practitioner* article, so far as it applied to O'Neill, was mistaken in one respect. Though it says that the "psychosis inevitably recurs," O'Neill went on the wagon in 1926 and thereafter, except to fall off several times for brief periods, he remained abstinent till his death in 1953. Give up drinking, the doctors had told him, or risk an early death. Since he had an irresistible need to vent his inner torment through the written word, the autobiographical playwright took the pledge.

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Secret "Journey." As Bowen (p. 276) tells it, O'Neill on finishing *Long Day's Journey Into Night* in 1941 sent a copy to Saxe Commins, and after he and publisher Bennett Cerf had read it, the play was locked away at Random House with the following notation, as directed by O'Neill: "Not to be opened until twenty-five years after author's death."

This is erroneous. Saxe, one of the few privileged to read *Journey* during O'Neill's lifetime, typed the play while visiting O'Neill in California, but the latter kept all the copies. When he returned to New York several years later, the play was secured with sealing wax, without Cerf being allowed to read it, and stored in the publisher's vault with a note by O'Neill about its ban.

When Carolotta Monterey released *Journey* for publication and staging only several years after he husband's death she was criticized for violating the playwright's trust. In defense, she said that he had imposed the restriction at the urging of his elder son, who felt that it showed his paternal forebears in a severe light; but after Eugene Jr.'s suicide in 1950, O'Neill, according to Carlotta, lifted the ban. Some writers, among them *Bowen* (pp. 347, 361) and *Carpenter* (p. 158), have accepted her story; it is refuted, though, by O'Neill himself.

Writing to Bennett Cerf in 1951 (nearly a year after his son's suicide), O'Neill thanked him for returning some scripts that had been stored at Random House, and he added: "No, I do not [his underlining] want *Long Day's Journey Into Night*. That, as you know is to be published twenty-five years after my death--but never produced as a play."

* * *

Misnamed. The following photographs in *Gelb*, between pages 264 and 265, have erroneous captions:

Beneath the photo of the Barrett House, the child at the left, identified as Eugene aged two, is really his brother Jamie; the child in the center, identified as Eugene aged five, is Kenneth Macgowan, and the young man at the right, identified as Jamie, is Robert Edmond Jones.

The house identified as the Monte Cristo Cottage was the home of the Rippins, where the O'Neill family took their meals and where Eugene convalesced one winter after his discharge from the Gaylord Farm TB sanatorium.

At the sanatorium: The young woman at the left, identified as Kitty MacKay, the real-life model for the heroine of *The Straw*, is a nurse whose name is unknown. This photograph, with the same erroneous caption, appeared in *The New York Times* on October 18, 1982, with a story about Gaylord Farm. (For a photo of Kitty MacKay, see *Sheaffer I*, p. 251).

In the beach party scene, between pages 552 and 553, the group is identified, from left to right, as follows: Henrietta Metcalf, holding Shane; Eugene, Edith Shay, unidentified man, Agnes, Frank Shay and unidentified woman.

The caption should read: Mrs. Francesco Bianco, Agnes' aunt; Shane, Eugene, Edith Shay, Frank Shay, Agnes, Mr. Bianco, and Margery Boulton, Agnes' sister.

Erroneous caption in *Sheaffer I* (p. 427): The infant being held by Mrs. Fifine Clark is Oona in Nantucket in 1925, not Shane in Provincetown, 1920.

--Louis Sheaffer

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THE ROLE OF DRINKING AND ALCOHOLISM IN O'NEILL'S LATE PLAYS*

It is obvious that drinking and drunkenness pervade O'Neill's last four complete full-length plays--*The Iceman Cometh*, *A Touch of the Poet*, *A Moon for the Misbegotten*, and *Long Day's Journey Into Night*. The dramatist has depicted the effects of habitual heavy drinking in accurate detail, going far beyond the superficial characteristics of the stereotypical stage drunk. In fact, his characterizations are remarkably rich and realistic, and they have proven consistent with later, clinical observations of alcoholics.

However, the *significance* of alcoholism and the symptoms of intoxication and withdrawal, as central features of O'Neill's mature dramaturgy, has been overlooked by most commentators. What needs noting is that, beyond the rich characterizations, O'Neill has integrated the "idea" of alcoholism into both his method and his vision in these late plays. It is the evolving image of the alcoholic that contributes to the cumulative effect of the four plays, which is decidedly bleak. O'Neill finally captures the despairing paradox of the human condition, as he sees it, in the contrast between the romantic myth of intoxication and the realistic symptoms and effects of alcoholism.

The Iceman Cometh takes place in the back room of a saloon, where a large number of alcoholics congregate, seek refuge in communal drunkenness, and find contentment in each other's companionship. Through the repetitious behavior patterns of this group, O'Neill creates a redictable atmosphere that is comforting for the defeated individuals who sustain it. Repetition is one of the salient features in an alcoholic's life, by virtue of the condition itself: "The use of alcohol to attain relief is reinforced through repetition, and its abuse evolves as a habitual [sic] response to discomfort."¹ Thus, the repetitious patterns of the alcoholic and his family are particularly well-suited to O'Neill's vision of the human condition.

It is important to note that in O'Neill's dramatic worlds, this notion of alcoholic "abuse," in a pejorative sense, is inapplicable. Once the world is defined as causing discomfort, then as an "habitual response to discomfort," intoxication becomes the preferred means of coping. In this way, O'Neill reverses our usual assumptions about order and disorder, so that when the possibility of sobriety is introduced into the ordered, alcoholic world of *Iceman*, it represents a threat of chaos.

The characters in *Iceman* experience various stages of intoxication, from initial feelings of well-being and hyperactivity to later symptoms of dullness and even loss of consciousness; they also experience the tremors and mild hallucinations of withdrawal. All of these effects make for an interesting, and sometimes lively, assemblage of human life on stage, and ultimately it is this cross-section of drunken humanity that gives *Iceman* its strongest appeal. Indeed, without these characters, the quasi-philosophical debate between Larry and Hickey would be inescapably awkward and tautological, and Parritt's nagging inquisition would be insufferable. The texture of the alcoholic life endows the play with a remarkable human quality that is absent in so much of O'Neill's earlier work. It is this human quality, in fact, that finally overcomes the negativism implicit in the fates of Hickey, Larry, and Parritt. While each of these three characters reaches out for death at the end, all of the other characters sing out for life in a boisterous celebration that, in the final moments of the play, eclipses Hickey's confession, Parritt's suicide, and even the solitary figure of Larry Slade, sitting alone, waiting to die.

The evidence of the other three plays to be considered here strongly suggests that for O'Neill the intoxicated escape that the cacophonous chorus achieve at the end of *Iceman* is not a meaningful or successful response to life's apparent lack of purpose. Indeed, this kind of drunken release in the company of others becomes increasingly difficult,

*The present essay is an expansion and revision of the last chapter in Professor Bloom's doctoral dissertation, "Empty Bottles, Empty Dreams: O'Neill's Alcoholic Drama" (Brandeis University, 1982).

¹American Medical Association, *Manual on Alcoholism*, third edition (Chicago: American Medical Association, 1977), p. 15.

and ultimately impossible, for the characters in the other plays. Perhaps, then, *Iceman* represents an exercise in wish-fulfillment fantasy for O'Neill. He might very well have wished that the answer were as easy as that: "Let's drink up and forget it," as Edmund Tyrone says (but Edmund himself no longer believes in this possibility even as he says it). Perhaps O'Neill's comment on *Ah, Wilderness!* applies to *Iceman* as well. About that domestic comedy, Louis Sheaffer quotes O'Neill as saying that it was "a sort of wishing out loud. That's the way I would have *liked* my boyhood to have been."² Similarly, *Iceman* may have been a fondly regretful look back at another period in his past. Given that in the days recalled by *Iceman*, O'Neill had in fact attempted to commit suicide, it is not insignificant that Parritt's jump from the fire escape is barely noticeable amid the noise and commotion of the others' drunken celebration. The shift in emphasis at the end of the play surely allows a rosier view of an extremely desperate time. Finally, it is also possible that O'Neill's newly developed dramaturgical device--drinking and drunkenness--defeated his own intended meaning. Perhaps in the enthusiasm engendered by discovering the possibilities of his new "idea," he overdid it, to some extent, with an emphasis emerging at the end of the play that is not quite consistent with the other plays of the period. Whatever the explanation, the contrast between *Iceman* and the other plays--in terms of the effects of drinking and drunkenness on the implications of the play--is undeniable.

A Touch of the Poet moves O'Neill's drunk characters somewhat away from the society of the bar and into the loneliness of the home. As John Henry Raleigh points out, "*A Touch of the Poet* combines both worlds, weaving together the bacchanal of the barroom and the excruciating tension of the family."³ Actually, "weaving together" seems rather misleading; the division of the two worlds is distinct. Melody is pulled from one to the other, but the celebration in the barroom never enters the dining room, and is never visible to the audience. We see only Melody's tormented isolation; and at the very end, when he does join the celebrants, he leaves the stage to enter the barroom.

Poet represents a clear departure from *Iceman*, yet it is not a total departure. The types of drunk characters in central roles in *Iceman* are relegated to secondary roles in *Poet*; and while the characters exhibit a number of the same symptoms of intoxication and withdrawal as those depicted in *Iceman*, the emphasis in *Poet* turns to the "darker" side of alcoholism, most notably in the character of Con Melody. In Melody's dependence on alcohol, O'Neill depicts the individual who drinks to compensate for his low self-esteem and for his unmet need to exercise control over his life. When he is drunk, he appears arrogant towards others, and he is able to manipulate and deceive them. A major distinction between this play and *Iceman* is that O'Neill allows us to observe Melody when he is alone. It is at these moments that we see the "cracks" in his intoxicated façade; in these moments of solitude, we discover his loneliness and his desperation.

Ultimately, when Melody's facade breaks, he is able to create a new one that allows him to join the celebration on the other side of the barroom door; and although we hear the singing and noise from offstage, the dominant image is the one we watch on stage as the curtain falls. In this image, the shift in O'Neill's emphasis is apparent, and he seems to have more control over his technique here. What we see on stage are two women, both quite pathetic--one in her acceptance of the sad realities of life, and the other in her failure to recognize that her romantic dreams are meaningless. This is a powerful image that comments with quiet irony on Melody's escape into the barroom. The meaning of Melody's escape is already less certain than that of the escape of the characters in *Iceman*, because we have seen so much of his desperation; but this final image is definitive.

There is another element in *Poet* that facilitates the shift in emphasis: the connection between the killing of the mare and the defeat of the romantic dream. Although there is something of the romantic in Con himself, Sara is the main believer in the romantic dream,

²Louis Sheaffer, *O'Neill: Son and Artist* (Boston: Little, Brown and Company, 1973), p. 404.

³John Henry Raleigh, *The Plays of Eugene O'Neill* (Carbondale & Edwardsville: Southern Illinois University Press, 1965), p. 173.

especially towards the end of the play. She metaphorically connects romanticism to intoxication in her proclamations of love for Simon. The mare also becomes a symbol of romanticism in Melody's paeon to the joys of the hunt. When he kills the mare, Melody kills his romantic dreams, and implicitly the destruction of the mare marks the destruction of Sara's romantic dreams as well. Melody responds to the loss of his dreams by entering the bar to get drunk; the "Iceman option" still exists. Sara, however, breaks down and sobs in bewilderment. O'Neill introduces the juxtaposition of romantic notions of intoxication and realistic symptoms of alcoholism here, but its significance seems lost on the characters. As he develops this paradoxical image in the other plays, the characters become less bewildered by it and more despondent about its implications.

In *A Moon for the Misbegotten*, the bar is moved yet farther away, down the road. The setting is now the rather isolated home of the Hogans. Social company and drunken camaraderie are unseen, unheard, and less readily available; in fact, the central alcoholic figure, Jim Tyrone, clearly finds the company there unfulfilling. The domestic setting now takes sole possession of O'Neill's stage, but this is certainly a household that does not prohibit drinking. O'Neill again uses repetitious behavioral patterns to establish a sense of comfortable predictability, much as he does in *Iceman*, and some of these patterns are based on addictive behavior. As in *Poet*, a central character does not drink habitually, but has romantic dreams that are associated with images of intoxication. Josie is a stronger, more clearly defined character than Sara, and in *Moon* she moves into the center of the action.

Jim is quite obviously in the later stages of alcoholism; O'Neill's depiction of him, in fact, is his most graphic characterization of the debilitating effects of chemical dependency. Numerous possibilities are suggested to explain the psychological genesis of Jim's addiction--especially in terms of his relationship with his mother--but that is not O'Neill's central concern in this play. In fact, Jim's confession would seem rather awkward were it not for the context in which O'Neill presents it; his words become relatively unimportant in the context of the moonlit scene. Actually, by the time he tells his squalid story, our attention has turned to Josie's disappointment and her reaction to this disappointment. We are much more affected by the image of the alcoholic, practically dead, lying in the lap of the romantic dreamer who knows that his position there represents the end of her dreams.

Unlike Sara, Josie does drink in the play; in fact, she consumes a considerable amount of bourbon--for a non-drinker--in the third act. Her intoxication obviously affects her interaction with Jim, and it also affects her language. As the long night wears on, she begins to speak more lyrically, and in this way, O'Neill uses intoxication to incorporate more poetic language into his prosaic drama. Josie's poetic expressions begin after her romantic dreams are lost. She is aware and self-conscious of her sudden poetic inspiration, but since she sits alone and is quite drunk, she continues to speak aloud in this fashion. O'Neill uses her language at this point as a contrast to her situation. The poetic inspiration is part of the romantic mythology of intoxication, but the more her poetic images capture her romantic yearnings, the more aware she becomes of the "dead" man she holds in her arms. Thus, as with Sara, Josie's romantic dreams are associated with intoxication, and her direct confrontation with the actual physical and psychological effects of alcoholism deflates all romantic notions about intoxication, and by extension, all romantic notions about love. In *Poet*, Sara remains bewildered by--and unaware of--her loss; but here, Josie recognizes it and can only return sadly to her life with her father. The games that they play, though, have now lost their meaning, since without her romantic hopes, life has lost its purpose for Josie.

In this scenario, then, O'Neill captures the desolation of a hopeless life in the paradoxical image of a woman comforting an alcoholic who is drinking himself to death beneath the romantic moon of Dionysian revelry. The image is in sharper focus here than in *Poet*, and the confrontation with desolation makes the impact even more poignant.

Finally, in *Long Day's Journey Into Night*, the bar is a considerable distance away from the house in which the play takes place. One must take a trolley car or a long walk through the fog to find social companionship. With the isolation of the Tyrone family, O'Neill's vision excludes the possibility of bacchanalian escape.

In this play, O'Neill not only portrays individual alcoholics and a morphine addict, but he also draws more extensively on the behavioral patterns typical of families of alcoholics. Here he introduces an interesting variation on the use of repetition. The patterns in this play may have begun long ago, in the context of habitual escapes from discomfort that have provided predictability and security for the Tyrones. Now, though, those patterns have become endless cycles of guilt, blame, and self-hatred from which the characters cannot escape. The escape mechanism has thus become the trap, and this is an ideal metaphor for the plight of the alcoholic and his family. The patterns of alcoholic behavior that seemed so orderly and comforting in *Ice-man* evolve into the self-destructive cycles of *Long Day's Journey*.

The romantic yearnings of Edmund are tied directly to the disintegration of the entire family, and the circular patterns of the family's chemical dependencies can only lead him inward and downward. In Edmund, O'Neill combines alcoholic and romantic in one character (although Jamie is clearly the more seriously debilitated alcoholic). Edmund yearns to transcend--not simply to escape--the discomforts of this world, and he expresses this yearning in his recollections of life at sea. Edmund has more conscious poetic aspirations than Josie has in *Moon*, yet he too is quite self-conscious of his lyrical inspiration in the fourth act. As with Josie, it is obviously his drunkenness that facilitates his poetic speeches; but unlike Josie, Edmund has an audience--albeit a drunkenly inattentive one--in his father. In both cases--those of Josie and Edmund--O'Neill brings lyricism into his drama with a new effectiveness, because in both cases, as Jean Chothia has suggested, any awkwardness in the passages will "lead us to the character and not, as [the awkwardness] did in the middle plays, to the struggling dramatist."⁴ Even more significant, though, is the fact that O'Neill uses these lyrical passages to provide a direct contrast to what Frederic Carpenter has called "the ugliness of modern reality,"⁵ that the dramatist presents on stage. Thus, Edmund's greatest moments of blissful, lyrical contemplation and reverie are followed immediately, and significantly, by the entrance of his drunken brother, Jamie. As with Sara in *Poet*, and Josie in *Moon*, but to an even greater extent, Edmund's recognition that his dreams are unattainable is especially sad since we have seen how inspired he has been by them, and how desperate have been his hopes of attaining them.

The final image of the four Tyrones--sitting in silence, staring in front of themselves, with no possibility of escape or transcendence--undoubtedly recalls the image of Larry at the end of *Ice-man*. But now they are four, and they constitute the only image we see, which is engulfed in a sad, overwhelming silence. The conclusion of *Long Day's Journey* is the strongest contradiction of the hopeful implications of the ending of *Ice-man*. Considered from the perspective of the cumulative effect of all four plays, O'Neill's vision in this final period seems quite despondent. This cumulative effect is largely dependent upon the evolving paradoxical image of alcoholism: the hopes of transcending the miseries of existence in a feeling of euphoric bliss are repeatedly dashed by the realities of dissipation, self-destruction, and certain death.

Robert Whitman has clearly defined the essential conflict that is at the heart of all of O'Neill's tragedies:

...whatever other characteristics O'Neill may have possessed, or lacked, he had a firm grasp on one essential element of tragedy--the eternal conflict between Man's aspirations and some intransigent, ineluctable quality in life which circumscribes and limits him, and frustrates the realization of those dreams which seem to make life worth living....the vast majority of the characters [in O'Neill's plays] are painfully aware that reality is never sufficient to their demands on it, and that the chalice of life is cursed by some inexorable

⁴Jean Chothia, *Forging a Language: A Study of the Plays of Eugene O'Neill* (Cambridge: Cambridge University Press, 1979), p. 166.

⁵Frederic Carpenter, *Eugene O'Neill* (Boston: Twayne Publishers, 1979), p. 63.

poison which will frustrate our fondest hopes and turn dreams to dust in our grasp.⁶

It is quite appropriate that Whitman uses the terms "chalice" and "poison," since they clearly suggest the central depiction of alcoholism in the four plays discussed here. The "chalice," with its romantic connotations of a "goblet of wine" and its spiritual connotations of the eucharistic cup, suggests the romantic imagery associated with characters like Willie Oban, Con Melody, Jim Tyrone, and the entire Tyrone family⁷ (especially Jamie and Mary). Thus, the "idea" of alcoholism becomes a central concept in O'Neill's tragic vision, as well as a dramaturgical device that enables him to frame that vision most effectively on the stage.

O'Neill's vision of the human condition, then, is most vividly conveyed by the figure of the alcoholic, who seeks meaning (perhaps the "Old God" or "a satisfying new one," as O'Neill himself put it in another context) in the bottle, but inevitably finds only his own sad face reflected at the bottom of it. Both the unyielding need for hope and the inevitability of disappointment are captured in the image of the alcoholic raising his bottle to his lips, draining it, and then staring into its emptiness.

Perhaps the essence of this vision can finally be best appreciated by comparing O'Neill's image with another theatrical image of intoxication, one which conveys an opposing vision. First, consider the entrance of Jamie in Act Four of *Long Day's Journey*:

...Edmund watches with amusement Jamie's wavering progress through the front parlor. Jamie comes in. He is very drunk and woozy on his legs. His eyes are glassy, his face bloated, his speech slurred, his mouth slack like his father's, a leer on his lips.

JAMIE *Swaying and blinking in the doorway--in a loud voice.* What ho! What ho!
EDMUND *Sharply.* Nix on the loud noise!

JAMIE *Blinks at him.* Oh, hello, kid. *With great seriousness.* I'm as drunk as a fiddler's bitch.

EDMUND *Dryly.* Thanks for telling me your great secret.

JAMIE *Grins foolishly.* Yes. Unneshesary information Number One, eh? *He bends and slaps at the knees of his trousers.* Had serious accident. The fron steps tried to trample me. Took advantage of the fog to waylay me. Ought to be a lighthouse out there. Dark in here, too.⁸

Now consider the words and behavior of one of the earliest stage drunks we know of, the Cyclops in Euripides' satyr play, *The Cyclops*:

CYCLOPS *(Reeling.)* Whoosh! I can scarcely swim out of this flood. Pure pleasure! Ohhh. Earth and sky whirling around, all jumbled up together!
Look: I can see the throne of Zeus and the holy glory of the gods.⁹

Even allowing for the part of Jamie's behavior that is an exaggerated performance to conceal his real feelings, it is still apparent that his behavior is influenced by all the alcohol he has consumed. Both he and the Cyclops suffer some of the same symptoms of wooziness and loss of balance. Yet the Cyclops looks up in his drunken confusion, and he sees the gods; even as he is falling off his feet, he experiences a pleasurable

⁶ Robert F. Whitman, "O'Neill's Search for a 'Language of the Theatre,'" in *O'Neill: A Collection of Critical Essays*, ed. John Gassner (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964), pp. 143-144.

⁷ James Tyrone frequently refers to morphine as "poison": "It's the damned poison" (p. 174); "Up to take more of that God-damned poison, is that it?" (p. 123); et passim.

⁸ Eugene O'Neill, *Long Day's Journey Into Night* (New Haven: Yale University Press, 1956), pp. 154-155.

⁹ Euripides, *The Cyclops*, in *The Complete Greek Tragedies: Euripides II*, ed. David Grene and Richmond Lattimore (Chicago: The University of Chicago Press, 1956), p. 35.

feeling of meaningful transcendence. Jamie, on the other hand, looks down and sees his own dirty knees; in *his* drunken confusion, Jamie stumbles in the dark and crashes to the ground--modern man, alone with his empty bottle and his empty dreams.

--Steven F. Bloom

THE FUNCTION OF SIMON HARFORD IN *A TOUCH OF THE POET*

The "touch of the poet" in Cornelius Melody has enabled him to fabricate his past and deceive himself about his present circumstances. He passes himself off as a squire in country outside Boston in 1828, when in fact he is little more than the innkeeper son of an Irish innkeeper. His father made a fortune through deception and usury; Con lost it through drunkenness, sexual indiscretion, and inept business deals, of which his tavern is one (he bought it long after the stage-coach run past it had been discontinued). His name tells all: he is a con artist, a man who can con with the sweet melody of his words. Only his daughter, Sara, tries to strip him of his illusions.

Melody's foil is Simon Harford, the Yankee merchant's son whom Sara is nursing back to health in an upstairs room. Simon does not seduce her, as the philandering Con did his future wife, Nora, of whose Irish peasant stock he is ashamed. Sara seduces him out of love, while rejecting the advances of the bartender Mickey Maloy. Simon does not recite the work of others, as Melody does Byron's: he writes his own poetry and is planning a book. He is dependent neither on drink nor on an audience of lackeys for his sense of self-worth, having lived a spartan life alone in a cabin in the woods before becoming ill. The implication is that, unlike his father, he will not go into the shipping business and become a slave to money.

Simon never appears onstage. He is less a character in his own right than the symbol of the unvarnished truth--the plainness or homeliness of his name in comparison with Melody's is the first indication of that. O'Neill strategically places him above the other characters and the thick mist that surrounds the inn, and suggests that Sara, in bringing him his meals, is nourishing the truth. Significantly, Melody refuses to eat until he remembers that it is the anniversary of the Battle of Talavera, at which he boasts repeatedly that he was honored for bravery by the Duke of Wellington. His wife then prepares him and his sycophantic friends a feast, even though the family is about to be denied credit by the grocer because it cannot pay its bill.

By the end of *A Touch of the Poet* Simon has recovered from his illness and will marry Sara against the wishes of his parents, who have declared her too common for him: the truth needs the company of another humble truth-teller. Melody has finally been stripped of his illusions at old Harford's house, where he had gone to revenge the insult to his daughter and became involved instead in a brawl with the servants. But rather than face the truth about himself, he seeks refuge in a bottle. In leaving the stage for the last time to drink with his lackeys in the bar of the inn, where he previously would not be seen with them, he has in fact become once again the commoner that he was by birth.

I have, of course, been considering Simon Harford's function in *A Touch of the Poet* apart from his role in *More Stately Mansions*, the second play in O'Neill's planned cycle on American history. In the latter work, Simon ceases to be the symbol of truth; he takes over his father's shipping business after all and becomes a slave to money. The suggestion is that he has done so partly in response to his wife Sara's desire to become a "grand lady," to live in style. Tragically, she has inherited not only her father's commonness, but also his wish to transcend it through wealth and aristocratic pretense; and she has infected Simon with her materialism. Con Melody had predicted as much in *A Touch of the Poet*:

[Simon's] set in his proud, noble ways, but [Sara will] find the right trick! ... She'll see the day when she'll wear fine silks and drive in a carriage wid a naygur coachman behind spankin' thoroughbreds, her nose in the air; and she'll live in a Yankee mansion, as big as a castle, on a grand estate av stately woodland and soft green meadows and a lake.¹

¹ Eugene O'Neill, *A Touch of the Poet* (New Haven, Ct.: Yale Univ. Press, 1957), p. 173.

Ironically, at the end of *More Stately Mansions* Simon returns to a negative version of the condition he was in during *A Touch of the Poet*. Deborah, his mother, has knocked him unconscious by pushing him down a set of stairs--in the earlier play she had climbed the stairs of the Melody inn to visit him in his sickbed. He comes to consciousness in Sara's arms; she nurses him just as she had in *A Touch of the Poet*. Sara says to Simon:

Don't I know, Darling, the longing in your heart that I'd smash the Company into smithereens to prove my love for you and set you free from the greed of it! Well, by the Eternal, I'll smash it so there'll be nothing left to tempt me! ... We'll live [on the old Harford farm], ... and you can write poetry again of your love for me, and plan your book that will save the world and free men from the curse of greed in them!²

But this time it is clear that she is not nursing the truth in Simon, that he will not return to health; instead, she can offer no more than momentary comfort to a man who has begun the descent into madness. Once the symbol of the unvarnished truth, Simon has become, through the sacrifice of his ideals for the compromising, real world of commerce, the incarnation of illusion, of benightedness.

--Bert Cardullo



Conference Photos. . .

At the Thursday banquet: Fred Wilkins, Arthur and Barbara Gelb, Liu Haiping, Michael R. Ronayne, Dean of Suffolk University's College of Liberal Arts and Sciences, and Daniel H. Perlman, President of Suffolk University. Messrs. Perlman and Ronayne greeted the conference participants, and Mrs. Gelb delivered the keynote address, "Haunting Ghosts," after the dinner.



International participants: Liu Haiping (People's Republic of China), Yasuko Ikeuchi (Japan), Marta Sienicka (Poland), R. Viswanathan (India), and Marc Maufort (Belgium).



Lois McDonald, Associate Curator, and Sally Pavetti, Curator of the Monte Cristo Cottage, our exemplary guides to the Cottage and its New London and Waterford environs on Saturday, 3/24.

² Eugene O'Neill, *More Stately Mansions* (New Haven, Ct.: Yale Univ. Press, 1964), p. 191.

REVIEWS OF O'NEILL PLAYS IN PERFORMANCE

1. *LONG DAY'S JOURNEY INTO NIGHT*, dir. Nicholas Rudall. Court Theatre (University of Chicago), April 12 - May 13, 1984.

The production of *Long Day's Journey* which closed on May 13 at the Court Theatre of the University of Chicago looked right in almost every respect. The setting looked right. It achieved--remarkably on an open, thrust stage--the sense of an enclosed interior entirely suitable to the enclosed quality of the life in the play. Yet the openness of that stage was also used effectively to convey the presence of sea, fog, and sky outside the house--beyond the porch which lay to the rear of the main acting area. The sense of a "horizon" which each character was seeking to get "beyond" was ever-present.

And the characters, with the exception of the Edmund, *looked* right. Tony Mockus was every inch a James Tyrone--ever the actor, ever the commanding figure, ever the "healthy" Irish *pater familias* who knows that drink is a "good man's failing" but who "never missed a performance in his life" because of it. And Scott Jaeck's Jamie bore an astonishing resemblance to Mockus (not achieved exclusively by makeup) which served him well during the early explosive confrontations between the two Jameses. Jaeck also made the balance between Jamie's caustic cynicism, savage self-castigation, and genuine altruism convincing--during the early acts, at least. Peg Small was similarly effective in conveying violently contrasting feelings--beautifully juxtaposing Mary Tyrone's warm and sincere concern for her family with the tremendous fear which prompts Mary's hysteria and her addiction. (Ms. Small looked more the part of the early 20th century lace-curtain Irish mother than any Mary I have seen, with the possible exception of Constance Cummings in the Laurence Olivier production.) Of Joseph Guzaldo's Edmund, however, all that can be said is that, for me, he did not look the part; and in spite of his obvious intelligence and competence as an actor, he did not fully understand the part. I had the feeling Guzaldo was playing the son in an Arthur Miller play rather than in an O'Neill play.

I also think the basic understanding of the play underlying this production was right. What I have elsewhere called the "rhythm of kinship" was here--that sense of the inherent love and even stability which underlies the sharp, utterly honest emotional alternations within and between the characters, involving hostility verging on violence immediately followed by uninhibited affection and the stated need for love and forgiveness.

Why, then, did I feel uncomfortable with this production--feel, in fact, that it was among the less successful productions of the play I have seen? Despite the director's basic understanding of the play, there seemed a misunderstanding about how the characters should respond in intensely emotional situations. Nicholas Rudall (the director) seemed to feel that each deeply felt reaction of a character, so forcefully stated in the lines themselves, needed to be driven home with an accompanying bit of histrionic action. There were so many violent gestures along the way that when actual violence is called for between Edmund and Jamie late in the last act, it felt anticlimactic. Similarly, each affectionate statement on the part of one character for another had to be accompanied by some at times grotesque gesture of affection. At one point, James, in a near-hysterical moment of enthusiastic affection for his younger son, dances around the stage with him and puckishly pulls his (Edmund's) shirt out of his trousers. This prepares us for Edmund's particularly desperate appearance during his next fit of emotional despair, but it seemed to me quite unsuited to this play and these characters. (Was this again an Arthur Miller-like touch?)

Along the same lines, the characters' disabilities felt exaggerated in this production. I am not talking about Mary's addiction, which Peg Smart handled most judiciously, but rather about Edmund's consumption and Jamie's drunkenness. At several points, Edmund's responses suggested the later stages of consumption, which is clearly inappropriate. Edmund's illness is at so early a stage that the six months predicted for his recovery should seem entirely convincing. And the chief characteristic of Jamie's drinking is that he is able to hold his alcohol so well. That is what makes his drinking so very lethal, as we see in

A Moon for the Misbegotten. Jaeck achieves this quality early in the play, but in Jamie's all-important last-act appearance, Jamie was here made to seem blind drunk, barely able to control his movements. Much of the impact of Jamie's and Edmund's confrontation near the end of the play, and especially that of Jamie's "confession," was lost for me as a result. As Jamie tells us in *Moon*, he is always aware of his actions and statements when drunk--especially when he wishes he weren't.

My feeling of irritation at the conclusion of this production resulted, I think, from my sense that its deep understanding of the play was marred by the intrusion of excessive histrionics on the part of the characters. Part of O'Neill's triumph in writing *Long Day's Journey* lay in his ability to represent his closeness to his family with great understanding and still greater artistic control. The characters affect us as deeply as they do because we so completely empathize with what they feel. It takes away from our response to constantly see that feeling crudely acted out in the characters' stage behavior. This great play reveals its greatness best if the characters are brought before us with considerable economy of expression and gesture.

--Michael Manheim

2. *LONG DAY'S JOURNEY INTO NIGHT*, Arts Theatre, London, April 5, 1984; *STRANGE INTERLUDE*, Duke of York's Theatre, London, April 6, 1984.

On two successive nights, April 5 and 6, two plays by Eugene O'Neill opened in London's West End at theaters only a few hundred yards apart. These revivals capped a London theater season more notable for its American than its British drama. With no major new works by Harold Pinter, Tom Stoppard, Peter Nichols, David Storey or Alan Ayckbourn, producers had filled the gap with plays by David Mamet, Tennessee Williams, Clifford Odets, and Kaufman and Hart. Of all the American revivals, the productions of *Long Day's Journey Into Night* at the Arts, a small theater club, and *Strange Interlude* at the Duke of York's, an intimate commercial house, seemed the most courageous. *Long Day's Journey* had been successfully presented at the National Theatre with Laurence Olivier only twelve years earlier, in a production which was later televised on both sides of the Atlantic; while *Strange Interlude*, not done in London since its first production there in 1931, belongs to that period of O'Neill's work now generally ignored by practitioners of the contemporary theater.

Long Day's Journey opened quietly in a small-scale production which was generally well received by the critics but was playing to only a handful of spectators a few nights into its brief run. On the other hand, *Strange Interlude*, with a major film star heading its cast, began its run with much fanfare. Without Glenda Jackson, however, there would have been no revival of the play. It was her long-standing ambition to play Nina Leeds, a part which had intrigued her since she first read it as a girl, that led to this unlikely commercial gamble--a gamble which may pay off, judging from the size of an enthusiastic midweek audience, despite a set of very mixed reviews from London's baffled critics.

The real winners in this case are students and admirers of O'Neill, who are being offered fresh insights into the master's work from the unusual juxtaposition of these two plays. When Nina gathers Charles Marsden, Sam Evans and Ned Darrell around her, calling attention to the fact that they are *her* men who play for her the roles of father, husband and lover, the spectator who has already been to *Long Day's Journey* may be forgiven for suddenly wondering which play he is seeing. Nina becomes Mary Tyrone tightening the grasp on *her* three men, James, Edmund and Jamie, who play their roles as husband, son and--curiously--lover, as the Freudian nightmare of *Strange Interlude* prefigures, is transformed into, the Oedipal twists of *Long Day's Journey*. Jamie's linking of his mother and his whores by way of Mary's hypodermic needle is already there in Charlie's revulsion at the memory of sex with a whore which sullies the purity of his love for his mother. At the center of both plays is a woman searching for but denied fulfillment as she takes on but finally rejects all the archetypal stances of her sex. Nina surrenders her son to another and resigns herself to the peace of a passionless

union with Charlie, as Mary, at once shackling her men to her yet isolating herself from them, finds peace at last in a drug-induced trance. What finally separates two plays so similar at the core is a gulf greater than the years between their composition. The pretentiousness of *Strange Interlude* is replaced by the honesty of *Long Day's Journey*. What Edmund in *Long Day's Journey* calls the stammering of his early work becomes the eloquence of the later play. Soap opera gives way to dramatic masterpiece.

A program note to *Long Day's Journey* by Louis Sheaffer stresses the "inextricable tangle of love and hostility, of compassion and bitter resentment, of accusation and apology, of self-pity and self-hatred" which Sheaffer sees as refuting O'Neill's own words that the play was written with "deep pity and understanding and forgiveness." But it is another program note, by the twenty-three year old director, Ludovica Villar-Hauser, that offers the key to this muted but moving production: "After all is said and done they are a family." Villar-Hauser's actors, unlike most performers who choose to wallow in the characters' most excessive vices, stress their positive virtues. This is a loving family, desperately trying to overcome the overwhelming odds of long-standing weaknesses to give support and hope to one another. Their ultimate failure as a family matters less than the majesty and magnitude of their heroic attempt. Michael Deacon as Jamie and Darlene Johnson as Mary successfully tread the path through their characters' contradictions; but Trevor Martin fails to reveal that essential side of James which forces him, even in his domestic role as father and husband, to rely on the tricks of the larger-than-life romantic thespian. As Edmund, like so many others who have essayed the role, Sean Mathias too frequently offers effeminacy in place of sensitivity. The play is set by Jane Cameron in what is obviously a low-budget yet effective rendering of the claustrophobic interior of the Monte Cristo cottage.

The interior monologues of *Strange Interlude* work best in a setting which is not realistic, director Keith Hack seems to believe, and his designer, Noytek, has given him a stylized three-sided background of clapboard sky-blue walls on which are painted and projected Georgia O'Keefe-inspired clouds (an influence openly admitted by the designer). Within the clapboard sky various solid-looking back walls represent the play's many settings, the juxtaposition of the solid and the ephemeral complementing the play's attempted movement to its characters' innermost depths. The universality at which the director is obviously aiming, however, is denied by the play itself, which never actually probes beyond the surface of its shallow tale. O'Neill's failure in *Strange Interlude* is most obvious in the banality of his characters' inner thoughts which do not reveal anything more than an audience of average intelligence would grasp without them.

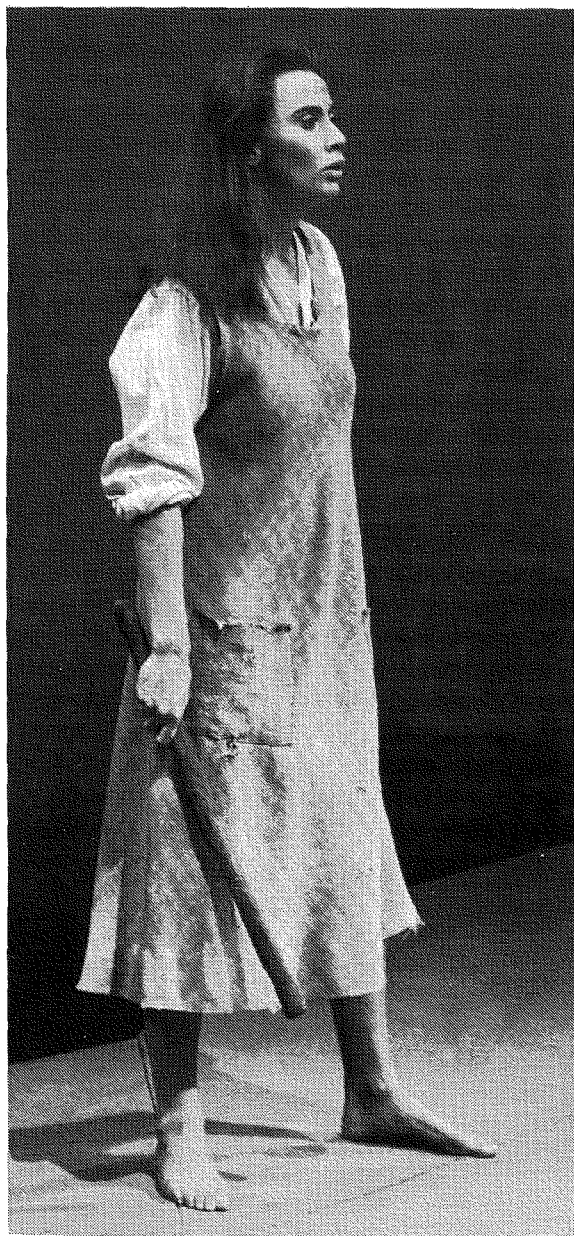
Despite its long-winded unfolding, the five hours of *Strange Interlude* seem to pass more quickly than the three and three-quarter hours of *Long Day's Journey*. This is surely because the spectators are never personally involved in Nina's pain and suffering as they are in the wounding of the Tyrones. The audience follows the intrigues of *Strange Interlude* as they would view five or six segments of *Dallas* or *Dynasty* on their television sets. The author's implications in his odd journey from God the Father to God the Mother back to God the Father, as Nina first rejects father for lover only later to reject lover for substitute father, may be entirely overlooked in a production which offers *Strange Interlude* purely in terms of entertainment. An audience's only concerns here are what happens next, and will there be time for drinks in the two short intermissions which replace the customary dinner break.

Edward Petherbridge's highly accomplished reading of Charlie Marsden is the key to bringing this outdated dinosaur of a play back to life. O'Neill's tiresome and prissy chorus is invested here with surprising humor. The audience views Nina's trials and tribulations with the same unexpected amusement with which Petherbridge's more than usually detached Charlie sees them. Glenda Jackson, achieving a period look with a Louise Brooks hair-styling, does not disappoint her fans in the marathon role of Nina, despite some uncharacteristic facial tics--the repeated thrust of tongue to upper lip, a seemingly involuntary shudder of the head. The arc from anticipation to resignation

is clearly etched in her performance. The wilting of her back as she learns that she must not bear Sam's child is more telling than the spoken thoughts which O'Neill provides her, and the moment of Ned's surrender to her as lover is thrillingly marked as an arm seems to rise of its own accord above her head in a gesture of triumphant fulfillment. *Strange Interlude* is by no means great drama, but this production reveals it to be surprisingly good theater.

--Albert E. Kalson

3. *A MOON FOR THE MISBEGOTTEN*, directed by David Leveaux. American Repertory Theatre, Cambridge, MA, December 20, 1983 - January 29, 1984, prior to April 9 transfer to the Cort Theatre, New York City.



Kate Nelligan as the club-wielding Josephine Hogan.
Photo by Richard Feldman.

The production of *A Moon for the Misbegotten* now gracing the Cort Theatre stage on Broadway underwent a long journey to get there. It began in June 1983 at the Riverside Studios in London; transferred to the Mermaid Theatre for an extended run through November, where it was reviewed for the Newsletter by Gerald Berkowitz (Winter 1983 issue, p. 25); and then jumped the Atlantic (losing all but one of its original cast in the process) for performances at the American Rep last December and January (where this reviewer saw it), before settling in for what looks like a long and successful run in New York, where it earned Tony Award nominations for its director (David Leveaux), sole actress (Kate Nelligan) and lighting designer (Marc B. Weiss, who joined the production staff after the A.R.T. run), and a fourth as the season's best reproduction of a play or musical. Messrs. Leveaux and Ian Bannen (Jim Tyrone) certainly deserve commendation for sticking with the production from Thames to Charles to Hudson--the latter, I believe, more commendation than he has received at the hands of most critics; the former, a trifle less. But the Tony nominations were appropriate, the performance is a rewarding one, and any lover of the play who missed the legendary, unbeatable Quintero production of 1973, with Jason Robards and Colleen Dewhurst, should try to see it.

Moon may be a "flawed masterpiece,"¹ but it is a marvelously theatrical play, deceptive in its surface simplicity, smoothly deepening from superficial comedy to soul-searing double tragedy, and a resonant coda to O'Neill's dramatic career--a career sufficiently

¹ Benedict Nightingale, "O'Neill's 'Moon'--A Flawed Masterpiece," *New York Times* (May 6, 1984), Sec. II, pp. 5, 8.

lengthy and experimental for the playwright to be able, by 1943, to express precisely what he wanted: four acts (not two) of straight realism in which a moribund derelict achieves a night of solace and forgiveness at the ample breast of a large maternal woman on his path to an imminent grave. A production--at least a professional production--that adheres to O'Neill's instructions is likely to succeed. What *this* production proves is that *Moon* is virtually tamper-proof--that it can win critical plaudits and public acclaim even when the author's instructions are, more often than not, flagrantly disregarded!

This *Moon* is very much a director's show, since Mr. Leveaux supervised all phases of the operation, devising the set design (executed by Brien Vahey) and overseeing the casting on both continents--all in the service of a concept or view of the play that's been hailed as "revisionist."² Well, if revisionist simply means different, the epithet is appropriate. Leveaux sees the play as a blend of the naturalistic and the mythological, the topical and the universal, and has staged it accordingly. So, for a set, we have a lifelike ramshackle shanty placed, before a bare cyclorama, on a large, plain, whitish circular disk that looks more like a Martian launching pad than the front yard of a woebegone Connecticut farm. (A large, obviously fake rock in front of the house does no more to dispel disbelief than do the metallic-looking branches of a tree behind and above it, whose leaves are vaguely suggested by an unfocused projection on the cyclorama behind them.) The juxtaposition of the prosaic and the supposedly "symbolic" is jarring--

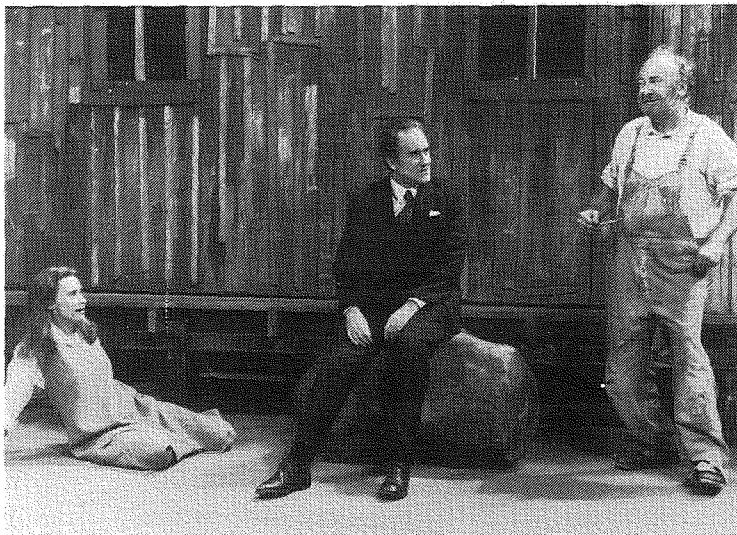
especially when the disk is treated as a yard (running space for tomboyish Josie, tilting ground for sparring father and daughter, and site for the most pietà- and crucifixion-evoking tableau the play has ever received); and when the shanty, so believable at the start, is relieved of its front wall by stagehands (spacemen?) while the action continues uninterrupted. Add occasional music (minimalist, and effectively evocative, by Stephen Endelman) and lighting that, especially from dusk to dawn, flaunts its allegiance to the Great God Belasco, and the result, revisionist or not, is a production that calls more attention to itself than to the play it is presumably intended to serve. (I should mention that the aforementioned elements received unanimous praise elsewhere--Frank Rich, for instance, finding the abstract disk suggestive of a "dreamy, abstracted realm of consciousness"³.)

Revisionism extended into the casting as well, in the choice of Kate Nelligan as Josie. Nelligan, like Frances de la Tour, her predecessor in the London production, lacks the gargantuan credentials called for in O'Neill's script and has in the past been associated with roles redolent of worldly sophistication. But in this case the innovation proved effective, since Nelligan, an extremely accomplished and sensitive actress, had full command of Josie's moments of tender and pathetic moonlit self-revelation, and also managed, by a studied plainness and a stridency of movement and voice, to convey the daytime, "public" Josie as well. Granted, the required effort called attention to itself: one never felt one was seeing a gruff strumpet, only someone *playing* a gruff strumpet. But that is all to the

²Samuel G. Freedman, "Revisionist 'Moon' By Young Director," *New York Times* (May 17, 1984), p. C17.

³Frank Rich, "Nelligan in 'Moon for Misbegotten,'" *New York Times* (May 2, 1984), p. C21. In a later piece (May 27, 1984, Sec. II, p. 23), Rich said that, by examining *Moon* from a "new perspective," Leveaux "sent the play rising from a 1923 Connecticut dirt farm clear up to the celestial reaches of modernism." Despite its corroboration of my launching pad analogy, I'm afraid that Rich's remark is (in a word appropriate to Harder's charge against Hogan) hogwash. Give me dirt every time--the "local habitation" that art provides to evoke, tether and convey the "airy nothing" that can do, say and *mean* nothing on its *own*, despite Rich's ecstatic eulogy.

good, as the tender, virginal Josie is *herself* role-playing in donning the self-protective armor of a brassy persona. Kate Nelligan fully deserved her Tony nomination, if only for proving, as never before, her stunning versatility.



(Photo by Richard Feldman.)

Nelligan (Josie), Bannen (Jim) and the irrepressible Jerome Kilty as Hogan.

Jerome Kilty was wonderful as the father. A feisty, twinkle-eyed leprechaun, his Phil Hogan, despite moments when brogue overruled comprehension, brought out all the marvelous comedy of the opening scenes and later revealed the depths of love and sympathy for Josie that motivated his tricks and machinations.

Ian Bannen was berated by most critics for bringing more intelligence than feeling or intensity to his portrayal of Jim Tyrone and for providing Nelligan with no real partner for the play's long central

duet. I cannot agree--any more than I can with his one New York defender, Alisa Solomon of the *Village Voice*, who found his Jim "charming and ingratiatingly sexy"!⁴ Jim Tyrone is as sexless as he is lifeless; the eleven years since *Long Day's Journey* have seen to that; and Bannen, with the slicked-back hair and pallid face of a corpse, walking like a zombie and speaking in a voice that alternated between thespian and wraith, captured perfectly the memory of Jamie O'Neill that the play lays to rest. In every way but clinically, Jim Tyrone *is* dead before he arrives at the Hogan farm; no moon-drenched miracle can bring him back to life; and an actor selfless enough to give us this, the real Jim Tyrone, deserves congratulation, not condemnation.

While the staging was, for me, more distracting than illuminating, David Leveaux brought much liveliness and physical activity to an essentially static script, revealed the Irish roots of the play's initial humor, chose an exceptionally fine cast, and left me eager to see him embark on other O'Neill projects. His is *the Moon* of the 1980s, though I doubt that anyone will ever better the Quintero-Robards-Dewhurst production of eleven years ago. If he will just give his complete trust to the playwright, and seek to educe universality *from* the performance rather than trying to thrust it *upon* it, we have much theatrical excitement to look forward to.

--Frederick C. Wilkins

4. *DESIRE UNDER THE ELMS*, directed by Terry Schreiber. Roundabout Theatre Company (Stage One), New York City, March 20 - June 3, 1984.

The Roundabout Theatre Company, one of Manhattan's most reliable resuscitators of dramatic classics, has again earned the gratitude of O'Neillians by mounting, a season after its well-received *Ah, Wilderness!*, a creditable production of *Desire Under the Elms*. Since I attended an early preview, when the actors were still exploring and growing into their roles, this is more a report than an official review. (The critics' opening was subsequently postponed, for unspecified "technical" reasons, and I don't know if it ever occurred, since no review has surfaced in the *Times*, which is a shame.) While the production said nothing new about life in O'Neill's New Englandized Troezen, the text was

⁴ "Inconstant Moon," *Village Voice* (May 8, 1984), p. 80.

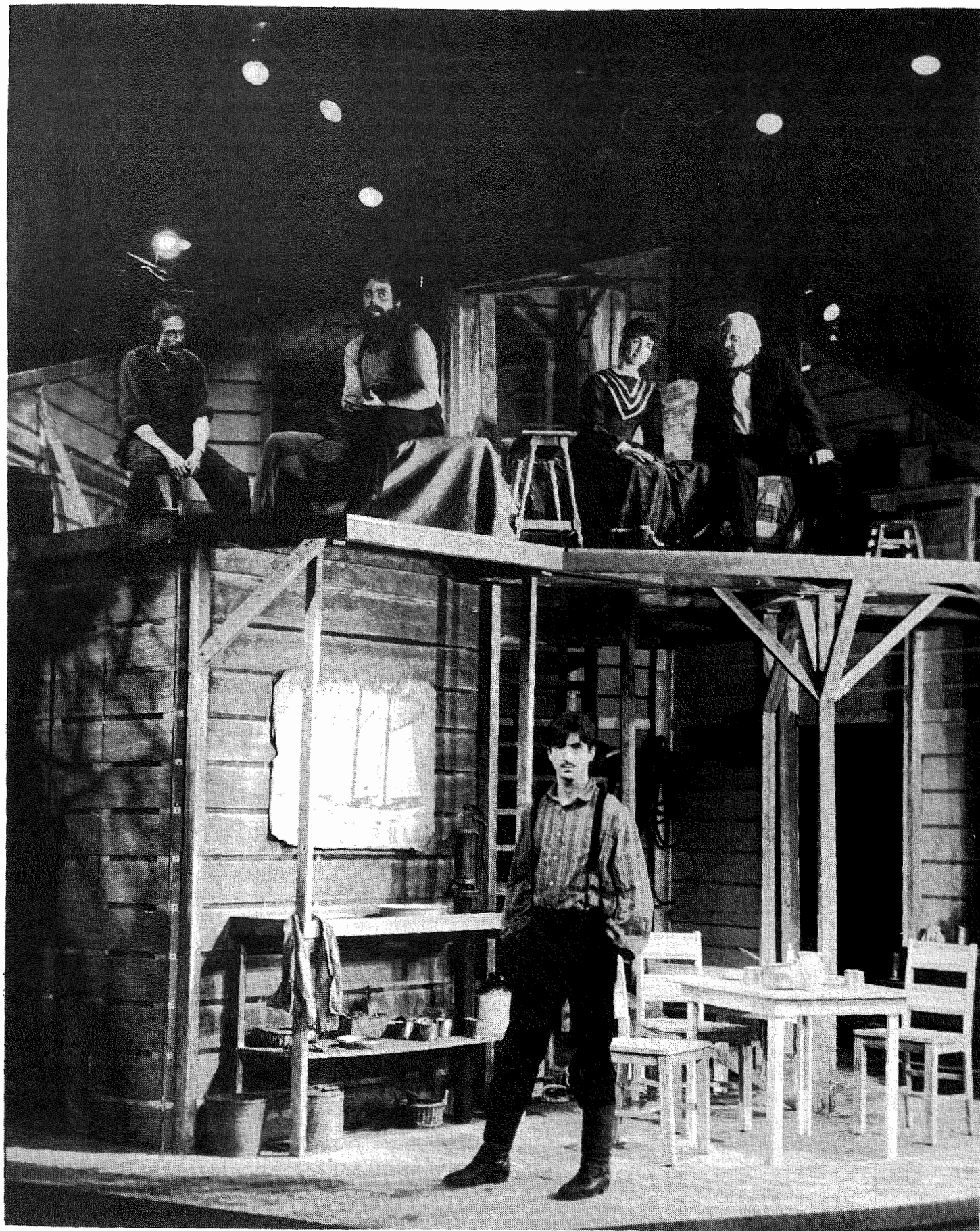
faithfully served; and while there were problems--one major, one minor--that only substantial directorial changes could remedy, the three leads seemed right for their parts, and the set's major element, a revolving farmhouse, was spectacularly effective.

Thanks to scenic designer Michael Sharp, the high, wide Roundabout stage was handsomely evocative of mid-nineteenth century New England. Sharp's set showed, as the current Broadway *Moon* did *not*, that the real and the unreal *can* be blended *harmoniously*. There was real dirt, for instance, real-looking stones, and a gate that could well have been salvaged from an abandoned farmyard. Less real were the perennially troublesome elms, which were here "suggested" by shadowy projections on the Cabot homestead and, along with low, fleecy clouds, on the rear cyclorama. But the glory of the set--of the production, in fact--was the two-story farmhouse that dominated the front of the stage at the audience's left. Here too, real and unreal were wedded--not just because it twirled, but because the exterior was little more than a skeletal suggestion (plain horizontal boards, clearly new, with gaps between them and holes where the doors and windows would be), while the rooms within had the cluttered, lived-in look of reality. (It is suggestive of Sharp's success that no one thought till long after the show was over that this was not a house one would want to winter in! Awe at the achievement abetted the suspension of disbelief.)

Only the exterior was visible at the start and during outdoor scenes. For most of the indoor episodes, we saw--as in the accompanying photograph--the first-floor kitchen, a staircase at its rear, and the two bedrooms above. Later, an additional turn revealed the parlor, where subdued music by Philip Campanella and blue evening light shining through the gaps in the outside wall provided just the right atmosphere for Eben and Abbie's moment of rapprochement. (Doubly right in terms of the light, which cast prophetic prison-like bars that also subtly qualified the scene's aura of liberation from the pressure of the past. The spirit of Eben's mother was clearly present; and when the blue light gave way to dawn, we felt that her ghost could, as Eben says, "rest now an' sleep content." (Robert Strohmeier's lighting design was similarly fine throughout the performance, and the parlor scene was the best I've witnessed.)

The principals worked well together, though when I attended, they seemed to lack the full assurance that only time can provide. Still, this made for an effective ensemble performance, no one trying to outshine or overshadow the others. Lee Richardson, as Ephraim, made up in sonorous voice for what he lacked in towering stature. Bearded, black-clad and every inch the old-school patriarch, he revealed the pathetic vulnerability behind Ephraim's blustery façade, and his "Purty good--fur yew!" when Eben opts to share Abbie's fate, caught perfectly the "grudging admiration" with which O'Neill says it is delivered--a touching moment of paternal benediction that many Ephraims overlook, and a moving coda to the violent father-son altercations that preceded it. Kathy Whitton Baker was smaller and younger than the usual Abbie, and her arsenal of emotions was inadequate for the most passionate moments--before the murder and at the end (a nice surface reading of the lines, with insufficient feeling behind them)--but she caught well the transitions from hard schemer to provocative seductress to sincere lover, and her pleas for Eben's love after the murder (in the parlor, in this production) were soulfully delivered and earned a pity that evaporated when she walked off at play's end more mechanically resigned than exultant. Lenny Von Dohlen, blessed with exactly the "defiant dark eyes" that the playwright prescribes, earned the most sympathy of all, despite the petulance and surly cynicism of his early scenes with his brothers, because his later moments of pain, anguish, love and self-abnegation seemed the most real. I hope to see him try others of O'Neill's sensitive protagonists; he is a performer to watch.

Of the production's two problems, the major one arose from director Terry Schreiber's decision, doubtless necessitated by the small cast of five, to play the central party scene behind the exterior of the house, and to suggest it by fiddle music, the sounds of clapping and laughter, and the periodic appearance of Ephraim and others, whirling out from behind the house and then reeling back in again. This cut the action to almost nothing, moved it far from the audience, left the stage virtually empty, robbed the play of an important visual and tonal contrast, and drained all the force and accompanying



THE CABOTS IN THEIR ROUNDABOUT HOME

Simeon (Tom Spiller)
Peter (Patrick Mayers)

Abbie (Kathy Whitton Baker)
Ephraim (Lee Richardson)
Eben (Lenny Von Dohlen)

Photo (c) by Martha Swope

irony from the little that remained of Ephraim's grotesque dance of dionysian abandon. The minor problem involved Eben's surly siblings. Tom Spiller and Patrick Meyers were appropriately unlikable as Simeon and Peter, but they seemed determined to strip their characters of all the marvelous comedy with which O'Neill had invested them, and unfortunately they succeeded. This can't have been the result of bad casting; it must have been the decision of the director, and, like the cutting of most of the party scene, it removed much of the play's leavening revelry and left it tonally monochromatic.

Fortunately Schreiber provided much physical business to make up for what he had removed: falls, fights (at one point Ephraim comes close to strangling Eben), and a dance of liberation for Simeon and Peter around a bewildered Ephraim that allows the sons the kind of manic grotesquerie that is later denied their father! All in all, errors notwithstanding, Schreiber provided audiences with a clear picture of the troubles in the family Cabot, and Sharp contributed a farmhouse that will long continue revolving in the viewer's memory.

--Frederick C. Wilkins

5. *THE GREAT GOD BROWN*, directed by David Wheeler. Laurie Theatre, Brandeis University, Waltham, MA, April 11-15, 1984.

Director David Wheeler writes, in the program notes for this Brandeis University Department of Theater Arts venture, "We have experimented in tonight's production by substituting two more actors for the 'Dion' mask and the 'Brown' mask in order to make more visible (and more variable) the divided spirit O'Neill gave his characters."

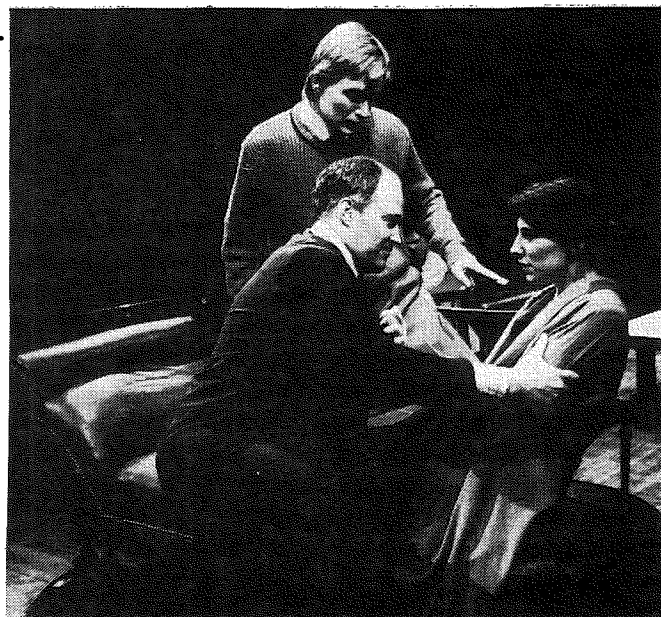
Four actors to play two men--Dion Anthony and William Brown--was a little like calling the Marines out to rescue a treed cat! The increased visibility gained by dispensing with masks and having two more actors on stage did little, unfortunately, to help this strange and very O'Neillian play come across. Eliminating the masks seemed, in fact, to eliminate much of the play's dramatic potential.

Maskless, *The Great God Brown* is ponderous. Dion and Billy Brown appear pathetically schizophrenic. And the whole idea of people being unable to show their real faces to each other is decidedly less poignant without the eerie physical presence of the masks themselves on stage. The stabbing treacherous quality of a character suddenly assuming a false face is lost.

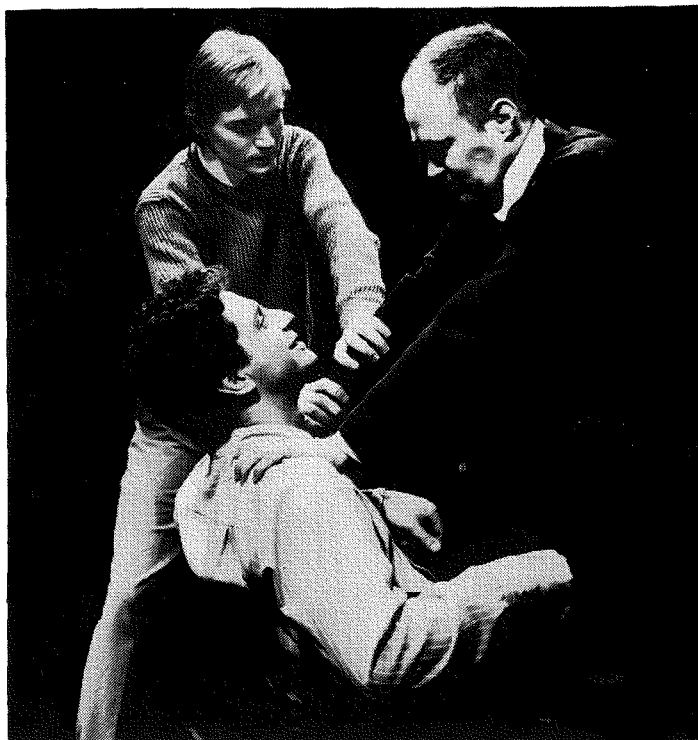
Despite all, the actors in this Brandeis production held fast in their respective roles, or valiantly tried to. Bump Heeter, who played Bill Brown's mask, was well-cast as the ingratiating third-rate architect side of Brown. Wendy Feder was a likable Cybel, naturally all-knowing about the games people play.

But the stage itself was bad news--a long strip of space, with the audience on either side of it in bleachers as at a football field. One constantly had to twist neck and body to follow--or try to--the action. For a play that is inherently difficult to follow, such awkward staging was truly disappointing.

The production, if nothing else, underscored O'Neill's insight into drama, despite all the faults of the play as it is written. Not only can the use of masks--not actor



Billy Brown (Christopher Scheithe) watches as his "mask" (Bump Heeter) grabs Margaret (Gayle Keller).
(Photo courtesy of Spingold Theater, Brandeis Univ.)



masks--communicate something about people's hidden selves and therefore be of psychological importance; it can be an effective dramatic device as well, providing pivots upon which a play's action can turn. In *The Great God Brown* the use of actual masks is crucial to keeping the play on the rails, or as close to being on the rails as possible. O'Neill was right in realizing this.

--Marshall Brooks

Billy Brown (Christopher Scheithe) resists the attack of his "mask" (Bump Heeter) on *Dion's* "mask" (Norm Silver).

THE EUGENE O'NEILL SOCIETY SECTION

I. MINUTES OF THE BOARD OF DIRECTORS' MEETING, December 28, 1983.

The Officers and Board of Directors of The Eugene O'Neill Society met in the Indiana suite of the Warwick Hotel, New York, December 28, 1983, at noon. Michael Hinden, Chairman of the Board, presided. Present were Officers: Albert Wertheim, Pres., Frederick Wilkins, Vice-Pres., Jordan Miller, Sec.; Board Members: Michael Hinden, Eugene Hanson, Vera Jiji, and Tom Olsson.

Discussion was held concerning the method of selecting the slate of candidates for the election to follow at the Annual Meeting. All present officers and board members were contacted to determine if they would again stand for election; all replied in the affirmative. Ballot has been prepared with room for nominations from the floor for all positions.

Because of confusion concerning the status of the International Secretary, question was raised as to the possibility of having two who could share overseas responsibilities. Because the by-laws provide for only one, it was moved, seconded, and voted that a proposal to amend the by-laws to include the possibility of more than one International Secretary be presented to the membership. If approved in principle, the change will be voted on as a permanent amendment to the by-laws at the 1984 Annual Meeting. Meanwhile, Tom Olsson has volunteered to stand for the position and to serve as the single International Secretary during 1983.

Fred Wilkins asked if the policy of publishing Society minutes in the *Newsletter* should continue. Positive consensus; the Secretary will prepare and submit them to the editor for inclusion in the next issue.

The matter of Honorary Directors, provided for in the by-laws, was then discussed. So far the only person so named was Sophus Winther, now deceased. It was decided to present the names of Oona O'Neill Chaplin, José Quintero, Colleen Dewhurst, Jason Robards, Geraldine Fitzgerald, and Arvin Brown to the membership.

Tom Olsson announced plans for a symposium on Strindberg and O'Neill to be held in Stockholm in May of 1988. It will include two scholars, two directors, and two actors. Proposed are Virginia Floyd and Travis Bogard, scholars; Jason Robards and Geraldine Fitzgerald, actors; and José Quintero and Arvin Brown, directors. Plans are to present at least two plays each by Strindberg and O'Neill.

The next point raised was the Society's relationship to the Theatre Committee for Eugene O'Neill, headed by Barbara Gelb and George White. When the Swedish actors came to this country last year they did not even know that the Society existed. It was felt a link should be established between the two groups; Al Wertheim will initiate contact with the Committee.

At the Fourth Annual Meeting in Los Angeles in December 1982 the principle of joint membership with the O'Neill Foundation Tao House was approved. The following will be presented to the membership for final approval and incorporation into the by-laws under the following conditions: approval by Tao House, and effective with 1985 Society membership; and limited to *regular* Society memberships only.

Section III.5: Joint Membership with the Eugene O'Neill Foundation Tao House.

For an additional ten dollars (\$10.00) per year above the regular membership fee assessed by each organization, a member of the Eugene O'Neill Society or a member of the Eugene O'Neill Foundation Tao House will receive membership in the other organization. The additional fee and joint membership will be optional. (NOTE: Amendment as voted by membership is worded somewhat differently. See minutes of Annual Meeting.)

Fred Wilkins distributed the tentative schedule for the conference on O'Neill's early years to be held at Suffolk University in March 1984. He stated that he would welcome any support which the Society could offer, particularly in view of costs in bringing certain overseas scholars to the United States who have indicated their willingness but who need support. It was generally agreed that some kind of support should be offered. It was moved, seconded, and voted that the Society contribute \$1,000 to the conference. Al Wertheim expressed his hopes that any future meetings or conferences of this sort would include the Society in the planning process from the beginning. For this contribution, acknowledgement will be given in all publicity and programs henceforth connected with the Suffolk conference as "in association with the Eugene O'Neill Society."

The Society is now officially recognized by MLA and we will be able to offer a special O'Neill session as part of the regular program and we will be able to have the Annual Meeting included in the program and scheduled in a regular convention room. Automatically included, then, are (1) a special session, (2) annual meeting, and (3) privilege of requesting a third session, all under the MLA purview.

The matter of planning the O'Neill session for the 1984 Washington meeting was then discussed. It was felt that we ought to make the whole thing more open and draw from as large a number of interested individuals as possible. A variety of methods of securing topics were discussed, but the consensus was clearly that because of the imminent deadline (April of 1984) for inclusion in the program, the Board should act at once and thereafter solicit suggestions for subsequent years. It was then decided that Al Wertheim will be the coordinator for 1984, using the general topic "The Possessors Dispossessed." He will announce this fact at the Annual Meeting and will solicit papers with a February 15 deadline. He will be charged with reading and selecting the papers for the session and choosing the leader. For 1985 Michael Manheim will be asked to undertake the responsibilities of organizing the session at the Chicago meeting.

Al Wertheim reported that William Reardon of the University of California, Santa Barbara, has secured support from ATA and NEH to organize a centennial observance for the Education Subcommittee of the ATA, to be coordinated at the highschool, community college and university level, in the form of a collection of scholarly, critical,

theatrical and perhaps pedagogical essays on O'Neill. Sponsorship for the project is planned from the Society, the O'Neill Foundation Tao House, the ASTR, and perhaps the Monte Cristo Cottage, *Theatre Journal*, *Comparative Drama* and others. Total funding is still a problem, and Reardon would like a meeting somewhere in the US to plan for this project. It was felt that the Society should certainly get involved. Since Reardon is not a Society member, he will be forwarded a membership application.

It was suggested that a medal be struck honoring the O'Neill Centennial. Al Wertheim will contact President Reagan concerning the matter.

Meeting adjourned at 2:00 p.m.

--Jordan Y. Miller, Secretary.

II. Minutes of the Fifth Annual Meeting, December 28, 1983.

The Fifth Annual Meeting of The Eugene O'Neill Society was held on December 28, 1983, at 5:30 p.m. in the Museum of Broadcasting, 1 East 53rd Street, New York. Albert Wertheim, President, presided.

President Wertheim thanked Vera Jiji for securing the meeting room. He described the general confusion in the Society's application for recognition as an allied organization of MLA over the past year, but was happy to announce that all is now straightened out and the Society is officially recognized, thus permitting the allocation of rooms for an O'Neill session plus Annual Meeting, with possibility of one other session at the 1984 meeting in Washington and all subsequent meetings, with publication in the official MLA program.

The minutes of the Fourth Annual Meeting were distributed and accepted.

The Secretary's and Treasurer's reports (appended) were presented.

Al Wertheim presented the problem of the International Secretary, limited by the by-laws to one. He presented a motion from the Board of Directors that the by-laws be amended to permit the election of more than one International Secretary. Jordan Miller read the section from the by-laws concerning the office. Because we want to cover several areas of the world, it was reported that the Board felt there should be the option of multiple International Secretaries at the option of the Board. The proposal was moved, seconded, and accepted by the membership in principle, with the change to be voted on at the 1984 meeting as a permanent amendment to the by-laws.

Election of officers was then held. The Secretary had contacted all current Officers and Board Members whose terms expire in 1983 to determine if they wished to stand for reelection. All replied in the affirmative. This, then, was the slate presented by the Board, with option for nominations from the floor. Michael Manheim was nominated for the Board. Election was held by secret ballot. There were no other nominations for Officers, and the top five nominees for the Board were named to serve. Michael Manheim was elected, together with Michael Hinden, Vera Jiji, Sally Pavetti, and John Henry Raleigh.

Al Wertheim announced that, because of the speed necessary in determining the topic and panelists for the O'Neill Session at the 1984 Washington MLA Convention, the Board had directed that he serve as the coordinator to receive and judge papers. The general subject will be "The Possessors Dispossessed," which will thus place emphasis on the cycle plays. The topic was chosen because the early plays will be included in the Suffolk University conference in Boston in March 1984. While it was acknowledged that the topic is restricted, it was felt that we should avoid more discussions on *Iceman* and *Journey* and look to the cycle and possibly include *Hughie*. The deadline for paper submissions was February 15, 1984.

The membership was informed that the Board of Directors has decided to invite Oona O'Neill Chaplin, José Quintero, Colleen Dewhurst, Jason Robards, Geraldine Fitzgerald, and Arvin Brown to be Honorary Directors under the provisions of the by-laws.

President Wertheim discussed the amendment, approved in principle at the Fourth Annual Meeting in Los Angeles in December 1982, permitting joint membership between the Society and the Eugene O'Neill Foundation Tao House. It was felt that such an arrangement would permit wider membership and increased interest in the Society. The following amendment to the Society by-laws was then presented to the membership, with the stipulation that it be placed in the by-laws only if approved by the Tao House Foundation:

Section III.5: Optional Joint Membership - Eugene O'Neill Society and Eugene O'Neill Foundation Tao House.

For an optional additional \$10 per year above the fee of \$20, a regular member of the Eugene O'Neill Society shall be granted simultaneous membership in the Eugene O'Neill Foundation Tao House.

Amendment was unanimously approved.

Centennial Matters.

Tom Olsson announced the planned symposium in Stockholm for May 1988, sponsored by the Swedish Institute and the Royal Dramatic Theatre, honoring Strindberg and O'Neill. Plans include the production of at least two plays by each playwright, and participation is planned for two scholars, two actors, and two directors, all from the US, although plans are not yet completed. Virginia Floyd of the Society has been working with Olsson in preparing the program and will continue to assist. While there will be activities involving radio, TV, and theatre, emphasis will be on Strindberg and O'Neill on the stage. It will not be just a scholarly approach but will encompass a wide variety of interests. Any wishing to participate are welcome and should contact Virginia or Tom.

Fred Wilkins distributed material concerning the Suffolk conference on the early plays in Boston in March 1984. It was announced that the Board had allocated \$1000 to the conference, which will now be held "in association with" the Society.

Question was raised from the floor concerning the possibility of entering into a republication of the Wilderness Edition of O'Neill's plays, valuable for their many notes and long out of print. Because there is to be an eventual full edition of all plays, planned by Travis Bogard, Al Wertheim will alert him to the matter of the Wilderness material.

Matter of the possibility of an O'Neill award in conjunction with the Tony Awards was discussed, something to reward a new American playwright. Al Wertheim said he would look into this again, but pointed out that our immediate concern is to establish a link with the Theatre Committee for Eugene O'Neill headed by Barbara Gelb and George White, president of the O'Neill Theatre Center. Every year since 1978-79 this Committee has held an O'Neill birthday party and awarded recognition to people who have furthered O'Neill's work. This year it was given to Jason Robards. President Wertheim will get in touch with Barbara Gelb to try to establish closer links.

It was also announced that Al Wertheim will contact President Reagan concerning the possibility of issuing an official O'Neill Centennial Medal.

Another centennial undertaking announced was that of William Reardon of the University of California, Santa Barbara, who has secured ATA and NEH grants to plan the publication of a series of essays by the Greenwood Press. Plans will be coordinated at high school, community college, and university levels. Groups such as the ATA, O'Neill Foundation Tao House, Monte Cristo Cottage, ASTR, and publications such as *Comparative Drama* and *Theatre Journal* will assist in sponsorship. Articles are planned to be scholarly, critical, theatrical, pedagogical, and historical. The Society plans to work closely with Reardon as the project continues.

Tom Olsson announced the success of the new Swedish playwright Lars Noren whose play "The Night is the Mother of Day" was successfully done in Sweden and at Waterford last summer.

There was no further new business. The meeting adjourned at 6:30 p.m.

--Jordan Y. Miller, Secretary.

III. ANNUAL REPORT OF THE SECRETARY - 1983 ANNUAL MEETING - NEW YORK - DECEMBER 28, 1983.

Society membership as of the first of December 1983 stood at 110. This represents an increase of 34% over our initial membership of 82 in 1980, and an increase of 17% over the 1982 final figure of 94 members.

While this is, of course, encouraging, it represents a very slow growth and certainly does not reflect the great number of people out there who are, I am sure, interested enough in O'Neill to support us. Furthermore, during the first year of our existence we lost 17 of our charter members, and over the entire four years we have lost a net total double that amount--35. We have held our own through direct solicitation, such as contacting non-member subscribers to the Newsletter or non-member contributors to the Newsletter, a source now fairly well exhausted; through word-of-mouth, and through a disappointing mass mailing, from which we gained 13 new members, just about enough to cover the cost of the mailing. Unfortunately, it took us so long to gain the necessary post office approval after the mailing had been prepared that some of the material was outdated and no doubt confusing to the recipients--for which the Secretary must be held responsible.

However, now that we have the permit, a good mass-mailing solicitation from an appropriate mailing list might bring us substantially higher new memberships. Any recommendations as to what to do to increase membership are most welcome.

Our membership is divided as follows: Regular, 85; Student, 11; Emeritus, 5; Family, 3 units or 6 members; Sponsors, 2; Institutional, 1. We are represented by membership in 8 foreign countries: Australia, 1; Canada, 1; France, 1; Hungary, 1; India, 2; Japan, 4; Jordan, 1; Sweden, 1. We have apparently lost touch with our Finish contact, Timo Tiusanen.

As of this meeting a total of 41 members have paid 1984 dues. 29 of these are renewals and 12 are new members.*

Respectfully submitted,
Jordan Y. Miller, Secretary

IV. EUGENE O'NEILL SOCIETY: FINANCIAL REPORT, 1/1/83-12/31/83.

DEBIT		CREDIT	
\$ 660.00	Publication <i>E.O. Newsletter</i>	Balance Savings 1/1/83	\$1,987.76
400.00	Secretary for expenses	Balance Checking 1/1/83	95.10
80.00	Rental-hall, 1983 meeting	Membership Fees	2,242.00
2.29	Fee to cash Canadian check (dues)	Interest-Savings	123.39
<hr/>		<hr/>	
\$1,142.29			
3,001.15	Balance Savings 12/31/83		
304.81	Balance Checking 12/31/83		
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\$4,448.25			\$4,448.25
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Bank: R.I. Hospital Trust National

Checking Account: #001-003201
Savings Account: #100-1244308

--Submitted by Virginia Floyd, Treasurer.

*As of June 6, 1984, thanks partly to the Boston conference, the membership stands at 134.

V. ADDITIONAL NEWS.

- A. The Society-sponsored special session on Eugene O'Neill at the 1983 MLA convention (see details in last issue) was extremely well attended. Chaired by Michael Hinden, it included papers by Paul D. Voelker (included in this issue of the Newsletter), Michael Manheim (to be published elsewhere), and Fred Wilkins (whose 1980-83 O'Neill bibliography will appear in the next issue).
- B. At a special luncheon meeting during the Boston O'Neill conference on Friday, March 23, the Board of Directors elected Perry Miller Adato to fill the remaining term on the Board of Tom Olsson, who has moved to the position of International secretary.

VI. COMPLETE LIST OF OFFICERS AND BOARD OF DIRECTORS.OFFICERSPresident (two-year term, 1984-1985)

Albert Wertheim
Dept. of English
Indiana University
Bloomington, IN 47401

Vice-President (two-year term, 1984-1985)

Frederick C. Wilkins
Dept. of English
Suffolk University
Boston, MA 02114

Secretary (four-year term, 1984-1987)

Jordan Y. Miller
Dept. of English
University of Rhode Island
Kingston, RI 02881

(This is the Society's official
business and mailing address)

Treasurer (four-year term, 1984-1987)

Virginia Floyd
Department of English
Bryant College
Smithfield, RI 02917

International Secretary (four-year term,
1984-1987)

Tom J.A. Olsson
Royal Dramatic Theatre
Stockholm, Sweden

John Henry Raleigh
Dept. of English
Univ. of California
Berkeley, CA 94720

BOARD OF DIRECTORSFour-year term, 1982-1985

Travis Bogard
Dept. of Dramatic Art
University of California
Berkeley, CA 94720

Eugene K. Hanson
College of the Desert
Palm Desert, CA 92260

Adele R. Heller
Provincetown Playhouse
Box 477
Provincetown, MA 02657

Esther M. Jackson
Dept. of Theatre & Drama
Univ. of Wisconsin
Madison, WI 53706

Perry Miller Adato
356 West 58th Street
New York, NY 10019

(elected 3/23/84 to complete
Tom Olsson's term)

Four-year term, 1984-1987

Michael Hinden
Dept. of English
Univ. of Wisconsin
Madison, WI 53706

Vera Jiji
126 East 92nd Street
New York, NY 10028

Michael Manheim
Dept. of English
Univ. of Toledo
Toledo, OH 43606

Sally Thomas Pavetti
Monte Cristo Cottage
325 Pequot Avenue
New London, CT 06320

NEWS, NOTES, LETTERS AND QUERIES

1. SPEAKERS AND TOPICS AT MARCH 1984 CONFERENCE. The editor's foreword on p. 2 lists a number of activities that occupied participants at the March conference on "Eugene O'Neill--the Early Years," but space did not permit mention there of the centerpiece of the event--29 papers, divided into nine thematically related sessions, that filled the daytime hours on Thursday and Friday, March 22-23. The following is a list of sessions, with each's moderator, speakers and titles. (Participants' academic affiliations, etc., are available in the conference program. Page 2's foreword tells how to obtain a copy.)
 - A. O'Neill's Earliest Plays. (Moderator: Frederick C. Wilkins.)
 Paul D. Voelker, "Biography, Autobiography and Artistry in *A Wife for a Life*."
 R. Viswanathan, "Smith, Jones & Mowgli: Kipling's *Jungle Books* and O'Neill."
 Thomas P. Adler, "Beyond Synge: O'Neill's *Anna Christie*."
 - B. O'Neill and the Isms, I. (Moderator: Steven F. Bloom.)
 Frank R. Cunningham, "Romantic Elements in the Early O'Neill."
 Brenda Murphy, "O'Neill's Early Experiments with Realistic Form."
 Albert Bermel, "*Ah, Wilderness!* as Comedy (?): O'Neill's Vitriolic Valentine."
 - C. Reactions at Home and Abroad. (Moderator: Marta Sienicka.)
 Jordan Miller, "From Nobody to the Nobel: Two Decades of American O'Neill Criticism."
 Edward L. Shaughnessy, "O'Neill's Early Plays in Ireland."
 Ward B. Lewis, "O'Neill and Hauptmann: A Study in Mutual Admiration."
 Liu Haiping, "O'Neill in China."
 - D. O'Neill and America. (Moderator: Phyllis T. Dircks.)
 Joyce Flynn, "O'Neill, Paul Green and the American History Play."
 Michael Hinden, "O'Neill and American History."
 Yasuko Ikeuchi, "O'Neill and America: A Shared Adolescence. A Study of *The Emperor Jones* and *The Hairy Ape*."
 Susan H. Tuck, "White Dreams, Black Nightmares: *All God's Chillun Got Wings* and Faulkner's *Light in August*."
 - E. Provincetown Insights. (Moderator: Richard J. Dircks.)
 Gary J. Williams, "Turned Down in Provincetown: O'Neill's Debut Reexamined."
 Robert K. Sarló, "Dionysus in Provincetown."
 - F. Ideas and Influences on Early O'Neill. (Moderator: Edward L. Shaughnessy.)
 Gerald L. Ratliff, "O'Neill: The Religious Impulse, 1914-1924."
 Michael Manheim, "O'Neill's Early Debt to David Belasco."
 John G. Peters, "Ghosts and Guilt: *Mourning Becomes Electra* and a Mythic Tradition."
 Warren J. MacIsaac, "'Enemy Brothers': Mimetic Desire in the Plays of O'Neill."
 - G. From Sea to Stage. (Moderator: Kristin Morrison.)
 R. Viswanathan, "O'Neill and the Sea Play."
 Marc Maufort, "O'Neill's Innovative Craftsmanship in the Glencairn Cycle."
 Esther M. Jackson, "Dramatic Form in *The Calms of Capricorn*."
 - H. Work Diaries and Letters. (Moderator: Steven F. Bloom.)
 Virginia Floyd, "O'Neill at Work: 'A Pen in Trust to Art.'"
 Travis Bogard, "First Love: O'Neill and Boutade."
 Jackson R. Bryer and Travis Bogard, "The Epistolary O'Neill: Editorial Observations."
 - I. O'Neill and the Isms, II. (Moderator: Paul D. Voelker.)
 Richard Hornby, "O'Neill's Metadrama."
 Yvonne Shafer, "O'Neill and the American Expressionists."
 Haskell Block, "O'Neill and European Expressionism: A Reappraisal."
2. OF DOUGH AND DOCUMENTATION: ADVANCE WORD ON THE NEWSLETTER IN 1985. Two changes will occur when the Newsletter reaches Volume IX in the spring of 1985. The first is the

subscription price, which must rise (for the first time since 1979) to cover escalating expenses. The new rates will be \$10.00 for all individual subscriptions, and \$15.00 for all institutional subscriptions, wherever the subscriber's place of residence. The editor regrets having to up the ante, but promises that increasing size (the Newsletter's, not his own!), continuing quality and new format and production features will keep the Newsletter a bargain, even at its augmented price. The second change will be the uniform adoption of the new MLA documentation style as described on p. 13 of the Fall 1983 *MLA Newsletter* and exemplified in this issue's essay by Louis Sheaffer. In brief, the format is this: purely documentary references will appear, not in footnotes, but in parentheses within the text, and will refer to a List of Works Cited at essay's end. Footnotes will be used solely for additional comments, tangential or other. Full explanation of the new style is or will soon be available in two 1984 publications--the *MLA Manual for Scholars* and the *MLA Handbook for Writers of Research Papers*. (Remember: the 1984 editions of both.) *Ibid.* and its ilk, I'm afraid, are out, unless a groundswell of epistolary protest forces a cancellation of the change. If it does not, submissions complying with the new MLA guidelines will have the best chance of acceptance. (P.S. I'll send a copy of the MLA Newsletter page to any requester.) --FCW.

3. PUBLICATION NOTES. (Problems of space, time and editorial energy prevent the inclusion of book reviews and abstracts in this issue. Readers--and authors--are promised that all here-mentioned works accompanied by the comment "see next issue" will be reviewed or summarized in the Summer-Fall issue.
 - a. Tom J.A. Olsson, *O'Neill och Dramaten* (Stockholm: Akademilitteratur, 1977). In Swedish with English summary. An illustrated study, with many illustrations, of the reception and production of O'Neill's plays in Sweden, especially at the Royal Dramatic Theatre. (See next issue.)
 - b. John Lahr, "Eugene O'Neill," in *Automatic Vaudeville* (New York: Knopf, 1984), pp. 63-88. Psycho-study of the playwright's "courtship of oblivion," etc. Not an essential purchase for O'Neillians. (See next issue.)
 - c. Horst Frenz and Susan Tuck, eds., *Eugene O'Neill's Critics: Voices from Abroad* (Carbondale: Southern Illinois U. Press, 1984). A marvelous collection of 30 pieces, spanning 1922-1980, by 26 writers from 17 countries. (See next issue.)
 - d. Beongcheon Yu, "O'Neill," in *The Great Circle: American Writers and the Orient* (Detroit: Wayne State U. Press, 1983), pp. 141-158. (See next issue.)
 - e. Frederic I. Carpenter, *Eugene O'Neill* (Boston: Twayne Publishers, a Division of G.K. Hall & Co.) The revised edition of Professor Carpenter's major study, reviewed when it first appeared in 1979, is now available in paperback for \$5.95. A bargain, and a splendid adjunct text for O'Neill courses.
 - f. A supplement to Jackson Bryer's *Sixteen Modern American Authors*, for which John Henry Raleigh is updating the O'Neill bibliography, is in the works. (The volume will be "reviewed" when it appears.) I hope that Prof. Raleigh won't think me too execrable for quoting from his recent letter: "For this task, I went through the whole file of the *Eugene O'Neill Newsletter* and want to congratulate you on putting out a useful, lively and entertaining journal. And, as you must know, the number of articles on O'Neill has gone up considerably since the journal's inception." Many thanks. That's especially nice to hear after the recently published MLA Bibliography for 1982 included nothing from the *Newsletter* in its O'Neill listings!
 - g. Gary Jay Williams has completed a book-length manuscript entitled "This Stage of Our Lives: The Provincetown Players and Eugene O'Neill." Two articles of his, on the Players and the Experimental Theatre, Inc., will be included in the forthcoming *Eugene O'Neill Companion*, ed. Margaret L. Randal. Both are byproducts of research for the longer manuscript, whose publication (like that of the *Companion*) will be announced in a future issue.

- h. "The Mirror as Stage Prop in Modern Drama," by Thomas P. Adler, is one of the essays included in *Drama in the Twentieth Century: Comparative and Critical Essays*, published this spring by AMH Press, Inc., as Part 11 of the AMS Studies in Modern Literature series. The volume, clothbound, sells for \$27.50.
4. RECENT (AND OTHER) ARTICLES, BOOKS AND CHAPTERS IN BOOKS. (Again, a parenthetical "see next issue" indicates that a description or abstract will appear in the Summer-Fall Newsletter.)
- Anthony, Geraldine, S.C. "Eugene O'Neill and Maxwell Anderson: Controversial Experimentalists." *Canadian Review of American Studies*, 13 (Fall 1982), 231-243.
- Apseloff, Stanford S. "Eugene O'Neill: An Early Letter." *Resources for American Literary Study*, 11 (Spring 1981), 109-111. (See next issue.)
- Cooley, John R. *Savages and Naturals: Black Portraits by White Writers in Modern American Literature*. Newark: Delaware U. Press, 1982. (Emp. Jones discussed on pp. 59-72.)
- Dutta, Ujjal. "The Iceman Cometh: O'Neill's Theatre of Alien Vision." *Journal of the Department of English* (Calcutta U.), 17 (1981-82), 72-78.
- Eben, Michael C. "Georg Kaiser's *Von morgens bis Mitternachts* and Eugene O'Neill's *Emperor Jones*: Affinities in Flight." In Pausch, Holger A. and Ernest Reinhold, eds., *Georg Kaiser: eine Aufsatzsammlung nach einem Symposium in Edmonton, Kanada* (Berlin: Agora, 1980), pp. 263-276.
- Egri, Péter. "'Belonging' Lost: Alienation and Dramatic Form in Eugene O'Neill's *The Hairy Ape*." *Acta Litteraria Academiae Scientiarum Hungaricae* (cited below as *ALASH*), 24 (1982), 157-190.
- Egri, Péter. "The Genetic and Generic Aspects of Stephen Crane's *The Red Badge of Courage*." *ALASH*, 22 (1980), 333-348. (O'Neill-related in its comparison [on pp. 345-346] of Crane's 17th chapter and Orin Mannon's war experiences as recounted in Part Two of *Mourning Becomes Electra*, Act III. Orin's and Henry Fleming's stories at that point are strikingly similar.)
- Egri, Péter. "The Plight of War and the Predicament of Revolution: Eugene O'Neill's *The Personal Equation*." *ALASH*, 23 (1981), 249-260.
- Frenz, Horst. "Eugene O'Neill and the European Connection." In *Literary Communication and Reception...*, ed. Zoran Konstantinović et al. (Innsbruck: AMOE, 1980), pp. 385-390.
- Frenz, Horst. "Marco Millions, O'Neill's Chinese Experience and Chinese Drama." *Comparative Lit. Studies*, 18 (1981), 362-367.
- Gillespie, Michael. "Eugene O'Neill: The Theatrical Quest." *Claudel Studies*, 9 (1982), 43-51.
- Goldhurst, William. "Misled by a Box: Variations on a Theme From Poe." *Clues: A Journal of Detection* (Spring/Summer 1982), pp. 31-37. (Poe's "The Oblong Box" as an influence on, among other works, O'Neill's "In the Zone.") (See next issue.)
- Grimm, Reinhold. "A Note on O'Neill, Nietzsche, and Naturalism: *Long Day's Journey Into Night* in European Perspective." *Modern Drama*, 26 (Sept. 1983), 331-334. (See next issue.)
- Higgs, Robert J. *Laurel & Thorn: The Athlete in American Literature*. Lexington: Kentucky U. Press, 1981. (Pp. 55-62 treat Gordon Shaw in *Strange Interlude*.)
- Norton, Elliot. "30 years later, a look at Eugene O'Neill's long journey into night." *Boston Sunday Globe* (Nov. 27, 1983), pp. 85, 89. (Moving account of the playwright's sad last days.) (See next issue.)

Oku, Yasuko. "An Analysis of the Fourth Act of O'Neill's *Long Day's Journey Into Night*: Mainly His Application of the Comic Perspective." *Studies in English Literature* (Tokyo), 58 (1982), 43-61.

Orr, John. *Tragic Drama and Modern Society*. London: Macmillan, 1981. ("Eugene O'Neill I: The Living Tragedy," pp. 165-182; "Eugene O'Neill II: The Life Remembered," pp. 183-205.) (See next issue.)

Oswald, Josef. *The Discordant, Broken, Faithless Rhythm of Our Time: eine Analyse der späten Dramen Eugene O'Neills*. Frankfurt: Bern, 1981.

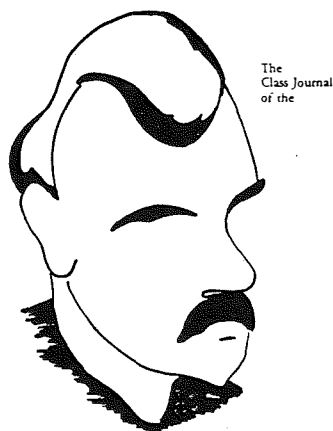
Snyder, Phillip A. "A Wanderer's Tether: The Meaning of Home in O'Neill's *Ah, Wilderness!* and *Long Day's Journey Into Night*." *Encyclopaedia: Journal of the Utah Academy of Sciences, Arts and Letters*, 57 (1980), 103-109.

Strickland, Edward. "Baudelaire's 'Portraits de maîtresses' and O'Neill's *The Iceman Cometh*." *Romance Notes*, 22 (Spring 1982), 291-294.

5. CONTENTS OF IMMINENT BOOKS ON O'NEILL. *Critical Essays on Eugene O'Neill*, ed. James J. Martine, will be published in September by G. K. Hall. The contents of the book are listed at the right. All who know Prof. Martine's *Critical Essays on Arthur Miller*, and notice a number of Newsletter regulars among the included authors, will recognize that the book promises to be an important one. ISBN 0-8161-8683-9. Price: \$28.50 (export, \$30.50), approx. 208 pp. A review will appear here after publication.

6. CLASSROOM KUDOS--O'NEILL MULTIPLY FETED AT BYU. A three-p award (for praiseworthy pedagogic practice) goes to Jean Anne Waterstradt, Professor of English at Brigham Young Univ., whose efforts during 1983's fall semester drew much attention to O'Neill in Provo, Utah, during the season of his 95th birthday. The members of her biennial O'Neill seminar, comprising majors in English, theatre arts and computer science and ranging from Honors Program freshmen to graduate students, wrote two papers each which underwent peer evaluation, leading to the selection of one by each to be delivered at a

Jackson R. Bryer, "Peace Is an Exhausted Reaction to Normal: O'Neill's Letters to Dudley Nichols"
Steven E. Colburn, "The Long Voyage Home: Illusion and the Tragic Pattern of Fate in O'Neill's S. S. *Glencairn Cycle*"
Frank R. Cunningham, "Romantic Elements in Early O'Neill"
Lisa M. Schwerdt, "Blueprint for the Future: *The Emperor Jones*"
Peter Egri, "'Belonging' Lost: Alienation and Dramatic Form in Eugene O'Neill's *The Hairy Ape*"
June Schlueter and Arthur Lewis, "Cabot's Conflict: The Stones and Cows in O'Neill's *Desire Under the Elms*"
Joseph S. Tedesco, "Dion Brown and His Problems"
Carl E. Rollyson, Jr., "Eugene O'Neill: The Drama of Self-Transcendence"
Ellen Kimbel, "Eugene O'Neill as Social Historian: Manners and Morals in *Ah, Wilderness!*"
Michael Manheim, "The Transcendence of Melodrama in O'Neill's *The Iceman Cometh*"
Steven F. Bloom, "Empty Bottles, Empty Dreams: O'Neill's Use of Drinking and Alcoholism in *Long Day's Journey Into Night*"
Laurin Roland Porter, "*Hughie*: Pipe Dream for Two"
B. S. Field, Jr., "Concrete Images of the Vague in the Plays of Eugene O'Neill"
Susan Tuck, "The O'Neill-Faulkner Connection"



EUGENE O'NEILL
Seminar

commemorative symposium on November 17. She was then able to secure funding from the BYU Honors Program to have all the papers printed, by the English Department's Word Processing Center, as a 101-page "Class Journal," a handsome publication whose imminence clearly inspired the students to exercise their critical and literary powers to the full. (One paper, on *Mourning Becomes Electra*, was delivered by its author, John G. Peters, at the Boston conference last March.) The cover, created by Kathy Hallock, a freshman in Computer Science who was confronting O'Neill for the first time, is reproduced at the left. At my suggestion, Prof. Waterstradt has agreed to send a copy of the publication to any requester who provides name and address and a check or money order (to the English Dept., BYU) for \$6.00 to cover copying and postage. Her address is 3128 JKHB, Brigham Young University, Provo, Utah 84602. Congratulations to Prof. Waterstradt for devising a project most worthy of emulation! --FCW.

7. O'NEILL AT NEMLA '84. On March 29, members of the Northeast Modern Language Association braved an intense winter storm to attend the Association's annual convention in Philadelphia, where, for the first time, a session was devoted exclusively to O'Neill. Chaired by James J. Martine (St. Bonaventure U.) with Jackson R. Bryer (U. of Maryland) as Secretary, the session featured four papers dealing with O'Neill's oeuvre from literary, theatrical and biographical perspectives.

In "Jung, Masks and *The Great God Brown*," Joseph S. Tedesco (St. Bonaventure U.) argued that O'Neill's use of masks in *Brown* reflects a Jungian perspective on the human personality and its development, especially as seen in the central character(s) of Dion Anthony/Billy Brown.

Ellen Kimbel (Penn State U.-Ogontz), in "O'Neill Visits Middle America: A Reading of *Ah, Wilderness!*," contended that the play should be read and (more important) staged with full attention to its comic insights into the mores of "middle America," illustrating her contention with examples of the "lighter" domestic picture the play presents.

Steven F. Bloom (Emmanuel Coll.) offered "Drinking and Drunkenness in *The Iceman Cometh*: A Response to Mary McCarthy," in which he detailed the extent to which McCarthy erred, in her review of the original production, in criticizing O'Neill for not portraying drunkenness accurately. In fact, Bloom argued, the behavior of the alcoholics is largely responsible for the play's emotional impact.

In "Eugene O'Neill in the Far West," Travis Bogard (U. Cal.-Berkeley) illustrated through informative and amusing passages from the playwright's correspondence that, while O'Neill wrote most of the important late plays on the west coast, he remained an easterner in heart and mind, as is so clearly evident in the plays themselves.

In addition, Prof. Bryer described his and Prof. Bogard's current project--searching for, and indexing by computer, all of O'Neill's correspondence--and issued a plea (as he had in Boston a week earlier) for leads from anyone who knows of letters the team may not have examined.

8. O'NEILL AT NEMLA '85: A CALL FOR PAPERS. Good news: after this year's auspicious debut, an O'Neill session will be an annual feature of NEMLA conventions hereafter. Jackson Bryer will chair the session at the March 27-29, 1985 convention in Hartford. It will be an "open" session (no set topic), and Prof. Bryer welcomes 20-minute papers, which should be sent to him at the Dept. of English, U. of Maryland, College Park, MD 20742. While the topic is open, the deadline is not: papers should reach him by September 15th.

9. O'NEILL AT ATA IN AUGUST. Three sessions at this year's American Theatre Association Convention in San Francisco will be of particular interest to O'Neillians:

"What Is American About the American Drama?" Chair: Paul D. Voelker. Panelists: Travis Bogard, Gerald Bordman, John Henry Raleigh and William Reardon. Sunday, August 12, 8:00-9:30 p.m.

"The Puritan Influence in Representative American Plays: O'Neill, Miller, Shepard." Chair: Alvin J. Keller. Speakers: Michael L. Greenwald, Jerry V. Pickering and Shelly Regenbaum. Monday, August 13, 8:00-9:30 p.m.

"Directing Ibsen, Molière and O'Neill." Chair: Linda Burson. Speakers: Allen Fletcher, Charles Metten and Jerry Turner. Tuesday, August 14, 6:00-9:30 p.m.

A report on the proceedings (by Paul Voelker) will appear in a subsequent issue of the Newsletter. Information about the convention is available from ATA headquarters, 1010 Wisconsin Avenue, N.W., Washington, D.C. 20007.

10. O'NEILL SESSION AT MLA '84. The special session on Eugene O'Neill at next December's MLA convention in Washington, D.C., moderated by O'Neill Society president Albert Wertheim, has as its subject "The Possessors Dispossessed." No list of chosen

speakers and titles has as yet been received by the Newsletter, but the grapevine indicates that the program will include papers by Martha Bower and Susan Tuck. More information, if any arrives, next time.

11. LETTER TO THE EDITOR.

Flushing, New York

January 22, 1984

Dear Professor Wilkins:

Thanks very much for reprinting "Tomorrow" [Winter 1983, pp. 3-13]. I've been looking forward for a number of years to having the pleasure of reading the story and now, not only have I read it, but thanks to you I also have a copy of it.

I saw the Roundabout's production of *Ah, Wilderness!* [See report in Winter 1983 issue, p. 31.] Another flaw besides Scott Burkholder as Richard was Robert Nichols' performance as Sid. In the dinner scene Nichols was stumbling and bumbling about the stage and slamming walls at times. I have never seen the Sid drunk scene played this way before. Another major flaw was cutting part of the Red Sisk story--they stopped about halfway through and as a result Sid's punch line fell flat (I don't know if the story was cut or the actor blew the scene). There were some good performances in the production, however. Both Philip Bosco (who didn't "look" like Nat Miller but won me over with his performance) and Dody Goodman [as Essie] were good, and I thought that Jean Hackett's Belle was especially fine.

Sincerely,
John J. Virtes

12. A QUERY FROM THE E. O. SOCIETY SECRETARY. Jordan Miller, returning home from the Boston conference with the names and membership forms of the many new and renewing members who signed and paid up at that time, discovered \$20 for which he could not account. If you paid him \$20 in Boston, drop him a line (at English Dept., U. of R. I., Kingston, RI, 02881) in case it's your \$20 that went astray!
13. IN MEMORIAM. George H. "Pat" Quinby, director of dramatics at Bowdoin College for 31 years until his retirement in 1966, died in Brunswick, ME, on Sunday, May 27, at the age of 83. A multi-year member of the Eugene O'Neill Society and loyal supporter of the Newsletter, he described the experience of directing O'Neill in Iran (including *The Straw*), in the September 1977 issue (pp. 10-12), and he later let me reprint his prize-winning undergraduate oration (of 1923) on O'Neill as "Humanitarian Playwright," along with O'Neill's previously unpublished letter responding to the oration (September 1978 issue, pp. 8-12). Since I am a fellow Bowdoin alumnus, who learned something of theatre's wonder when acting under Pat's direction, the loss is personal as well as professional.
14. WHAT'S IN A NAME? Thanks to Michael Billington for pointing out, in his *Manchester Guardian Weekly* review of the London production of *Strange Interlude* (April 22), a significance in the protagonist's name that probably everybody but the editor knew already: "It is the story of one woman ... and her possession of three men: *Nina leads* and others follow." (*Italics mine.*) He should also be thanked for pointing out the oft-forgotten fact that Eugene O'Neill "was a very funny writer."
15. MEMORABLE MOTS. Often, hidden in periodical reviews of individual productions, are more general comments that deserve remembering. The M.M. section, herewith inaugurated, will try to assist such propagation. This time, two--the first from the above-mentioned review by Michael Billington:

O'Neill was that rare writer: one who detects mankind's absurdity without forfeiting his compassion.

The second is from Richard Schickel's review of the new Broadway *Moon for the Misbegotten* in *Time* (May 14, 1984, p. 75):

Eugene O'Neill was, supremely, a vernacular poet who found his most haunting rhythms in the profoundly mixed emotions of his characters, his most memorably dissonant sonorities in the muddled motives with which they confront memory, fate and each other.

Submissions are welcomed for future installments. Please include full documentation.

16. A CENTENNIAL SUGGESTION. Mr. Schickel's comment resurrected a thought I'd had when attending, on May 7th, the dedication of an American "Poets' Corner" in the Cathedral Church of St. John the Divine in New York City. (And quite an event it was, with Walter Crokite, the Master of Ceremonies, noting that the assembled were present at the making of history--sort of a literal "You Are There"; and with Robert Penn Warren, Gregory Peck and Edgar Bowers reading work by the first three memorialized poets--respectively, Walt Whitman, Washington Irving and Emily Dickinson.) Three writers will be similarly honored annually hereafter, and it occurred to me that, since the honorees need not be technically or primarily poets, Eugene O'Neill would be an ideal candidate for inclusion among the three to be selected in 1988. I intend to make that suggestion to Daniel Haberman, the Cathedral Poet-in-Residence, and I urge anyone who shares my sentiments to do the same. O'Neill will receive many official encomia in his centennial year, but few if any will address his gifts as "supremely, a vernacular poet." This one would, and would serve as a shining refutation of those who, like John Lahr, drone on about his "tin ear for the spoken word." Letters to Mr. Haberman can be addressed to the Cathedral Church of St. John the Divine, Cathedral Heights, 1047 Amsterdam Avenue at 112th Street, New York, NY 10025 (tel. 212-753-5966). I plan to propose, at its next meeting in December, that the O'Neill Society make an official proposal to the Cathedral's Committee of Electors; but every letter that is sent, every voice that is raised, will contribute to the cause. --FCW.
17. RECENT AND FORTHCOMING PRODUCTIONS.

Ah, Wilderness!, dir. Cicely Thomson. Alumnae Theatre, Toronto, March 22 - April 7, 1984. (Paul Voelker found the production "equally as good as the Milwaukee Rep production [of the late '70's]. You would have to go to a regional theatre in this country to find work that good.")

Desire Under the Elms, dir. Terry Schreiber. Roundabout Theatre Company (Stage One), New York City, March 20 - June 3, 1984. (Reviewed in this issue.)

Desire Under the Elms, dir. Balwant Gargi. East-West Fusion Theatre, Center for East-West Studies, Sharon, CT (one block from the Sharon Playhouse), opening in mid-June, 1984, after extended rehearsals beginning in May. It is perhaps unfair to single-out particular future productions as especially worthy of attention, but sometimes personal enthusiasm cracks the cool editorial façade, and this is such a time. Mr. Gargi is a renowned director from New Delhi, India, who has worked with such fellow craftsmen as Jerzy Grotowski and spent the past academic year as a guest professor at Vassar. But what is appealing about the project is not so much the director's credentials as the fact that this production of *Desire* will be set in a Punjabi village! A chance to test the universality of O'Neill's own transplantation of classical legend--purty irresistible--and I hope to get to Sharon to review it. Others who are interested can call (203) 364-5220 or (during daytime hours) 364-0081, or write to EWFT's Artistic Director, Teviot Pourchot, P.O. Box 141, Sharon, CT 06069.

The Emperor Jones, dir. Donald McKayle, with music by Coleridge Taylor Perkinson. In repertory as part of the American Music Theater Festival, Philadelphia, PA, June 23 - July 15, 1984.

The Emperor Jones, dir. & choreographed by Donald McKayle with James Earl Jones and the Alvin Ailey Repertory Ensemble. Part of Pepsico Summerfare at SUNY-Purchase. Performance dates: July 18-22 and 25-29. For information, call (914) 253-5900.

The Great God Brown, dir. David Wheeler. Laurie Theater, Brandeis University, Waltham, MA, April 11-15, 1984. (Reviewed in this issue.)

Hughie, dir. Tom McDermott. One Act Theatre Company, San Francisco, March 23 - May 5, 1984.

Hughie, with Jason Robards and Jack Dodson, dir. for television by Terry Hughes, based on the stage direction of José Quintero. Aired on Public Television's "American Playhouse" series, May 1, 1984, after appearing earlier on a pay-cable channel, *Showtime*. Splendid performances by both players. (How could it be otherwise? Robards has been playing Erie Smith for twenty years, and Dodson has had an aptitude for vacancy since his Mayberry days with Andy, Opie and Aunt Bea!) But the performance is less than one could wish, given the medium. Here was the chance--with voice-overs, visual innovation and really *effective* sound--to give the script the cinematization it calls for. Unfortunately, the performance was filmed on stage (before what is now, disturbingly, called a "live audience"), so extra-theatrical experimentation was out. But what acting! Bless all concerned for preserving it for many audiences--not yet "live"! --FCW.

Long Day's Journey Into Night, dir. Dorothy Neumann. Warehouse Rep, Source Theater, Washington, D.C. Closed on April 15, 1984.

Long Day's Journey Into Night, dir. Margaret Booker. Intiman Theatre, Seattle, WA, June 8 - July 7, 1984.

Long Day's Journey Into Night. Announced as part of the four-play summer season of the Gateway Players, Wareham, MA. For information, call (617) 295-6768 or 295-4767.

Long Day's Journey Into Night, dir. Arvin Brown and starring Geraldine Fitzgerald. Announced as part of the exciting 1984-85 season at the Long Wharf Theatre, New Haven, CT. A must-see reunion of two great O'Neillians that will be reviewed in a future issue of the *Newsletter*. For schedule and subscription information, call (203) 787-4284.

Une Lune pour les Déshérités (*A Moon for the Misbegotten*), performed by the Compagnie Laurence Février at the Maison des Arts Andre Malraux, Paris, France, January 10-28, 1984, in the translation of Maurice Goldring and Jacqueline Autrusseau.

A Moon for the Misbegotten, dir. David Leveaux. American Repertory Theatre, Cambridge, MA, December 9, 1983 - January 29, 1984. Subsequently transferred to the Cort Theater, New York City, opening May 1, after previews beginning April 9. (The Cambridge manifestation is reviewed in this issue.)

Take Me Along, dir. Geraldine Fitzgerald and Mike Malone, Richard Allen Center at Manhattan Community College Arts Center, New York City, March 8-25, 1984. (An all-black revival of the 1959 musical version of *Ah, Wilderness!* with music and lyrics by Robert Merrill and book by Joseph Stein and Robert Russell, here revised and adapted by C. T. Perkinson. Reviewed in the *New York Times*, April 4, 1984, p. C24, by John S. Wilson.)

Take Me Along. Goodspeed Opera House, East Haddam, CT. Opens Sept. 12 for extended run.

A Touch of the Poet, dir. Yvonne Ghareeb. Equity Library Theater, New York City, April 12-29, 1984. (Richard F. Shepard, reviewing the production in the *New York Times* [April 17, p. C13], praised the direction, the set by Dennis Bradford, and the performances of Gerald J. Quimby, Helen-Jean Arthur and Kay Walbye, the father, mother and daughter who provided "an admirably talented response to the poetry and storminess of a script that is far too lengthy and often too repetitious to keep audience members riveted to their seats in anticipation of its every utterance. The good passages are brilliant and the slack ones leave one stunned by verbiage." Harumph!)

Welded, dir. Gregg Brevoort. 725 Broadway, New York City. Closed Feb. 12, 1984.

18. O'NEILL IN FRANCE: A CHRONOLOGICAL PRODUCTION RECORD

One feature of the Paris production of *Moon for the Misbegotten* last January (see this issue's list of recent and forthcoming productions) was the splendid 44-page booklet of background materials created for the event by Françoise du Chaxel, who sent me a copy, noting that "French directors seem to be quite interested in O'Neill's plays, since *A Moon for the Misbegotten*, *Long Day's Journey* and some of the sea plays will be produced this year."

An important item in the booklet is a "repertoire chronologique" of O'Neill productions in France. Here is the list, slightly rearranged to make it even *more* "chronologique" of O'Neill productions in France. Here is the list, slightly rearranged to make it even *more* "chronologique." I have omitted actors' names, but will send a xerox copy of the original list to anyone who requests it. --Ed.

- 1923 L'EMPEREUR JONES. Odéon. Mise en scène: G. Baty.
- 1929 LE SINGE VELU. Théâtre des Arts. Mise en scène: S. Pitoeff qui jouait Yank.
- 1947 LE DEUIL SIED A ELECTRE. Montparnasse - G. Baty. Mise en scène: M. Jamois.
- 1949 L'EMPEREUR JONES. Maison de la Pensée Française. Mise en scène: Sylvain Dhomme.
- 1953 DESIR SOUS LES ORMES. Comédie des Champs Elysées. Adaptation: Anouilh, P. de Beaumont. Mise en scène: C. Sainval. Musique: J. Kosma.
- 1959 LE LONG VOYAGE VERS LA NUIT. Théâtre Hebertot. Mise en scène: M. Tassencourt.
- 1964 LE SINGE VELU. T.E.P. Comédie de l'Est. Mise en scène: H. Gignoux. Musique de M. Jarré.
- 1965 ENCHAINES. Théâtre Récamier. Mise en scène: J. Lavelli.
- 1966 DERRIERE L'HORIZON. L'O.R.T.F. a donné à la télévision.
- 1967 LE MARCHAND DE GLACE EST PASSE. Théâtre de la Commune d'Aubervilliers. Mise en scène: G. Garran.
- 1968 DERRIERE L'HORIZON. Théâtre du Val-de-Marne, Saint Maur. Mise en scène: P. Della Torre.
- 1971 UNE LUNE POUR LES DESHERITES. Théâtre Club de Nantes. Compagnie Rosny Volard.
- 1973 UNE LUNE POUR LES DESHERITES. Odéon. Mise en scène: J. Rosner.
- LE LONG VOYAGE VERS LA NUIT. Atelier. Mise en scène: G. Wilson.
- MARCO MILLIONS. Théâtre Montparnasse. Mise en scène: M. C. Valène.
- 1980 LE DEUIL SIED A ELECTRE. Théâtre des Quartiers d'Ivry. Mise en scène: Stuard Seide.
- 1983 LE LONG VOYAGE VERS LA NUIT. Centre Théâtral du Maine. Misc en scène: André Cellier.
- DE L'HUILE. L'ENDROIT MARQUE D'UNE CROIX. Comédie de Caen. Mise en scène: Claude Yersin.
- 1984 LE LONG VOYAGE VERS LA NUIT. Théâtre Eclaté d'Annecy (Janvier), Theatre 13 à Paris (Février).
- UNE LUNE POUR LES DESHERITES. Maison des Arts Andre Malraux. Mise en scène: Laurence Février.

- 19. BERLIN ACTIVE IN GERMANY. O'Neill scholar Normand Berlin (*Eugene O'Neill*, 1983) spent academic year 1983-84 in Germany, as Visiting Professor at the University of Freiburg, where he taught a course on O'Neill and two on Shakespeare, besides "talking O'Neill" on a lecture tour of German universities. In early October, he gave a general lecture on the playwright to 60 secondary school teachers of English in Bad Kreuznach (near Mainz), "urging them to teach *Long Day's Journey* to their students. The reception was very good indeed."
- 20. AWARD TO THE O'NEILL ACTOR. The National Arts Club, on April 25th, presented its 1984 medal of honor for drama and theatre to Jason Robards. This was his second medal in six months: he received the 1983 birthday medal of the Theatre Committee for Eugene O'Neill last October.
- 21. CRANSTON--O'NEILLIAN--HONORED. In mid-October 1983, U.S. Senator Alan Cranston was feted at Tao House, where he received a plaque from the Eugene O'Neill Foundation

in honor of his commitment to the preservation of Tao House. Sen. Cranston was active in the movement that led to its designation as a National Historic Site. (No other former presidential candidate can make that claim!) It is surely worth noting that Tip is not the only O'Neill whom Democrat Cranston reveres.

22. SEEKING EARLY EDITIONS? Contact Peter Scott @ Ridge Books, Box 58, Stone Ridge, New York 12484, for an extensive list of first and other editions of O'Neill ranging in price from \$1.75 (for the vintage ed. of *Misbegotten*) to \$60.00 (for a "very worn" and "soiled" copy of the first book, 1914's *"Thirst" and Other One-Act Plays*). Or ask for Catalog 284 of George McManus Co., 1317 Irving St., Philadelphia, PA 19107. Two works only, but good ones: 1st ed. of *Marco* (\$50.00), and "near-fine" copy of the aforementioned *"Thirst"* ... (\$200.00).
23. PICTURES NEEDED--HELP REQUESTED. Perry Miller Adato and Megan Callaway are interested (understatement!) in obtaining the following photographs for their public television film on the life and work of Eugene O'Neill: (1) Sarah Sandy, O'Neill's nurse; (2) Gaylord nurses & O'Neill with nurses; (3) Provincetown Players, especially Ida Rauh and Susan Glaspell; (4) early pictures of O'Neill and friends in Provincetown, 1916-1924; (5) the ship, the "Charles Racine"; (6) Smitty, O'Neill's shipmate; (7) Judge Lattimer; and (8) early shots of Agnes Boulton. If you have any or (egad) all of the above, please contact the requesters at WNET/13, 356 West 58th Street, New York, NY 10019, or call (212) 560-3155.
24. DOCTORAL DISSERTATIONS.

Bower, Martha. "A 'Behind Life' Approach to the Making of Eugene O'Neill's Cycle Plays: *A Touch of the Poet*, *More Stately Mansions* and *The Calms of Capricorn*." U. of New Hampshire, English. Dir.: Robert Hapgood. Ms. Bower describes her project: "I will be examining O'Neill's pre-writing in the form of notes, ideas, scenarios, character sketches, etc., pertinent to the three plays--material housed at the Beinecke Library at Yale. In the course of the study, I will be looking at patterns of theme and character which point to O'Neill's attitudes toward women, the land, the sea, his family and America."

Kobernick, Mark. "Semiotics of the Drama and the Style of Eugene O'Neill." U. of Michigan, English, 1983. Dir.: Richard W. Bailey.

Smith, Madeline E. "Eugene O'Neill and Sacramental Ritual." (Abstracted in *DAI*, September 1982.)

Tuck, Susan. "Eugene O'Neill and William Faulkner." Indiana U., English, 1984. Dir.: J. Albert Robbins.

White, Leslie. "Eugene O'Neill and the Federal Theatre project." New York U., Ed. Theatre, 1985. Dir.: Lowell Swortzell.
25. COMING IN THE SUMMER-FALL 1984 ISSUE:
 - * "Eugene O'Neill: *Fidei Defensor*," by Michael E. Rutenberg. (A study of *The Great God Brown*.)
 - * "Politics, but Literature: The Example of O'Neill's Achievement," by Paul Voelker.
 - * "Current Trends in O'Neill Publication," by Frederick Wilkins. (A bibliography of works published in 1980-83, with comments thereon.)
 - * "O'Neill's Genres: Early Performance and Late Achievement," by Peter Egri.
 - * "O'Neill's Boston," by Marshall Brooks. (An illustrated walker's guide, worth saving for Spring 1986!)
 - * "Subversive Sexuality in Four Plays of O'Neill's Middle Period," by Birk Sproxton. (An extended abstract of his dissertation.)

* A report by Paul Voelker on O'Neill-related activities at the 1984 ATA Convention in San Francisco.

* Reviews, abstracts, and other articles currently being considered.

26. SOCIETY CALLING: HOP ON! If you are not yet a member of the international Eugene O'Neill Society, you should be. The big doin's that are afoot, leading to the 1988 O'Neill centennial and beyond, can only be realized if the Society is strong and affluent. Do consider joining now, by sending the appropriate payment for your membership category (from the list on the application for membership below). The application may be xeroxed if (as the editor hopes) you wish to keep your Newsletter intact. In addition to all 1984 issues of the Newsletter, members will receive a copy of the by-laws, a list of the names and addresses of fellow members, and regular mailings that will give details of such future events as the O'Neill session and the Society's annual meeting at next December's Modern Language Association convention in Washington, D.C. To all who avail themselves of this opportunity, a hearty "welcome aboard"!
27. APOLOGETIC SEMI-ADDENDUM TO ITEM 24. Editorial apologies to Korean O'Neill scholar Mun-Ho Cho, who visited my office during a research stay in the U.S. to consult with me about his doctoral dissertation: I lost the notes I then took, and therefore can only indicate that his general subject is expressionism in the plays of O'Neill and that he would welcome letters from fellow workers in that vineyard. (Prof. Cho's address is 288 Sooseong 1-ka, Sooseong-ku Apt. #405, Taegu, KOREA 634.) I hope he will inform me again of the study's title, so I can announce it in the next issue. -FCW.
28. REPRINT AVAILABLE. Anyone who missed Colin Campbell's coverage of the March O'Neill conference in the *New York Times* ("Conference Explores O'Neill's World Influence," March 26, 1984, p. C16) can have a copy by writing to the editor and enclosing a stamped, self-addressed envelope.

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PERSONS REPRESENTED IN THIS ISSUE

- STEVEN F. BLOOM, assistant director of the O'Neill conference at Suffolk University last March, is Assistant Professor of English at Emmanuel College. He spoke on "Drinking and Drunkenness in *The Iceman Cometh*" at the 1984 NEMLA Convention in Philadelphia on March 29; and his essay, "Empty Bottles, Empty Dreams: O'Neill's Use of Drinking and Alcoholism in *Long Day's Journey*," is included in the forthcoming G. K. Hall volume, *Critical Essays on Eugene O'Neill*.
- MARSHALL BROOKS, associate editor of the *Newsletter*, is a publisher (of Arts End Books), editor (of *Nostoc*, a literary magazine), and artist, who created the striking poster for the March 1984 conference on "Eugene O'Neill--the Early Years," a limited edition of which (numbered and signed by its creator) is available at a special price of \$5.00 per copy to readers of the *Newsletter*. Mr. Brooks' illustrated essay on "O'Neill's Boston," which warmed the hearts and tired the feet of March conference-goers, will be reprinted in the next issue.
- BERT CARDULLO is a dramaturg at the Yale Repertory Theatre and teaches film at Yale College. He has published on film in *Literature/Film Quarterly*, *New Orleans Review*, *Film Criticism* and *Post Script*; on drama in *Massachusetts Studies in English*, *Tennessee Williams: A Tribute* (Festschrift), *Notes on Contemporary Literature* and *The Explicator*.
- ALBERT KALSON is Associate Professor of English at Purdue University, where he teaches drama and film. He is co-author of *J. B. Priestley* (Twayne), and has published articles on Tennessee Williams, David Storey and Alan Ayckbourn in various journals.
- MICHAEL MANHEIM, Professor of English at the University of Toledo, is the author of *Eugene O'Neill's New Language of Kinship* (Syracuse U. Press), and of an essay on *The Iceman Cometh* in the forthcoming G. K. Hall volume, *Critical Essays on Eugene O'Neill*. The title of his paper at the March 1984 conference at Suffolk University is listed elsewhere in this issue. Professor Manheim was also a speaker at the 1983 MLA Convention's special session on Eugene O'Neill.
- DANA S. McDERMOTT, regularly an Assistant Professor of Theatre at the University of California, Riverside, spent academic year 1983-84 as a Special Research Fellow at the Yale School of Drama. Her "Creativity in the Theatre: Robert Edmond Jones and C. G. Jung" appeared in the March 1984 issue of *Theatre Journal* (pp. 213-230); and last November she delivered a paper, "Spectacle Drawn from Mythology and the Unconscious: Robert Edmond Jones' Design for Stravinsky's *Oedipus Rex*," at the annual meeting of the American Society for Theatre Research in New York.
- LOUIS SHEAFFER is the author of the two-volume biography, *O'Neill: Son and Playwright* (1968), which won the George Freedley Award of the Theater Library Association as the best theater book of its year, and *O'Neill: Son and Artist*, winner of the 1974 Pulitzer Prize for biography. He is presently at work on a critical study of publications about O'Neill. His essay that spans the last issue (pp. 13-25) and this one is reprinted with the permission of the author and the editors of *Comparative Drama*, in which it first appeared (Fall 1983, pp. 201-232).
- PAUL D. VOELKER is Associate Professor of English and Drama at the University of Wisconsin Center-Richland. Director of the U.S. premiere of O'Neill's *Servitude*, and resident humanist and O'Neill consultant to the Milwaukee Rep in 1977, Professor Voelker is a regular speaker at MLA and ATA conventions, and has published essays on O'Neill in *Studies in Bibliography* and *American Literature* in addition to his frequent appearances in the *Newsletter*.
- FREDERICK C. WILKINS, Chairman and Professor of English at Suffolk University, is editor of the *Eugene O'Neill Newsletter* and vice president of the Eugene O'Neill Society. Buoyed by affirmative reactions to the March 1984 O'Neill conference at Suffolk, which he organized, he hurls his hubristic hat into the ring again in this issue, announcing (on p. 2) a follow-up conference on O'Neill's later years, to be held at the same site in the late spring of 1986.