



NINTH ANNUAL MEETING  
American Conference  
for Irish Studies, West



Lady Gregory  
(Radio Times Hulton Picture Library)



Maud Gonne  
(National Museum of Ireland)

*"From Maeve to  
Mary Robinson:  
The Changing Face  
of the  
Women of Ireland"*



Nora Joyce  
(Enid Kastor Rubin)

Oregon State University  
Corvallis, Oregon  
October 15-17, 1993



Mary Robinson  
(Patricia Potts)



Mary Lavin  
(Portrait by Ernest Hayes)

# SCHEDULE

## *Friday, October 15*

*The End Zone, Parker Stadium*

3:30-5:00 Registration

5:00-6:00 Reception

6:00-7:30 Banquet (concluding with Kathleen Quinn on "A Year in Belfast.")

8:00-10:00 Irish music by The Strayaways, Old World Center, 341 SW 2nd, Corvallis.

## *Saturday, October 16*

*Peavy Lodge in Peavy Arboretum*

8:30-9:00 Continental breakfast

9:00-9:15 Welcome by John V. Byrne, President, Oregon State University

9:15-10:45 **Session I: Irish Women Poets**

*Chair:* Alexander Gonzalez (SUNY-Courtlund)

■ Deborah McWilliams Consalvo (U of Cal., Irvine) "Reconsidering the Irish Idiom: The Poetic Voice of Nuala Ni Dhomhnaill."

■ Eileen Cahill (Marlborough School) "Snatching the Cloak: Muldoon's Translations of ni Dhomhnaill."

■ Letitia L. Scott (San Francisco State U.) "A Kind of Scar: Eavan Boland's Excavation of Language."

■ Eileen Thompson (University of Oregon) "Romancing the Face of Stone: Images of Women and the Legacy of Romanticism in Eilean Ni Cuilleainain's Poetry."

10:45-11:00 Coffee break

11:00-12:30 **Session II: Yeats and Joyce**

*Chair:* Rob Garratt (University of Puget Sound)

■ Caitriona Moloney (U of Cal., Davis) "Crazy Jane and the Women of Yeats's Late Plays."

■ Ruth Ann Raftery, "Molly Bloom and Mythic Celtic Females."

■ John Menaghan (Loyola Marymount Univ.) "Politics and *A Portrait of the Artist*."

■ Eric Swenson (University of Washington) "Old Crones and Some New Ones."

12:30-1:30 Lunch (with Jack Watson (Univ. of Oregon) doing excerpts from an original play *The Troubles* by Lorilyn Jirges)

1:30-3:00 **Session III: Irish Language, Literature and History**

*Chair:* James Walsh (San Jose State Univ.)

- Cait Ni Dhomhnaill (University College Galway) "The Extravagant and Wonderful in Irish Language and Literature."
- Gary L. Cavanaugh (U of Cal., Davis) "Survival of Gaelic Catholic Gentry in 18th Century South Carlow."
- Mick Mulcrone (University of Portland) "'Those Miserable Little Hounds': The World War One Postal Suppression of the *Irish World*."
- James E. Doan (Nova University) "Women in Early Celtic Society."

3:00-3:15 Coffee break

3:15-4:45 **Session IV: Irish Women Writers**

*Chair:* Audrey Eyler (Pacific Lutheran Univ.)

- Eileen Murphy Blasius (University of Denver) "Your Land is My Land: Sisters, Brothers, and Property Acquisition in Maeve Kelly's Short Fiction."
- Nora McGuinness (U of Cal., Davis) "From *The Last September* to *A World of Love*: The Changing Face of Women in Elizabeth Bowen's Irish Novels."
- Elizabeth Campbell (Oregon State Univ.) "The Banshee under the Window: Locating the Female in Maria Edgeworth's *Castle Rackrent*."
- Virginia Mack (Central Washington University) "We Are Not Saved: Images of Isolation and Paralysis in Val Mulhern's *The Summerhouse*."

4:45-5:45 Reception.

5:45-8:15 Dinner on your own.

8:15 (sharp) *SigNora Joyce* by Gemma O'Connor, Cortright Studio Theatre, Education Hall

10:00-? No-host refreshments, McMenamins, 420 NW 3rd.

***Sunday, October 17***  
*Center for the Humanities*  
811 SW Jefferson

8:30-9:00 Continental breakfast

9:00-11:30 **Session V: Irish Stew**

*Chair:* Donna Gerstenberger (Univ. of Washington)

- Pauline Beard (Portland State Univ.) "Bowling Googlies in *The Crying Game*: Androgyny and the Bitch Terrorist."
- Kathleen Quinn (Southern Oregon State College) "Myth and Gender in *The Crying Game*."
- Jim Hogan (Oregon State Univ.) "The Women in Liam O'Flaherty's Short Fiction."

(Five-minute Coffee Break)

- Stephen Arkin (San Francisco State Univ.) "Generous Excess: Mary Lavin and the Burden of Joyce's Fame."
- Ann Owens Weekes (Univ. of Arizona) "The Changing Voice of Irish Women Writers, 1700 to the Present."
- Rita Givens (San Francisco State Univ.) "Virginia Woolf on Irish Women Writers; Irish Women Writing about Virginia Woolf."

(Five-minute Coffee Break)

11:35 Business meeting (open to all who are interested).

*For afternoon tour of Tyee Winery see Charlotte Headrick*

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*This conference has been supported by generous contributions from the Office of Oregon State University President John Byrne, Dean Bill Wilkins of the College of Liberal Arts, Department of English, Department of Speech Communication, Department of History, and University Theatre. Thanks to Brandy Friel and the Corvallis Folklore Society for help with the Strayaways Concert.*



*The University Theatre of the Department of Speech Communication at  
Oregon State University presents*

The American Premiere  
of  
**SigNora Joyce**  
by  
**Gemma O'Connor**

*Directed by*  
Charlotte J. Headrick

*Associate Director:* Donna Burnell

*Lights and Scenery:* Tad Feekes

*Costume Design:* Robin Waytenick

Nora Barnacle Joyce is portrayed by  
Barbara Ginsburg

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### CREW

Stage Managers.....Tawnya Lancaster and Kim Yates  
Properties.....Nancy Rinella and Becky Johnson  
Lights and Sound.....Russell Dudley  
Drawing of Nora Joyce.....Chris Wallace  
Hair Styles.....Del Williams  
Dresser.....Clara Schindler

Time is fluid in this play. It is circa 1931; the setting is the apartment of James and Nora Joyce, somewhere in Europe. He has been hospitalized; she discusses their life with some English "visitors."

*SigNora Joyce* is performed without intermission;  
running time is approximately one hour and twenty minutes.

"Wherever thou art shall be Erin to me."  
James Joyce, Alphabetical notebook, entry under "Nora"

### DIRECTOR'S NOTES

In theatre circles, there is a saying that there are only a hundred people in the profession and we move around a lot. In the spring of 1992 while I was teaching in London, the truth under this aphorism certainly seemed evident. With a continuing interest in Irish theatre, I had marked *SigNora Joyce* as one of the plays I wanted to see. On a Sunday afternoon, I was busy interviewing playwright Rod Wooden whose play *Your Home in the West*, I had recommended to Chicago's Steppenwolf Theatre; they produced it in November of 1991. Although Rod and I had corresponded, we had not met; as we talked, I discovered that he also planned to see *SigNora Joyce* since his friend Franchine Mulrooney was portraying Nora. Through Rod, I met Franchine, and through Franchine, I met the playwright Gemma O'Connor. It was my feeling that *SigNora Joyce* would be an excellent choice for the University Theatre to produce in conjunction with the American Conference for Irish Studies, to be held in 1993 on the OSU campus. This production, the American premiere, is the result of the post-show discussions at the New End Theatre, Hampstead, London and at the pub next door.

CJH

### ABOUT THE PLAYWRIGHT

Gemma O'Connor is a Dublin-born writer who makes her home in Oxford with her professor husband. Her play draws on the life of Nora and the works of James Joyce. Of the play, Ms. O'Connor writes, "Nora should be unburdening herself, at a time of deep anxiety about her husband's health, to a stranger."

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### ABOUT NORA

Born in Galway, March 21 or 22, 1884. Met James Joyce in Dublin in 1904, left for Europe with him the same year. Giorgio born July 27, 1905; Lucia born July 26, 1907. Married Joyce on July 4, 1931, in London. James Joyce died January 13, 1941. Nora died April 10, 1951, in Zurich, with her son at her side.

"Nora Barnacle is as much a part of Irish mythology as Queen Maeve. Men confess to fantasies about her."

"Less obvious and far too often discounted is that they loved each other."

"She was the stronger of the two, an independent spirit who had far more influence on him than he upon her."

"Nora was not oblivious to the fact that she was being turned into literature."

"Nora's refusal to read *Ulysses* is one of the best known facts about her. Nora's aversion to the book could have sprung from recognition. Too many of the lines were her own. She may even have written some of them."

"Nora . . . was more than Joyce's Ireland; she was Irish Woman as he thought she should be."

In Molly Bloom, Joyce "gave his country, and his century, the voice of female desire. It was Nora's voice."

All quotes from *Nora, The Real Life of Molly Bloom*  
by Brenda Maddox (Houghton Mifflin Co., Boston, 1988)

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Thanks to Prof. Bill Potts, Catherine Neary, Declan Connelly, Paul Mack, Dr. Eileen Kearney, Catherine Levi, Trisha Daniels, Music Librarian Pauline Bayre and staff of the George F. DeVine Music Library of the University of Tennessee-Knoxville, Judy Fortmiller and the OSU Music Learning Center, Nancy Bryant and the Department of Apparel, Interiors, Housing, and Merchandising, and the faculty of the University Theatre.

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"A community of artists striving to understand the human experience through the study and production of theatre."

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## the arts

# Play sheds light on life of writer's inspiration

"SigNora Joyce," a one-woman show about the life of Nora Joyce, will be presented this weekend at Cortright Studio Theater in Oregon State University's Education Hall.

Performances will be Friday and Saturday at 8:15 p.m. Tickets are available at the door starting at 7:30 p.m. for \$5. Seating in the studio theater is limited.

Veteran actress Barbara Ginsburg will portray the passionate Nora, wife of famous writer James Joyce. She was a fascinating woman, a feminist before her time, according to director Charlotte Headrick; her memories, stories and language patterns became part of her husband's writings.

This is the American premiere of Gemma O'Connor's play, according to Headrick. She discovered the script while teaching in London in 1992.

Donna Burnell is associate director; set and lights are by Tad Feekes and costumes by Robin Waytenick.

The production coincides with the American Conference for Irish Studies, which is being held this weekend on campus. The theme of the conference is "From Maeve to Mary Robinson: the Changing Face of the Women of Ireland."



Barbara Ginsburg has the title role in "SigNora Joyce," Gemma O'Connor's play about the woman who inspired James Joyce. The OSU production is the American premiere, according to the director.

October 15  
1993

Reviews

New albums  
sound good

Knight-Ridder Tribune News Service

**THE TRUTH** — Aaron Hall (Silas/MCA): Even without Teddy Riley, the former Guy singer has a lock on the New Jack thing. Hall wraps his Stevie Wonderish vocals around the jams and slams, and even the love songs pump with unrelenting grooves.

**YOU MAKE IT EASY** — Keith Washington (QWest): Washington has a rich and sultry voice, the essential tool for love man R&B, but over the course of 11 songs the voice becomes a little thin and formulaic.

**MILLENIUM** — Earth, Wind & Fire (Reprise): After a couple albums of chasing trends, EWF returns to the joyous R&B that made it famous, yielding smooth if not exactly landmark results.

**COME ON FEEL THE LEMONHEADS** — The Lemonheads (Atlantic): Consider head Lemon Evan Dando a kind of hunkish Elvis Costello. His songs are deftly executed pop, tromping through the realm of romantic en-

# Celtic band shares Ireland's songs

Fiery jigs and reels, sung in both English and Gaelic, are on the musical program at the Old World Deli tonight at 8 p.m.

As part of the American Conference of Irish Studies, the Corvallis Folklore Society is co-sponsoring an appearance by The Strayaways, a Portland trio that specializes in Celtic music.

The Strayaways are lifelong musicians who have played at numerous festivals and concerts. Their recordings have been featured on National Public Radio's "The Thistle and Shamrock."

The director of Seattle's Northwest Folk Festival said of The Strayaways, "On ballads or jigs, homecoming songs or reels, the evanescent voice of Nancy Curtin and sly fiddle of Randal Bays blends sweetly with the agile guitar and vocal work of Aidan Brennan for a sound that evokes the very life and breath of Ireland."

Admission is \$7 at the door.

The American Conference for Irish Studies is expected to draw about 60 scholars to OSU today through Sunday.



The Strayaways — from left, Randal Bays, Nancy Curtin and Jim Chapman — plan a concert to coincide with an Irish conference at OSU.



# The Daily Barometer

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Oregon State University, Corvallis, Oregon

Friday, October 15, 1993

## Irish Studies conference held at OSU

By ANGELA TRI  
of the Daily Barometer

The western regional American Conference for Irish Studies will be held at OSU from Oct. 15 to Oct. 17.

"This is an international organization of people interested in Irish history, literature and culture," said Willard Potts, professor of English and co-host of the conference.

Attending the regional conference are approximately 60 scholars from the Pacific Coast, as well as Colorado, Florida, New York and Ireland.

The theme of this year's conference is "From Maeve to Mary Robinson, The Changing Face of the Women of Ireland." Maeve is a legendary Irish queen, and Mary Robinson is the current president of Ireland.

"The feminist theme goes from the distant past to present, from legendary women to real women," Potts said.

The conference begins at 8:30 a.m. on Saturday in Peavy Hall with a continental breakfast and presentation. OSU President, John Byrne, will give the formal welcome. There will be a total of four paper sessions ending with a reception, Potts said. On Sunday, the conference reconvenes at the Center of Humanities with two more paper sessions, followed by a business meeting.

Conference sessions will include the topics: Irish Women Poets, Yeats, Joyce and Lavin; Irish Language, Literature and History; Irish Women Writers; and Irish Stew, a category for unusual topics.

Included are two "Crying Game" presentations, one by Pauline Beard of Portland State University titled, "Bowling Googlies in 'The Crying Game' Androgyny and the Bitch

Terrorist" and "Myth and Gender in 'The Crying Game,'" by Kathleen Quinn of Southern Oregon State University. Cait Ni Dhomhnaill, from the University of Galway in Ireland, will speak on "The Extravagant and Wonderful in Irish Language and Literature."

The conference is supported by the OSU President's Office, the College of Liberal Arts, the English department, the speech department, University Theatre and the history department.

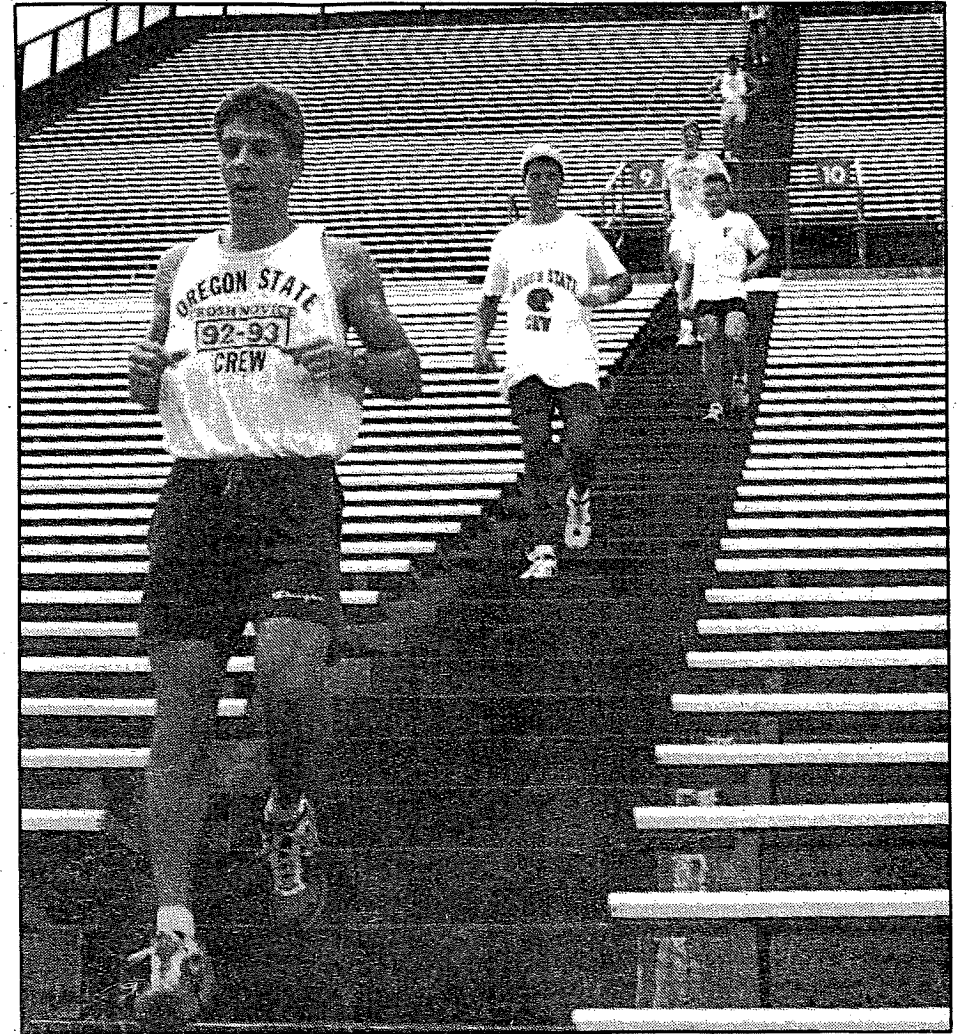
Registration for the conference costs \$40, call Willard Potts at 737-1632 if interested. In connection with the conference, a world premiere of the play, "SigNora Joyce," directed by Charlotte Headrick, of OSU's University Theatre and co-host of the conference, will be presented at 8:15 p.m. in Cortright Studio Theatre from Oct. 14 to Oct. 16. The one-woman show is about James Joyce's wife, Nora Joyce, telling her story. Headrick found the play while teaching in London in the Spring of 1992.

"I'm very excited about the play, it captures the essence of Joyce and has quit a bit of humor in it," Headrick said.

In addition to the play, a performance of Irish music by the Strayaways, a Portland band, will be given at the Old World Deli in Corvallis, on Friday, Oct. 15. Admission will be charged at both events. "We're not a bunch of people only interested in history or literature, we're united by interests in Irish studies," Headrick said.

"This brings a number of scholars from the coast to campus to see what a nice place OSU is and recognition among scholars. It's an opportunity for people in Corvallis and at the university to learn about Irish history and literature if they have an interest," Potts said.

## Exhaustion



OSU men crew team runs the steps at Parker stadium Thursday afternoon.

ERIC THOMPSON/The Daily Barometer

# After Hours

Arts & Entertainment Supplement of the Daily Barometer

Friday, October 15, 1993

## SigNificant Other

One-woman show depicts Nora Joyce's dynamic life as legendary author's wife

By JEANIE DONNELLY and JEFFREY FOSTER

of the Daily Barometer

**E**ver wonder what it would be like to be married to a really famous person (aka literary genius)?

The subject is Nora Joyce. The play is, appropriately enough, entitled *SigNora Joyce*, and it's playing at the Cortright Studio Theatre this weekend.

Being journalists that strive to be as concise as possible let us say this: this play was really wonderful, and in light of the American Conference for Irish Studies converging on OSU this weekend, everyone should go see this play.

The play brings to life the adage "Behind every great man is a great woman." Although in this case it should probably be "... a really great woman."

It takes material from the life of Nora and the works of her husband, James ("Sunny Jim" to his friends) Joyce.

*SigNora Joyce* deals with the significant events in Nora's life, such as her first encounter with James in 1904, the births of her children between 1905 and 1907, and her marriage in 1931.

In this production, the audience takes an active role, playing the part of some "English visitors" come to visit the famous author of

the recently published *Ulysses*. The audience is then drawn into a large conversation, which becomes more involving and confessional as the play progresses.

The audience becomes privy to her concerns, such as James' wandering eyes (and other body parts), her daughter's mental illness, her feeling of separation from her homeland, and James' failing health and eyesight. All in all, this gal has a lot to worry about, and worry she does.

She also expresses anxiety over her well-known reputation with James' "literary" friends who don't seem to think she's quite intelligent enough for the likes of a great mind. This prompts her to say, "They're awful set in their thinking, these ... intellectuals."

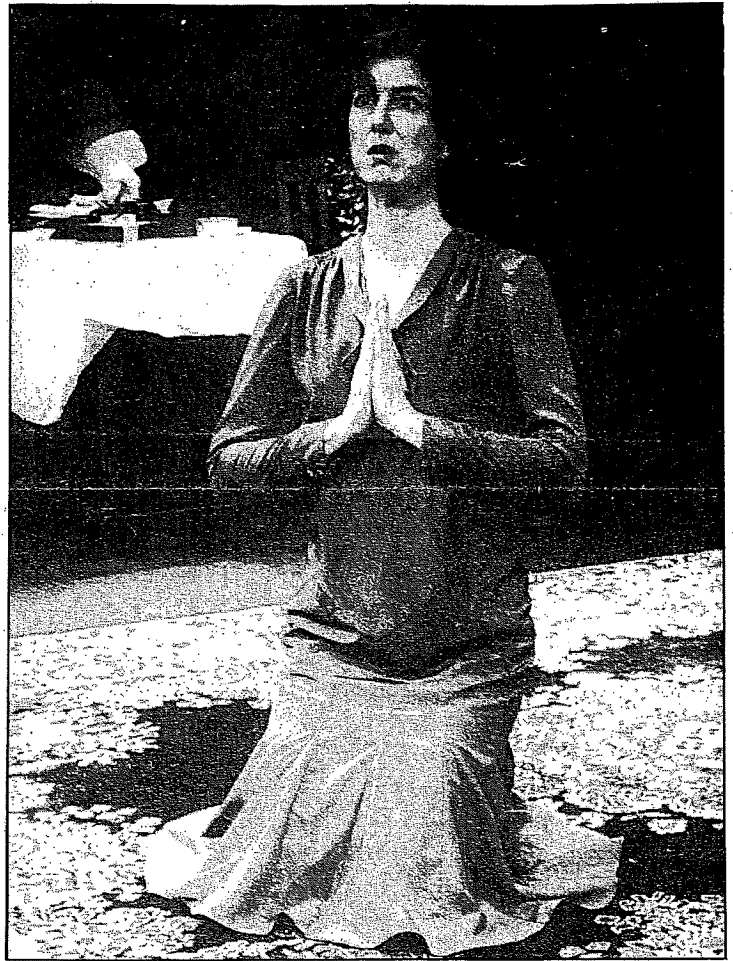
This play is not all doom and gloom, however. Nora Joyce was well known for her quick wit. This is readily apparent in this production.

The audience comes to know Nora as a very deep and complex person, one who is trapped between the standards she was raised with and her love for Joyce. This complexity is brilliantly portrayed by Barbara Ginsburg.

From the moment Ginsburg sweeps onto the stage, she draws the audience into the struggles and the life of Nora Joyce, making them feel as if they are really in the apartment and a part of the conversation.

From showing off her new hats, to describing what it is like raising her children while James is elsewhere, Ginsburg excellently portrays the frustrations, the humor, the pride and, most importantly, the insecurities of Nora.

"It's me  
they want to  
paint. Bella Nora.  
Bellissima. Me. Nora  
Barnacle from Galway"  
—Nora Joyce  
from  
*SigNora Joyce*



JEFFREY FOSTER/The Daily Barometer

Barbara Ginsburg portrays Nora Joyce, the wife of famous Irish author/poet James Joyce, in the American premiere of *SigNora Joyce*, showing this weekend in the Cortright Studio Theater.

The play itself is skillfully directed by Charlotte Headrick, who met the playwright, Gemma O'Connor, while teaching in London last year. Headrick brings her expert directorial skills to this production.

The play runs approximately an hour and a half, without intermission. Curtain opens

at 8:15 p.m., but keep in mind that seating is limited, so come early. There are only two more performances of this play (today and Saturday), so get out there and see it.

Whatever you do this weekend, work *Signora Joyce* into your schedule. It's a performance that shouldn't be missed.