

ROSARY HARTEL O'NEILL



AUTHOR • PLAYWRIGHT • DIRECTOR • TEACHER

www.rosaryoneill.com



ABOUT ROSARY HARTEL O'NEILL



Rosary Hartel O'Neill is the author of twenty-one plays most published by Samuel French, Inc. Many have been produced internationally by invitation of the American embassy in Paris, Bonn, Tbilisi, Georgia, Budapest, Hungary, London and Moscow. In 2010 she won fellowships to the Norman Mailer Institute for her play *Marilyn/God* and two others to the Hamner Theatre (formerly the Shenandoah Playwrights Festival) for her *James Dean and the Devil*. Her play *UNCLE VICTOR* won a signing at the Consulate General of the Federal Republic in Germany in New York in 2011. She was founding artistic director at Southern Rep Theater from 1987 to 2002 and has been playwright-in-residence at the Sorbonne University, Paris; Tulane University, New Orleans; Defiance College, Ohio, the University of Bonn, Germany and Visiting Scholar at Cornell. Her play *Beckett at Greystones Bay* was a finalist in the Pen & Brush International Play competition, 2010.

She has recently been accepted into the Residency Program at Sanskriti Kendra, India for 2012. Other fellowships include two fellowships to the Norman Mailer Writer's Center in 2010 and 11, a residency to the Tyrone Guthrie Center in Ireland and several fellowships to the Virginia Center for the Creative Arts (VCCA). She also has had playwrighting Fellowships to Au Villar, France and Wiepersdorf, Germany, and two fellowships to the Playwriting Center Sewanee University. Her acting text, *The Actor's Checklist*, is used worldwide and in its 4rd edition with Wadsworth Publishers.

She was chosen outstanding artist in Paris and awarded a Fulbright to Paris for her play *Wishing Aces*. She was awarded a Senior Fulbright research specialist in drama to Europe, 2001-2006, and received first invitations to the *Conservatoire Nationale du Drame* (leading acting-training center in Paris) and the *Conservatoire Nationale de la Danse* (leading dance-training center outside Paris).

Recent professional achievements include: (by invitation only) membership in the Actors Studio Playwrights Unit, fellowships to Columbia University Harlem Writers Project, scholarship awards to HB Studios Playwrights Workshop, NYC. Her plays have been featured in the Reading Series of the Abingdon Theatre, and the Rattlesticks Playwrights Theater, New York. She is playwright-in-residence at the National Arts Club, where much of her recent work has been developed.

Author photo by D.C. Larue





MONTGOMERY CLIFT AND THE ALL GIRL FAN CLUB

Six months after a devastating car crash, Montgomery Clift finds his face unrecognizable after surgery. Unwilling to give up his career in films, he is more determined than ever to act a lead again. No good offers have come his way; he struggles to get himself back on the boards.

Nov. 1956, NYC, Montgomery's brownstone. He removes his bandage after a second surgery and gazes in the mirror, determined to work whatever his appearance.

He is frantic. His worried MOTHER insists he retire so she can look after him. The BARONESS wants to marry him and threatens to jump off the roof. His DOCTOR suggests he let loose. He defies all and refuses sympathy calls from his friends.

But they appear as hallucinations in which he convinces them to study his journals and help him find out how he confronted calamity before. GHOST/TWIN SISTER tells him to claim his inner demons. GHOST/MARILYN tells him to study at the Actors Studio.

GHOST/LIZ talks about easing him back into films.

He refuses the role in Liz's film, *Suddenly Last Summer* and suggests cavalierly that he be allowed to audition for it.

His ACTING COACH arrives announcing that Columbia Pictures has accepted Montgomery's offer made in jest to audition for the lead in *Suddenly*. Shocked into action, he agrees to try out and takes the last audition slot of 6 pm. He tries to rehearse but he is exhausted, sick; can't swallow, much less remember lines. Mother and Doctor suggest he take pills and avoid more stress.

Ghost/Sister challenges him to audition with something daring: an improvisation on the car crash. She confronts him to discover his complicity in the collision. He relives the accident and exposes his guilt for causing it by his neurotic obsession and love for Liz. Outside a storm rages. All discourage him from pursuing the audition. Montgomery rejects the Baroness' staged wedding, the doctor's tickets to Malibu, his mom and coach's acting advice. He learns that the part in *Suddenly* has possibly been offered to Brando. Montgomery wants to run outside and get stoned. A vision of sister warns him against suicide.

Montgomery denounces the sycophants about him, goes back to rehearsals. Coming into his own as he rehearses, Montgomery decides to go alone to the audition. Montgomery Clift, the actor is back. Sound of applause, screaming. Photos of Montgomery Clift as the lead in Tennessee Williams' *Suddenly Last Summer* take over the screen.

Latest play!





MARILYN/GOD

DRAMA: In this play, Marilyn confronts voices in her head to validate her life as an actress. She finds in the afterlife that she must audition and interview to get into heaven and that her judges are her enemies and aborted children. Along the way she is confused and intrigued by the signs she must follow to climb her way into heaven. The play explores the multi-levels of complexity of cult goddess Marilyn Monroe--her vulnerability, anger, and loneliness and the ways that American culture and the worship of beauty and fame shaped, aborted and forwarded her rise to stardom.



JAMES DEAN AND THE DEVIL

DRAMA: James Dean, lost on the highway of death, after his car crash enters a life review & tries to get forgiveness for pursuing fame.

He reads mysterious signs and tries to figure out what is going on in the death spiral he has entered.

Defiant, he tries to go back to life then faces 7 visitations to see if he can be saved from an eternity of torture.

Visitors include his dead mother, his lovers and lost souls murdered in car crashes. Visions of the afterlife and mysterious voices collide to push James forward to kill the worst side of himself and be reborn in a world of forgiveness and redemption.





THE AWAKENING OF KATE CHOPIN

DRAMA: Writer Kate Chopin wants to hold on to her marriage and her six small children and launch herself as a novelist in 1884. Frustrating her attempts are her wealthy next door neighbor, wanting to prove his masculinity, her jealous husband, stricken with malaria, the little sex-pot seamstress next door, the town gossip, and the bankrupt cotton business, which consumes her time. All this crescendos in the coming of age of this great writer of the *The Awakening*.



BLACKJACK: THE THIEF OF POSSESSION

COMEDY: *Blackjack* follows an eccentric Southern family as it is forced into the close quarters of a Mississippi cruise ship. Kaitlyn is convinced that she is channeling the poet, Baudelaire and that her husband is having an affair with a larger-than-life ship entertainer. Irene, the matriarch of the family, is suspicious of a break in her daughter's marriage. Her sexy Hispanic maid sets her sights on the grandson, a successful Southern rock star. Everyone costumes for New Year's Eve in an attempt to forget their old identities and try to find new love.





DEGAS IN NEW ORLEANS

DRAMA: A play that explores Edgar Degas' scandalous visit to New Orleans in 1872. Edgar Degas, the French Impressionist painter, is struggling with the conflicts of helping his brother and Louisiana relatives in America, and pursuing a career as a painter. Fame and spiritability come to a head when he discovers he is still in love with his sister-in-law who is pregnant and blind. Edgar struggles with ethical priorities when he discovers his aggressive charming brother has gone through all the family money in an attempt to save his uncle's cotton business. Winner of the VCCA competition in Auvillar, France.



A LOUISIANA GENTLEMAN

COMEDY: Three utterly different New Orleans women have come to help Malter, a dedicated medical student, revive his life. This includes his manic sixteen year-old sister, a seductive middle aged actress, and his alcoholic, duty-driven aunt. His aunt, an eccentric world traveler, finances his apartment in New Orleans, French Quarter but preaches the traditional ways of marriage. When Malter defies her, she edges carelessly into a world of violence. His sister and fiancée try to stop her before it's too late. A hilarious climax forces Malter to decide in which world he belongs and bridge the painful gaps in his relationships. A Christmas reunion unites these odd, yet ordinary, people in a miracle of uncanny acceptance. Especially powerful roles for women.





SOLITAIRE

DRAMA: The Mississippi Gulf Coast estate of Irene Dubbonet is an unforgettable place to visit, but who would want to live there? All of her relatives, who hope to inherit it! This is a play about manipulation and what happens to family members' dreams when the odds are stacked against them. A cloud of doom hangs over Serenity Manor, until at last, virtue triumphs. Irene's son, the artist, Rooster, deeply anxious to prove himself, connives a scheme to help his "down and out" brother-in-law seize the estate. Funny situations sparked by witty lines bring the audience into an intriguing overview of topsy-turvy privileged life today.



WISHING ACES

COMEDY: This comedy concerns the emotional problems of married adults, both with their peers and with their children. In spite of a warning, Kitten, a runaway housewife, joins her Tulane professor, Beau, on a train trip through the Louisiana swamp. They manage successfully until her son, Bunky, in an effort to punish her, shows up a stowaway on the train. As Kitten and Beau try to find themselves, a hurricane rages and the sadness of their false sophistication reaches them. This is a play about second love, about parents and teens, about blatant decency in the midst of struggle. Kitten and her professor work their way through their disappointments, and the futility of their lives, as the build-up of tension from the hurricane explodes.





UNCLE VICTOR

COMEDY: Uncle Victor is a historical comedy inspired by the classic Russian play, *Uncle Vanya*, by Anton Chekhov. In this version O'Neill takes the structure of Uncle Vanya and some characters and places them on Waverly Plantation in 1899 Louisiana. The dialogue and characters are typically Southern and the play resounds with this new dimension. The Louisiana story perfectly parallels the situation in turn-of-the century Russia, where a new urban economy was destroying the country's agrarian base.

While Russians were suffering from typhoid and peasants were going hungry, Southerners were dying from yellow fever and displaced farmers were starving. In Uncle Victor, the Mallory family, running Waverly Sugar Plantation, confront a totally changed Louisiana. Uncle Victor makes a beautiful woman central to choices that affect a town, a state, and a world. It asks the question: What are the new paths to leave a legacy in Louisiana? Love inspires the choice, love for the land and for this woman, but irony reigns in this new Louisiana.



WHITE SUITS IN SUMMER

COMEDY: This contemporary romantic comedy exposes life in the topsy-turvy world of art. Celebrity artist Susann determines to reclaim her lost love, Blaise, now married to a sedate New Orleans socialite. Convinced that without him she cannot live, Susann arranges an exhibition of her works in his new house on Exposition Blvd. Susann's readiness to sacrifice her career, his new wife, and her Mama's boy manager leave Blaise both angry and aroused. Theatrical excitement abounds in this comedy of love vs. duty in which passions are discovered.





PROPERTY

COMEDY: *Property* is a contemporary romantic comedy set in a Garden District mansion in New Orleans. A young artist, Rooster Dubonnet, suffering from a terminal disease, is dazzled by love. Rooster, who has been raised by an imperious society-driven mother (Irene Dubonnet), falls in love with a New-Age nurse with ideas of reclaiming one's vitality without medicines. *Property* explores the false standards of society that make it difficult for artists to develop their talent. The play studies how far a human being will go to reclaim love. The play's title, *Property*, resonates the question of how property is used to bait children into caged behavior. *Property* challenges the characters to prioritize love and goodness in a culture that champions money and greed. The play is set during Mardi Gras when a whole tradition of fun, revelry, and prestige seizes the city. A young man is caught between his dedication to his family's past and his own very different future. Satire intensifies at carnival when old and new traditions consume the family.



JOHN SINGER SARGENT & MADAME X

ROMANTIC COMEDY: John Singer Sargent, an up-and-coming artist is eager to collaborate on a portrait that would catapult him and Madame X, the most beautiful woman in Paris, to the pinnacle of society. With its revelations about Madame X's identity and an eyebrow-raising cast of characters, including Richard Wagner, Oscar Wilde, Henry James, Sarah Bernhardt, and Dr. Samuel Pozzi, Madame X's notorious gynecologist/lover, this romantic comedy exposes the tale of beauty, infatuation, obsession, and betrayal that lies behind Sargent and Madame X's masterpiece. Through scandal, Sargent, the American of vagabond parents, rises to lasting stardom.





PUBLISHED PLAYS, PLAYLETS, MONOLOGUES, STORIES

TURTLE SOUP

COMEDY: A young woman fights for her inheritance. Her “dying” uncle mocks her life and that of her actor husband. A tirade occurs over Turtle Soup and ends in the spilling of soup and the Uncle's guffaw joke that it is April first -All Fools Day-and he is playing a joke.

THE WING OF MADNESS

COMEDY: Set in a tacky funeral parlor on the highway outside New Orleans a murdered beauty taunts the audience, exposes her bare unshrouded back, and explains why she was murdered. Other imaginary characters--her husband and daughter add an eerie quality to her surreal tale.

BECKETT AT GREYSTONES BAY

DRAMA: A young writer faces love, death and the challenges of creating a joyful life.
Setting: A rocky coast of Ireland in the 1930's.

- *A Louisiana Gentleman and Other New Orleans Comedies: Plays by Rosary Hartel O'Neill*, (Anthology) Samuel French, Inc., New York 2007.
- *Ghosts of New Orleans: Plays by Rosary Hartel O'Neill*, (Anthology) Samuel French, Inc., New York 2007.
- DEGAS IN NEW ORLEANS, *Best American Women Playwrights 2002*, an anthology of the seven best plays of the year, Smith and Kraus, NYC, 2004.
- Monologues from SOLITAIRE, THE AWAKENING OF KATE CHOPIN (formerly This Wakeful Night) published in *60 Seconds to Shine: 221 One Minute Monologues for Men*, Smith & Kraus, NYC, 2005, 2006
- Monologue from THE AWAKENING OF KATE CHOPIN published in *60 Seconds to Shine: 221 One Minute Monologues for Women*, Smith & Kraus, NYC, 2005, 2006
- THE WING OF MADNESS, short one act play, winner of Monologue Mania Festival, Producer's Club, NYC, May 2006
- WISHING ACES, published by Rain City Projects, Seattle Playwright's Unit, selected as one of the top twenty plays in the U.S. for 1992.
- Dramatic Monologue, WINGS, published in *Lynx Eye Magazine*, Los Osos, CA 2004.
- Scenes from EXPOSITION BOULEVARD and DEGAS IN NEW ORLEANS, in *Scenes from Best New American Plays 2002*, Smith and Kraus, NYC, spring 2003.
- Female Monologue from DEGAS IN NEW ORLEANS, *Best New American Female Monologues*, Smith and Kraus, NYC, Spring 2003.
- Male Monologue from DEGAS IN NEW ORLEANS, *Best New American Male Monologues*, Smith and Kraus, NYC, Spring 2003.

(Over 20 monologues, playlets, and stories available on request.)



PRODUCTIONS

THE AWAKENING OF KATE CHOPIN

Workshop production at The Hearn Stage-Kress Theater in Alexandria, LA., 2010; invited staged readings at Jefferson Market Library, the 96th Street Library, St. Agnes Library, Pen and Brush Club, HB Studios, the National Arts Club, NYC, the Players Club, NYC, 2005.

BECKETT AT GREYSTONES BAY

Written for Comedie des Champs Elysees, Paris, France. Invited staged reading at The National Arts Club and the Irish Historical Society, NYC, 2005. Under production preparation with the Roust Company for staging at the Arthur Seelen Theatre, NYC December 2007.

BLACK JACK: THE THIEF OF POSSESSION

Workshop production performed at the Hearn Stage-Kress Theater, Alexandria, LA, 2009; at Southern Rep, June 1995, selected as outstanding new play and performed at Alice's Fourth Floor Theatre, NY and the Interact Theatre, Los Angeles, 1995-96.

DEGAS IN NEW ORLEANS

Created in collaboration with the Degas Foundation, New Orleans, and developed at the Sewanee Institute for Writers under a fellowship with Romulus Linney, produced at the New Orleans Museum of Art and at Southern Rep, New Orleans. Invited to Ensemble Studio Theatre's, NYC, Oktoberfest of New Plays, October 2002. Invited to New End Theatre, London, Spring 2002. Invited staged readings at Drama Books and the Abingdon Theatre NYC, and the National Arts Club, NYC, 2005, 2007. Finalist Playwrights First Competition, NYC. Nominated for Kesselring Award 2005. Winner of VCCA competition to Auvillar, France.

EXPOSITION BOULEVARD

Produced at Southern Rep Theatre, New Orleans, March 1998, winner of residency at Wiepersdorf Castle, to represent the American artist colony, the Virginian Center of the Creative Arts, summer 1998 and 1999, translated into German by Christa Tragelehn, Hershel Publishers, Berlin, spring 1999. Invited staged readings at The National Arts Club, Pen and Brush Club, Samuel French Festival, NYC 2004.

HEARTS

Staged reading at the National Arts Club, 2010. Performed at Southern Rep, June 1994. Invited to Moscow and Vladovostock, Russia in 1995, finalist (acting) in Big Easy and Music Awards, City of New Orleans, 1995.

IF I COULD PAINT THE RAIN

(One act version) finalist in Samuel French Competition, NYC, 2004 nominated by Abingdon Theatre, NYC. Invited staged reading at Drama Books, Pen and Brush Club, and at the National Arts Club, 2005. Accepted into short play lab and midtown play festival (NYC), August, 2009.

JOHN SINGER SARGENT & MADAME X

Invited staged reading: The National Arts Club, Drama Books, Pen and Brush Club, Fall 2006; Rattlestick Theater, Summer, 2007). Production of Sargent to be co produced by the Roust Theatre Company and members of the National Arts Club, Fall. 2007.



A LOUISIANA GENTLEMAN

Produced at Southern Rep and at the Festival Internationale de la France in Lafayette, LA, Apr. 1997, and at the Theatre de Nesle, Paris and the Brotfabrik Theatre, Bonn, Germany, Nov. 1997. The French version staged by actors at the Theatre Workshop Sorbonne Univ. and at the Avignon New Plays Festival, May-July 1998. Invited staged readings at the Players Club, The National Arts Club, and the 96th Street Library, NYC 2004. Another staged reading at The National Arts Club, Fall, 2007.

PROPERTY

Produced at Southern Rep Theatre, New Orleans, spring 1999, and invited by the vice-president of Georgia to perform at the Basement Theatre, Tbilisi (Georgia), October 1999. Also nominated by the Consul General of Mexico for the Cervantes Festival, Mexico, Fall, 2000 and for a reading at the Theatre de la Huchette, Fall 1999. Invited staged readings at the National Arts Club, NYC and Drama Books, NYC.

SOLITAIRE

Published by Zoe Productions, Seattle Playwrights Unit as one of the top plays in U.S. for 1993, performed at Southern Rep, June 1993 and at the "International Conference on Theatre and Politics" sponsored by the American Embassy and the Franco-American Commission, at the American Center, and at the Sorbonne Univ., Paris, Nov. 1993. Workshop production at the Actors' Centre, London, Oct. 1994. Invited staged reading at The National Arts Club, NYC 2004, 2007.

UNCLE VICTOR

Produced at Southern Rep Theatre, New Orleans and the Chamber Theatre Budapest, Hungary, by the American Embassy Spring and Fall, 2000 and at a staged reading with the Cort Theatre, Hollywood (winner of best new drama 2000) October, 2000. Invited staged readings at the Six Figures Theatre Co., NYC, and the National Arts Club, the Drama Bookstore, the Chekhov Festival, NYC 2004 and the German Embassy 2011.

WHITE SUITS IN SUMMER

(One act version) to be performed in invited staged readings at the National Arts Club, The Drama Bookstore's Arthur Seelen Theatre, and Pen and Brush Club, 2005.

WISHING ACES

Commissioned for translation and a lecture in French at the Cartoucherie Theatre, Paris, July 1991 and for translation and performance in Moscow by the People's Friendship Exchange, Nov. 1992. Performed at Southern Rep, New Orleans and the Theatre du Marais, Paris, May-June 1996. Invited staged reading at The National Arts Club, NYC 2004.



BOOKS: NON FICTION

- *The Director As Artist: Play Direction Today*, Holt, Rhinehart & Winston, Publishers, 1987.
- *The Actor's Checklist: A Guide for Creating the Complete Character*, Wadsworth, Publishers, Belmont, California. (4th edition to be published in March, 2012)

NOVELS

- *Degas in New Orleans*, novel based on the play about Edgar Degas' scandalous visit to New Orleans in 1872.
- *Tropical Depression*, a novel about a runaway wife on a train trip across LA that turns into a dramatic confrontation with natural forces both furious and passionate; a winner in the 37th Annual Deep South Writers Competition for unpublished fiction and a short-listed finalist in the Faulkner Competition, Spring 2004.
- *Sweet Opium*, a coming of age novel exploring incest and integrity in the Southern family in French Louisiana; a short-listed finalist in the Faulkner Competition, Spring, 2001 and Spring 2002. Selections read at the Pen & Brush, New York City, winter 2007.
- *The Crepe de Chine Gypsy*, a memoir of growing up in French New Orleans.

ARTICLES

Introduction to *New Playwrights: The Best Play of 2004*, Smith & Kraus, NYC, 2005

(Over twenty articles on or by O'Neill available on request.)



ARTISTIC DIRECTOR

Dr. Rosary O'Neill founded the Southern Repertory Theatre, the state theatre of LA and the only Actor's Equity Theatre in New Orleans, LA. and served as its artistic director for fifteen years. In the first year of its founding, the Southern Rep company was cited as a major artistic achievement by Gambit Magazine, the City of New Orleans, the State of LA and Actor's Equity Association. Southern Rep is dedicated to the Southern mystique and the performance of multi-cultural plays with a Southern twist.

UNIVERSITY GRANTS

Over twenty-six research and curriculum grants awarded by the Faculty Research and Curriculum Committees for research and exchange with visiting scholars brought to campus. (1984-2000). These include Erika Szanto, Chamber Theatre, Budapest, Claude Coulon, of the Sorbonne, Paris, Christa Tragelehn, Brecht Institute, Berlin Germany, Clare Davidson, Oxford University, David Wheeler, Harvard University and numerous symposium and institutes created in New Orleans, New York, London, Los Angeles, Moscow, Paris, and Germany.



MEMBERSHIPS

League of Professional Theatre Women, Screen Actors Guild, Actors Equity Association, the Play-ers Club, NYC, National Arts Club, NYC. Pen & Brush, NYC, Abingdon Theatre Playwrights Group, NYC, International Woman Writers Conference at Skidmore and NYC, Linsey Abrams Advanced Fiction Workshop, NYC, Dramatists Guild and Drama League, NYC. Named a member of the Actors Studio Directors and Playwrights Unit 2009-12.

RECENT FELLOWSHIPS

- Columbia Harlem Writers Project, fellowships in Screen and playwriting, 2009-2011
- Fulbright Senior Specialist Program Fellowship awarded for five years incrementally beginning May 2001.
- Invitations to the Conservatoire Nationale de la Danse in Paris, 2001 and the Conservatoire Nationale du Drame, Paris, 2002, the University of Bonn, Germany, May 2004.
- Fellowships to study Advanced Fiction with celebrated novelist Ernest Gaines by invitation, 1997-2002.
- Fellowship to Sewanee Writers Conference, to study playwriting with Romulus Linney, University of the South, Sewanee, Tenn. July, 2000 and 2001.

(Other fellowships: NEH, Ford Foundation, etc. available on request.)



RECENT AWARDS

- Accepted into the Residency Program at Sanskriti Kendra, India for November, 2012.
- Scholarship to the playwriting workshop of the Norman Mailer Writers Colony 2010, for screenwriting in 2011.
- Columbia Harlem Writers Project, fellowships in Screen and playwriting 2009-2010
- *The Awakening of Kate Chopin* nominated for the Pulitzer Prize 2010
- City Park Players award given for stellar performances in *Blackjack* (best newcomer, best supporting actress)
- HB Foundation Playwrights Scholarship, 2009.
- VCCA Fellow in Sweet Briar, Va, 2009.
- Semi-finalist in the James Jones First Novel fellowship for novel *Sweet Opium*, 2009.
- Finalist, Pen and Brush International Playwriting Competition for *Beckett* play, 2009
- *Blackjack* nominated for Pulitzer Prize, 2009
- VCCA Fellow to Au Villar, France, 2006.
- Degas in New Orleans, Nominated for Kesselring Award, National Arts Club, NYC, 2005.
- Degas in New Orleans, Finalist, Playwrights First Competition, NYC, 2004.
- Finalist, Shenandoah Playwrights Competition for Degas in New Orleans, 2002.
- Finalist, Tyrone Guthrie Center for Playwrights, Ireland, to represent artists of the VCCA, Sweet-briar, Virginia, Spring, 2002.
- Finalist, Louisiana Division of the Arts, Outstanding artist, January 2002.
- Finalist, New American Novelists, Faulkner Competition, for the novella *Sweet Opium*, 2004
- Finalist, New American Novelists, Faulkner Competition, for *Tropical Depression*, 2004.
- Five Fellowships to study with Ernest Gaines, National Book Award Novelist, at University of Southwest Louisiana, fall 2001
- Fellowship to Sewanee Writers Institute. 2000-2001.
- Winner, Best new American drama, for play *Uncle Victor*, Cort Theatre, Los Angeles,



2000-2001.

- Etant Donne Grant from the French Ministry of Culture, Paris and Beaumarchais
- Foundation grant to create an exchange with France and produce the American premiere of a new French play, A Grain of Sand at Southern Rep, New Orleans, Winter 2000-2001.
- Mayor's Award for Outstanding Service in Theatre, the Arts and Entertainment Awards, June 2000.

PROFESSORSHIPS

- 2001-2006 Fulbright Senior Research Specialist in Drama
- Guest Artist, Conservatoire Nationale du Drame, Les Halles, and Conservatoire Nationale de la Danse, Paris, France
- Creative Writing, Playwriting, T. Williams University of Bonn
- University of London Actors Centre, London (in progress)
- 2004 – 2005: Visiting Scholar, Department of Theatre, Film and Dance, Cornell University, Ithaca, NY
- 2003 – Adjunct Professor, Hunter College, CUNY
- 2002 – Visiting Scholar, Defiance College, Defiance, Ohio
- 2001 - Writer in Residence, English Department, Tulane University, New Orleans.
- 1982 - 2000: Tenured Professor of Drama and Speech, Loyola Univ., New Orleans, LA.
- 1978 – 1982 Tenured Associate Professor of Theatre Arts and Director of the Theatre Arts Program, Beaver College, Glenside, PA.
- 1974 – 1978 Assistant Professor and Actress-in-Residence, Rider College, Lawrenceville, NJ.

LECTURES AND PANEL DISCUSSIONS

Panelist: Panelist: "The Status of the Artist and

Writer in New York Today" sponsored by the International Women's Writing Guild at the Pen and Brush, Fall, 2007.



EDUCATION

- Member (by invitation) of HB Studios, NY Advanced Playwrights Seminar and Performance Studies 1992-2005 with Uta Hagen, William Packard, Julie McKee, et al.
- Ph.D. in Theatre History, minor in comparative arts, under a Teaching Associateship and a President's Grant, Univ. of California, Los Angeles. Specialization: Renaissance Entries and Masques.
- M.F.A. in Acting, under Graduate Fellowship, Ohio Univ., Athens, OH.
- M.A. in Theatre, under Ford Foundation Fellowship for Tulane Scholars & Fellows, Tulane Univ., New Orleans, LA.
- B.A. magna cum laude, in French with distinction in French honors thesis and comprehensive examinations, minor in theatre, Newcomb College of Tulane University.
- Premier Degré des Etudes Françaises, Université de Grenoble, France.



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