

William Davies King

williamdaviesking.com

king@theaterdance.ucsb.edu

<http://www.theaterdance.ucsb.edu/people/william-davies-king>

Employment

- 2018- : Distinguished Professor of Theater and Dance, University of California, Santa Barbara
- 1999-2004: Chair of the Department of Dramatic Art, University of California, Santa Barbara
- 1997- : Professor, Department of Dramatic Art (now retitled Department of Theater and Dance), University of California, Santa Barbara
- 1993-1997: Associate Professor, Department of Dramatic Art, University of California, Santa Barbara
- 1987-1993: Assistant Professor, Department of Dramatic Art, University of California, a Santa Barbara
- 1985-1986: Literary Manager, American National Theater at the John F. Kennedy Center for the Performing Arts, Washington D.C.
- 1982-1984: Assistant Professor, Department of Drama and Dance, Colorado College

Education

- 1981-1983: DFA Dramatic Theory and Criticism, Yale School of Drama
- 1978-1981: MFA Dramaturgy, Yale School of Drama
- 1973-1977: BA *cum laude*, Scholar of the House, Yale College

Publications

Books

The Iceman Cometh: Critical Edition by Eugene O'Neill, edited by William Davies King (New Haven: Yale University Press, forthcoming)

Long Day's Journey Into Night: Multimedia Edition by Eugene O'Neill (New Haven: Yale University Press, 2016)—winner of the 2017 PROSE Award in Literature.

Long Day's Journey Into Night: Critical Edition by Eugene O'Neill (New Haven: Yale University Press, 2014)

Part of a Long Story: Eugene O'Neill as a Young Man in Love by Agnes Boulton, ed. by William Davies King (Jefferson, NC: McFarland, 2011)

Another Part of a Long Story: Literary Traces of Agnes Boulton and Eugene O'Neill (Ann Arbor: University of Michigan Press, 2010)

Selected Stories of Agnes Boulton, edited by William Davies King

<http://www.eoneill.com/library/abstories/contents.htm>

Collections of Nothing (Chicago: University of Chicago Press, Spring 2008)—listed as one the

100 best books of the year by [amazon.com](https://www.amazon.com); now translated into Chinese and South Korean
"A Wind Is Rising": Correspondence of Eugene O'Neill and Agnes Boulton (Madison, NJ: Fairleigh Dickinson University Press, 2000)
Writing Wrongs: The Work of Wallace Shawn (Philadelphia: Temple University Press, 1998).
Henry Irving's "Waterloo": Theatrical Engagements with Arthur Conan Doyle, George Bernard Shaw, Ellen Terry, Edward Gordon Craig, Late Victorian Culture, Assorted Ghosts, Old Men, War, and History (Berkeley: University of California Press, 1993)—winner of the 1994 Joe A. Calloway Prize for best book on theater.

Also, editor of the biannual *Eugene O'Neill Review* (2011-2016)

Articles

- Review of Brenda Murphy's *Becoming Carlotta*, Eugene O'Neill Review (forthcoming)
Review of *Mourning Becomes Electra*, Eugene O'Neill Review (forthcoming)
Review of *Long Day's Journey into Night*, Eugene O'Neill Review, 39:2 (2019), 102-106.
Review of *A Touch of the Poet and Playboy of the Western World*, Eugene O'Neill Review, 39:1 (2018), 190-195.
"Eugene O'Neill's Irish 'Con' Man: Charles Lever," Eugene O'Neill Review, 39:1 (2018), 17-32.
"O'Neill: Biography, Autobiography, and Standing in for Eugene (G.) O'Neill," in The Theatre of Eugene O'Neill, edited by Kurt Eisen (London: Methuen, 2018).
"Eugene O'Neill and Modernism," Routledge Encyclopedia of Modernism, <https://www.rem.routledge.com/articles/oneill-eugene-1888-1953>
"Et in Arcadia E.G.O.," Eugene O'Neill Review, 37:2 (2016), 180-184.
"Quotidian Matters: Reading the Diary of Eugene O'Neill," Eugene O'Neill Review, 37:1 (2016), 71-88.
"Carlotta Monterey O'Neill's 'Memorial for Gene': Releasing *Long Day's Journey Into Night*," Eugene O'Neill Review, 35:2 (2014)
"Suited for Nothing: Collecting Second Hand," in Contemporary Collecting: Objects, Practices, and the Fate of Things, edited by Kevin Moist and David Banash (Lanham, MD: Scarecrow Press, 2013)
"The Long Journey of *Exorcism*: A Note on Provenance," Eugene O'Neill Review, 34:1 (2013)
"O'Neill and Autobiography," in Eugene O'Neill: Critical Insights, ed. by Steven F. Bloom (EBSCO, 2012)
"The Port Saïd Incident: Eugene O'Neill and Carlotta Monterey at Sea," Eugene O'Neill Review, 33:2 (2012), 233-272
"Agnes Boulton," "Oona O'Neill," "Shane O'Neill," and "O'Neill's Biographers," entries in Critical Companion to Eugene O'Neill, edited by Robert Dowling (Facts on File, 2009)
"Hammerman's O'Neill," ZYZZYVA, 24:3 (Winter 2008), 135-55.
"Nothing Gained," The Oldest We've Ever Been: Seven True Stories of Midlife Transition, edited by Maud Lavin (Tucson: University of Arizona Press, 2008)
"What Did Eugene O'Neill Look Like Naked?: *Trouble in the Flesh*," eO'Neill.com Essays, 1

- (2006) <http://eoneill.com/library/laconics/1/1b.htm>
- “Oresteian Structures in The Iceman Cometh,” Eugene O'Neill Review, 27 (2005), 126-34.
- “The O'Neill of Pulp Fiction,” Eugene O'Neill Review, 26 (2004), 105-117.
- “Performing the Holy Ghost: Revelations of Edward Irving in 1830-31,” Journal of Religion and Theatre, 1:1 (2002), 29-56.
- “Our Home! Our Home!": Eugene O'Neill and Agnes Boulton at Spithead," Eugene O'Neill Review, 25:1-2 (2001), 60-69.
- Review of Stephen A. Black, *Eugene O'Neill: Beyond Mourning and Tragedy*," Theatre Survey 42:1 (May 2001), 121-124
- Everyman in His Drama: Erin Cressida Wilson's The Trail of Her Inner Thigh," South Atlantic Quarterly, 99:2-3 (2000), 517-20.
- "Kritično razdoblje razotkrivanja u hrvatskom kazalištu," Kazalište, 3-4 (2000), 120-21.
- "Tama u "mjestu svjetla I krivnje": kritiki pogled na Kaliforniju," Kazalište, 3-4 (2000), 134-43.
- "Shadow of a Mesmeriser': The Female Body on the 'Dark' Stage," Theatre Journal, 49:2 (May 1997), 189-207.
- "History and Theatre: Reweaving the Afterpiece" in History and . . . : Histories within the Human Sciences, edited by Ralph Cohen and Michael S. Roth (Charlottesville, Va.: University Press of Virginia, 1995).
- "Beyond 'A Certain Chain of Reasoning': Wallace Shawn's Aunt Dan and Lemon," Journal of American Drama and Theatre, 6: 1 (Spring 1994), 61-78.
- "When Theatre Becomes History: Final Curtains on the Victorian Stage," Victorian Studies, 6:1 (Fall 1992), 5361.
- "The Portrayal of Darkness and Sixth Sense on the Nineteenth Century English Stage," Theatre Survey, 34:2 (May 1993), 3346.
- "Dramaturgical Text and the Historical Record in the New Theatre: The Case of Rumstick Road," Journal of Dramatic Theory and Criticism, 7: 2 (Fall 1992) 7187.
- "Dionysus in Santa Barbara: Wallace Shawn's Euripidean Fever," Theater, 22:1 (Winter 1992), 83-87.
- "Good and 'Badddd' Storytelling: John O'Neal's Junebug Jabbo Jones," Theater, 20:1 (Winter 1988), 73-83.
- "It Brought the World to This Coast:' The World Premiere of Eugene O'Neill's Lazarus Laughed at the Pasadena Community Playhouse," Theatre Survey, 29:1 (May 1988), 136.
- “Robert Auletta’s Ajax: The American National Theater Production,” Theater, Fall/Winter 1986 (17:1), 9-15.
- “An ‘Exquisite Memory’: Bernard Shaw and Henry Irving at Waterloo,” in Before His Eyes: Essays in Honor of Stanley Kauffmann, ed. Bert Cardullo (Washington, DC: University Press of America, 1986), 35-49.
- “The Sake of the Argument: A New American National Theater,” Theater, Summer/Fall 1985 (16:3), 7-11.
- “Blau-Blooded Thought: Recent Writings of Herbert Blau,” Theater, Winter 1985 (16:1), 80-85.
- “Shameless Art: A review of The Antitheatrical Prejudice by Jonas Barish,” Theater, Spring 1982 (13:2), 70-76.

“The First Films of the Lumière Brothers,” The Bennington Review, December 1981 (12), 2-13.

Grants and Academic Honors

2018: Travis Bogard Artist-in-Residence, Tao House, Eugene O’Neill Foundation
2017: Eugene O’Neill Medallion, Eugene O’Neill Society
2017: PROSE Award in Literature for Long Day’s Journey (multimedia edition)
2017: Academic Senate Research Grant
2011: Academic Senate Research Grant
2009: Academic Senate Research Grant
2008: Academic Senate Research Grant
2006: Academic Senate Research Grant
2002: Academic Senate Research Grant
1999: Academic Senate Research Grant
1998: University of California President's Fellowship
1998: Mellon Fellowship, Harry Ransom Center, University of Texas, Austin
1994: Joe A. Calloway Prize for Best Book on Theatre
1994: Honorable Mention, Barnard Hewitt Award for Theatre Research
1994: Regents' Fellowship, University of California, Santa Barbara
1993: National Endowment for the Humanities TraveltoCollections Grant
199293: Regents' Junior Fellowship, University of California, Santa Barbara
199192: Regents' Junior Fellowship, University of California, Santa Barbara
198990: Regents' Junior Fellowship, University of California, Santa Barbara
1985: National Endowment for the Humanities Summer Stipend
1982: John W. Gassner Memorial Prize, Yale School of Drama
1977: Walter Camp Prize, Yale College

Conference Presentations

- 1992 American Society for Theatre Research, Providence, RI, "The Portrayal of Darkness and Sixth Sense on the Nineteenth-Century English Stage"
- 1994 UCSB LA: City of Exile Conference, "Dark Theatres in the 'Bright, Guilty Place'"
- 1994 American Society for Theatre Research, New York City, "Darkness in Los Angeles".
- 1994 New York University (Calloway Lecture) "Darkness Itself in the Theatre"
- 1996 Performance Studies Conference, Evanston, Illinois "Shadow of a Mesmeriser"
- 1996 Theatre Libraries Association, Pasadena, California, "The Norman D. Philbrick Library of Theatre History: An Overview"
- 1997 American Society for Theatre Research, San Antonio, Texas "Miscellaneous: The Staging of Everything Else"
- 1997 Osmania University, India, "The Emperor Jones in Blackface"
- 1998 University of Hyderabad, India, "The 60s in the 90s: Avant-Garde Theatre"
- 1999 American Society for Theatre Research, Minneapolis, MN, "Another Part of a Long Story: Literary Traces of Agnes Boulton O'Neill"
- 2000 4th International Conference on Eugene O'Neill, Warwick, Bermuda " "Our Home!": Eugene O'Neill and Agnes Boulton in Bermuda"
- 2000 "Portrait of the Artist as a Young Wife of an Artist: Agnes Boulton's Part of a Long Story" American Literature Association
- 2000 Theatre Criticism in the New Millennium conference, International Theatre Institute, Zagreb, Croatia, "Darkness in the 'Bright, Guilty Place': Critical Perspectives on California"
- 2002 American Literature Association, Long Beach, "The O'Neill of Pulp Fiction"
- 2002 5th International Conference on Eugene O'Neill, Tours, France, "The O'Neill of Pulp Fiction"
- 2003 Modern Language Association, San Diego, "Oresteian Structures in The Iceman Cometh"
- 2004 Mid-America Theatre Conference, Chicago, "Real Light on Real Darkness in Performance: H. E. Lewis and Electrobiography"
- 2005 SW/Texas Popular Culture Association, Albuquerque, "Collecting Nothing"
- 2005 Science, Theatre, Audience, Reader Conference, Kavli Institute for Theoretical Physics, Santa Barbara, "Unscientific American: A Performance Paradigm?"
- 2005 6th International Conference on Eugene O'Neill, Provincetown, MA, "What Did Eugene O'Neill Look Like Naked?"
- 2005 American Society of Theatre Research, Toronto CA, "Performance and the Blind Spot of Science"
- 2006 Twentieth Century Literature and Culture Conference, University of Louisville, "Another Lens on Long Day's Journey into Night"
- 2006 Seventh Annual Eugene O'Neill Festival, Danville, CA, "Agnes Boulton and 'The Death of the Author'"
- 2006 Eugene O'Neill Celebration, Eugene O'Neill Theater Center, Waterford, CT, "O'Neill's Women"
- 2007 Eighth Annual Eugene O'Neill Festival, Danville, CA, "The Barroom Years"

- 2007 Eugene O’Neill Celebration, Eugene O’Neill Theater Center, Waterford, CT, “Home Away from Home: O’Neill Abroad”
- 2008 Popular Culture Association, San Francisco, “Nothing to Speak About” (in program as “The Study of Collecting Nothing”)
- 2008 7th International Conference on Eugene O’Neill, Tao House, Danville, CA, “From Agnes to Carlotta: Eugene O’Neill Sees the World”
- 2009 Tenth Annual Eugene O’Neill Festival, Tao House, Danville, CA, “O’Neill’s Women”
- 2010 Secondhand Culture: Waste, Value, and Materiality, Bard Graduate Center, New York, New York, “Suited for Nothing: Collecting Second Hand,” keynote address
- 2011 Modern Language Association, Los Angeles, “Intimate Space: The Private Part of Eugene O’Neill’s Drama”
- 2011 8th International Conference on Eugene O’Neill, New York City, “Quotidian Matters: Daily Life in O’Neill”
- 2013 Popular Culture Association/American Culture Association, Washington DC, “Looking at My Life TM: Thirty Years a Cereal Collector”
- 2014 9th International Conference on Eugene O’Neill, New London, Connecticut, “The Days and Nights of *Long Day’s Journey Into Night*”
- 2014 Meant to Last? Preserving the Modern and Contemporary, Conservation Center for Art and Historic Artifacts, “Thinking Through Collecting,” keynote address
- 2015 Festival at Noon lecture, Oregon Shakespeare Festival, Ashland, Oregon, “Long Day’s Journey and Monte Cristo: Turning Point of American Drama”
- 2015 Plays in Conversation, three-day class on *Long Day’s Journey Into Night* and *The Count of Monte Cristo*, Oregon Shakespeare Festival, Ashland, Oregon.
- 2016 Comparative Drama Conference, Baltimore, Maryland, “Et in Arcadia E.G.O.”
- 2017 10th International Conference on Eugene O’Neill, Galway, Ireland, “O’Neill’s Irish ‘Con’ Man: Charles Lever”
- 2019 Modern Language Association, Chicago, “Getting in the Way of Tao House: O’Neill Scholarship at Home”

Artistic Work

- Bibliolage: 2019 Kolaj International Festival, New Orleans
- 2018 Cut and Paste—Collage in Santa Barbara, Santa Barbara Arts Fund Gallery
- 2018 Reopening the Book, group show, Elverhoj Museum, Solvang
- 2015 Featured appearance on The Creative Community
- 2014 Kolaj Magazine Trading Cards, Pack 3
- 2013 Discussed in David Banash, Collage Culture (Rodopi)
- 2012- Ruined Books (at williamdaviesking.com)
- 2011 Rock Paper Scissors group show, Art from Scrap, Santa Barbara
- 2008 Trickhouse, Vol. 2 (<http://www.trickhouse.org/vol2/index.html>)

Exhibited at The Book Den, Art from Scrap, UCSB

Director: 2019 Tree of Life™: A Performance Event, UCSB
1984 A Peculiar Position (Scribe), Colorado College
The Hothouse (Pinter), Colorado College
1983 Hercules Exercises (original), Colorado College
1982 The Finger of God (Percival Wilde), Colorado College
1979 Locus Delicti (original), staged reading, Yale School of Drama
1978 Empty Square (original), Theatre That, New Haven, Conn.
1977 Four Performances (original) Hammond Hall, Yale University
1976 Chairs (original) Yale School of Art Gallery

Dramaturge: Eugene O'Neill Theater Festival at Tao House, Eugene O'Neill International Theater Festival in New Ross, Ireland, Geffen Playhouse, Yale Repertory Theatre, Yale School of Drama, American National Theater, and University of California, Santa Barbara productions

UCSB Administrative and Committee Experience

2017-18 Chair, Committee on Courses and General Education
2016-17 Committee on Courses and General Education
2013-14 Divisional Representative, UC Academic Assembly
2013-18 Member, Hellenic Studies Advisory Committee
2012-13 Chair, Committee on Development & Community Relations
2011-13 Council on Planning and Budget
2009-12 Committee on Academic Planning & Resource Allocation
2007-08 Chair, Committee on Undergraduate Acad. Programs & Policies
2004-09 Undergraduate Council (Chair, Fall 2009)
2004-09 Committee on Undergraduate Academic Programs and Policies
2003-04 General Education Workgroup
2002-04 Convener of Humanities and Fine Arts Chairs
1999-2004 Chair of the Department of Dramatic Art
1994-98, 2000-01,
2006-11 Graduate Advisor, Department of Dramatic Art,
1991-1999 Interdisciplinary Studies Coordinator, Dramatic Art
1988-1997 Faculty Legislature
1987-1992 Faculty Representative, Press Council