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THE F. SCOTT FITZGERALD SOCIETY NEWSLETTER

TABLE OF CONTENTS

New York City Centennial 2025: A Recap	5
Steven Goldleaf on <i>What Gatsby Saw</i>	14
Gatsby Centennial Reading Series	17
Lynn Lohr on Financial Planning	18
In Memoriam	24
Rome 2027 Call for Papers	27
Board Election Ballot	28



The Scalinata di Trinità dei Monti, the famous 135-step slope between the Piazza di Spagna and the Piazza Trinità dei Monti, whose main landmark is a towering Roman Catholic church. Fitzgerald stayed at the Hotel des Princes on the Piazza di Spagna and wrote about the neighborhood in his posthumously published essay "The High Cost of Macaroni" (written in 1925, but not available in print, and then only obscurely, until 1954) and in Tender Is the Night (1934).

AFTER A FLAWLESS GATSBY CENTENNIAL CONFERENCE IN THE BIG APPLE, THE FITZGERALD SOCIETY HEADS TO ROME, ITALY, TO KICK OFF THE LONG COUNTDOWN TO *TENDER IS THE NIGHT* TURNING 100

The F. Scott Fitzgerald Society will hold its 18th international conference in Rome, Italy, from June 21-28, 2027. The week-long gathering will follow on the biennial heels of *The Great Gatsby* centennial held last year at the New School in New York City. As with that major production, which featured not one but *two* boat rides, unique theatrical productions, interviews with VIPs involved in furthering the Fitzgerald legacy in various capacities, Rome will prove as jam-packed as the Colosseum on a Saturday afternoon circa 1 or 2 century AD. The organizing team for the festivities includes Sara Antonelli, Till Lampel, Martina Mastandrea, and Niklas Salmose (back for more after organizing the excellent Växjö, Sweden conference in 2023). The Society appreciates the institutional support of Roma Tre University (where Sara teaches) and Linnæus University (Niklas's home base).

THE F SCOTT FITZGERALD SOCIETY NEWSLETTER

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Society dues are \$30 (\$25 for students and retirees). Please send inquiries about membership and dues to Prof. Kirk Curnutt, English Department, Troy University, Smith Hall 270, Troy AL 36082. Email: kcurnutt@troy.edu

For more about the Society, please visit the newly redesigned F. Scott Fitzgerald Society Website:
www.fscottfitzgeraldsociety.org

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A still from the famous chariot race scene in 1925's *Ben-Hur*, which in *Tender Is the Night* becomes "The Grandeur that Was Rome." Here Francis X. Bushman plays the antagonist Messala, the Roman commander who challenges Ben-Hur (played by Ramon Novarro) to the Circus Maximus chariot race.

The theme for the conference is "The Grandeur that was Rome," which, of course, is the title of the big-budget motion picture that is filming in La Città Eterna in book 2, chapter 19 of *Tender Is the Night* when troubled psychologist Dick Diver and actress Rosemary Hoyt consummate their long-simmering mutual attraction in November 1928. Their brief affair is emblematic of the complexity with which Fitzgerald depicted Rome in his writing (more about which momentarily). It should be remembered, too, that the title of this fictional Hollywood epic—based on director Fred Niblo's 1925 silent-movie *Ben-Hur: A Tale of the Christ*, whose \$4-million production costs nearly bankrupted MGM—has a long and storied history. Edgar Allan Poe first coined the phrase in his 1831 poem "To Helen":

*On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
To the glory that was Greece,
And the grandeur that was Rome...*

Later writers, knowing a catchy cadence when they heard one, used the phrase for various texts. Historian J. C. Stobart probably deserves credit for popularizing the line as a title; his 1912 history of Rome proved a massive bestseller, helping perpetuate in the popular culture the image of the famous capital as a pinnacle of civilization doomed to fall. The phrase also appears in H. G. Wells's *The Outline of History* (1920), James Joyce's *Ulysses* (1922), William Faulkner's *Requiem for a Nun* (1951), and Henry Miller's *The Topic of Cancer*, published in the same year as *Tender*, 1934.

A call for papers for the 2027 conference was issued in early June 2026. (This is also included in the newsletter). Please note that abstracts are due September 1, 2026 to program director Martina Mastandrea at her gmail, martina-mastandrea@gmail.com. Proposals should include a 250-word description of the presentation, including a short biographical note.

Details about the conference site and hotels will be forthcoming in the fall. Just to whet appetites, however, we note that plans are also underway for an excursion to Capri, where Scott and Zelda Fitzgerald stayed for two months in 1925. Capri was where Fitzgerald submitted his final corrections to *Gatsby* before its April 10 publication that year and also where he began “The Rich Boy” (1926), one of his greatest short stories.

Fitzgerald’s attitude toward Rome and Italy in general were famously ambivalent. In general, he was not impressed by Mussolini’s imprint on the country and generally disparaged its population. Conference organizers are interested in particular in representations of “Italianicity” in Fitzgerald’s writing. In addition to *Tender*, Rome has resonance in *The Beautiful and Damned* (1922) and several lesser-known short stories that deal with expatriation, such as “A Penny Spent” (1925) and “One Trip Abroad” (1930). While the program director will consider proposals on any and all aspects of Scott and Zelda’s writings and lives, organizers are especially interested in efforts to understand why Fitzgerald was so caustically anti-Italy.

His less-than-cordial attitude is perhaps best encapsulated by the posthumously published “The High Cost of Macaroni,” which was written as the concluding entry in a *Saturday Evening Post* triptych begun with his well-known humor essays “How to Live on \$36,000 a Year” and “How to Live on Practically Nothing a Year” (both 1924)—perhaps because the *Post* was avowedly pro-Mussolini. (The magazine even serialized Il Duce’s ghostwritten memoirs in 1927). “Macaroni” remained unpublished until 1954 when it appeared, rather unheralded, in the literary journal *Interim*. Because that source was so obscure, the essay was not available to most Fitzgerald fans until James

L. W. West III included it in *Last Kiss*, the concluding miscellany in the Cambridge edition of Fitzgerald’s writings.

No single event in the Fitzgerald biography is more significant for his disdain for Italy than his November 30–December 1, 1924 arrest in Rome, a debacle that became a through line in various drafts of *Tender*. Fitzgerald’s fourth novel was begun only five months after he was taken into custody and only weeks after *Gatsby*’s publication. *Tender* would endure a torturous nine-year gestation under such provisional titles as *The Boy Who Killed His Mother*, *Our Type*, *The World’s Fair*, and *Dr. Diver’s Holiday*, among others. From the very first “Melarky” version (which Fitzgerald struggled with from 1925–1929, never progressing beyond four chapters), the arrest was a central plot pivot.



The front page of the March 27, 2025, New York Times’s digital page featured the groundbreaking work of conference co-organizer Sara Antonelli, who spent three years scoring the archives of various Italian police agencies for official documentation of Fitzgerald’s 1924 arrest in Rome.

In its March 25, 2025 edition, *New York Times* contributor Elisabetta Povoledo featured groundbreaking research by conference co-organizer Sara Antonelli in a major article entitled “The Truth about F. Scott Fitzgerald’s Drunken Brawl in Rome” that made public for the first time ever several of the Italian documents relating to the incident. Antonelli spent three years scouring the archives of various Italian police and military agencies to locate the long-moldering reports. As Povoledo wrote:

“....At Rome’s central state archive, [Antonelli] uncovered a single pink folder labeled ‘Arrest of the Foreigner Scott Fitzgerald’ with five sheets of paper inside: an initial report by the carabinieri, the military police force that detained and beat up Fitzgerald on the night between Nov. 30 and Dec. 1, 1924, along with follow-up reports by the Italian national police, the country’s civilian force.”

Comparing these Italian materials to a report by the U.S. Consulate in Rome that she discovered in the Library of Congress, Antonelli found the accounts differ widely. According to authorities in Rome, “‘a rather tipsy’ Fitzgerald had been stopped by a couple of night watchmen who found him trying to get into the Caff  Imperiale, a night club, that had already closed for the evening. The author was detained at a carabinieri station, where he flew into a rage, then punched an officer in the nose, provoking ‘a reaction’ from other officers who locked him in a cell ‘after an energetic scuffle.’”

The Consulate account, by contrast, excludes any “reference to Fitzgerald being drunk, and blame is shifted to aggressive taxi drivers and an argument over the cost of a fare. The beating in the police station is mentioned almost in passing, with Fitzgerald having ‘recollection of having been treated very ill.’”

As Antonelli has definitively proved, the arrest is a case study in parochial ethnocentrism, with each side telling its own version of the story. For Fitzgerald himself, the arrest was a deep source of humiliation and shame that, paradoxically, proved just the kind of autobiographical seed for germinating his narrative of expatriate decay and moral breakdown. Whoever truly escalated the contretemps—Fitzgerald or the carabinieri—is lost to history, but as a richly complex disturbance the arrest is symbolic of the pivot in the careers of both Dick Diver and F. Scott Fitzgerald from promise to dissolution. We expect to be talking about this event throughout the conference and possibly even touring its sites—a far preferable option to reenacting it, of course!

As the call for papers makes clear, *Tender* is by no means the only text the conference will address. The program is expected to include a broad range of themes and topics, including but not limited to the following:

- Translation Studies: Research focusing on the translation of the Fitzgeralds' works into Italian and other languages, and on how re-translations continue to shape their literary legacy
- Literary Contexts & Travel Writing: Given that the Fitzgeralds' second stay was prompted by Zelda's reading of Henry James's *Roderick Hudson*, we encourage papers on travel writing and comparative studies with other 19th and 20th-century expatriates (e.g., Hawthorne, Fuller, Wharton, and Hemingway)
- Zelda Fitzgerald's Artistry: In tribute to Zelda's time in Rome—where she famously sketched Gatsby's face "until her fingers ached"—we invite contributions exploring her versatility across various artistic media
- The Fitzgeralds and Cinema: Research regarding Scott and Zelda's personal and professional engagements with the film industry as well as the transatlantic exchange of stardom during the 1920s and 1930s
- Fitzgerald and the Classics: Investigations into the influence of Greek and Roman literature, mythology, and classical philosophy on Fitzgerald's narrative structures and thematic motifs
- Fitzgerald and Mare Nostrum: Literary explorations of the Mediterranean landscape, culture, and lifestyle as spaces of inspiration, disillusionment, or rebirth in the Fitzgerald's biography and fiction
- Fitzgerald and race/white supremacy: Critical examinations of racial discourse, anxieties of cultural decline, and the reflection or critique of white supremacist ideologies in Fitzgerald's texts and historical context
- Fitzgerald, (self-)hatred and Italophobia: Papers addressing the nuances of prejudice, cultural friction, and psychological conflict, with a specific focus on Fitzgerald's representation of Italy, Italians, and Italo-Americans

Please spend the summer working on your prospectus so you're ready to submit to Martina by September 1! Otherwise, we look forward to seeing everyone in the Caput Mundi! 🌀



A vintage 1920s travel poster advertising the island of Capri, to which attendees can take an optional group excursion.



Members of the Fitzgerald Society gather for the traditional group photo on a sweltering June 25, 2025, on Gatsby Lane in Kings Point, near Great Neck, New York. Temperatures hit 102 degrees for the first few days of the week-long conference.

THE FITZGERALD SOCIETY'S 17TH INTERNATIONAL CONFERENCE, "NEW YORK, NEW PERSPECTIVES, AND THE GREAT GATSBY," WAS A SMASHING SUCCESS AND PROVES THAT IF WE CAN MAKE IT THERE (THERE BEING NEW YORK CITY), WE CAN MAKE IT ANYWHERE

From June 22-28, 2025, more than 200 members of the F. Scott Fitzgerald Society met during an extremely muggy week in New York City to celebrate the 100th birthday of the author's Great American Novel, *The Great Gatsby*. Despite sweltering, 100-degree temperatures, hearty attendees spent a week roaming the metropolis as well as the Long Island environs of East and West Egg to pay tribute to the emblematic story of American literature's most beautiful dreamer, the elusive Jay Gatsby.

Success for the week goes to the organizing team, especially site coordinator Anne Margaret Daniel, who secured use of her institution, the New School on West 11th Street, for facilities. Gratitude as well must go to the program's co-organizers, Maggie Gordon Froehlich and Ross K. Tangedal. They were supported by an executive Society team of president Jackson R. Bryer, vice-president William Blazek, and executive director Kirk Curnutt.

The conference unofficially kicked off on Sunday, June 22, as registrants met at Penn Station where Kevin C. Fitzpatrick, a longtime NYC tour guide, Dorothy Parker preservationist, and—most importantly—CEO of the popular excursion The Great Gatsby Boat Tour escorted us out to Port Washington for a cruise into Manhasset Bay separating Kings Point and Sands Point (Fitzgerald's two fictional "eggs"). While the magnificent homes Fitzgerald spied in 1922-24



The Manhasset Bay boat trip provided plenty of opportunities for scenic selfies. Right to left, Ross Tangedal, Sara Kosiba, Jamie Kosomo, Adrian Buckley, Robert Trogon, and Erin Kosiba.



*Presenter John Kuhnle, who recently completed his late friend A.E. Elmore's *Inside The Great Gatsby: The Hidden Subtext* for Lexington Books, watches as Society president Jackson R. Bryer mans the swag station during a luncheon break. Tom Adams, longtime contributor of the Newsletter's *Travels with Tom* column, makes sure Jack can make correct change.*



*The Society's resident thespian, Brooke di Spirito, played the part of Zelda in a reading of Lorrie Kyle's play *Devotedly, With Dearest Love*, an adaptation of the Fitzgeralds' love letters, while Henry Lynch read the part of Scott.*

The New York Times

Can't Repeat the Past? A Gatsby Boat Tour Can.

A hundred years after F. Scott Fitzgerald published his classic novel, a trip around Manhasset Bay shows how little has changed.

Listen 6:41 min

Share full article



Attendees were shocked during the week when the New York Times's front digital page covered the opening boat tour of Manhasset Bay on June 22, 2025. Here, the intrepid Kevin C. Fitzpatrick, who took over the Great Gatsby Boat Tour from former Society website manager Eleanor Cox-Nihill, points out the mansions of the current Gilded Age. Photograph by Times photographer Sabrina Santiago; Steven Kurutz wrote the story.

when he lived at 6 Gateway Drive in nearby Great Neck are long gone, the tour was far from short on opulence and grandiosity. The many mansions the tour passed by included the Spring Knoll Estate (aka Swan Manor), which features prominently in the 1993 crime flick *Carlito's Way* starring Al Pacino and Sean Penn.

The tour was menaced initially by a drizzle that threatened to douse those of us who signed up for the cruise. Additionally, an interruption in the Long Island Railway meant we had to transfer to buses for the final leg of the journey. Fortunately, we were able to bribe our bus driver to take us directly to the North Hempstead Town Dock on the city's picturesque main street. Just as we arrived, the clouds

broke, the skies cleared, and the sun emerged. It also helped that Louie's Prime Steak & Seafood had already opened for brunch, allowing folks a nice cocktail before setting to sea.

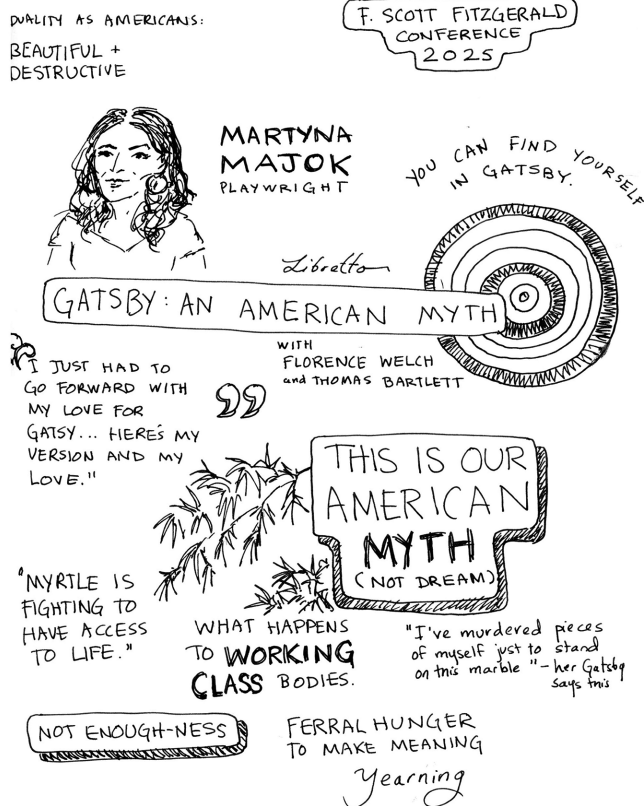
As a special bonus, *New York Times* reporter Stephen Kurutz and photographer Sabrina Santiago happened to be on hand to cover Kevin's expert narration. A few days later we were shocked to wake up to a front digital page article entitled "Can't Repeat the Past? A Gatsby Boat Tour Can" that featured great photos of Kevin, Kirk, and Steff Keim, "a lawyer from the Bronx" who wore "a loose, light pink [1920s-style] dress and a cloche hat, paired with big round sunglasses." The article captured perfectly the enthusiasm the crowd felt for viewing the landscape that

Fitzgerald so dreamily describes in his novel.

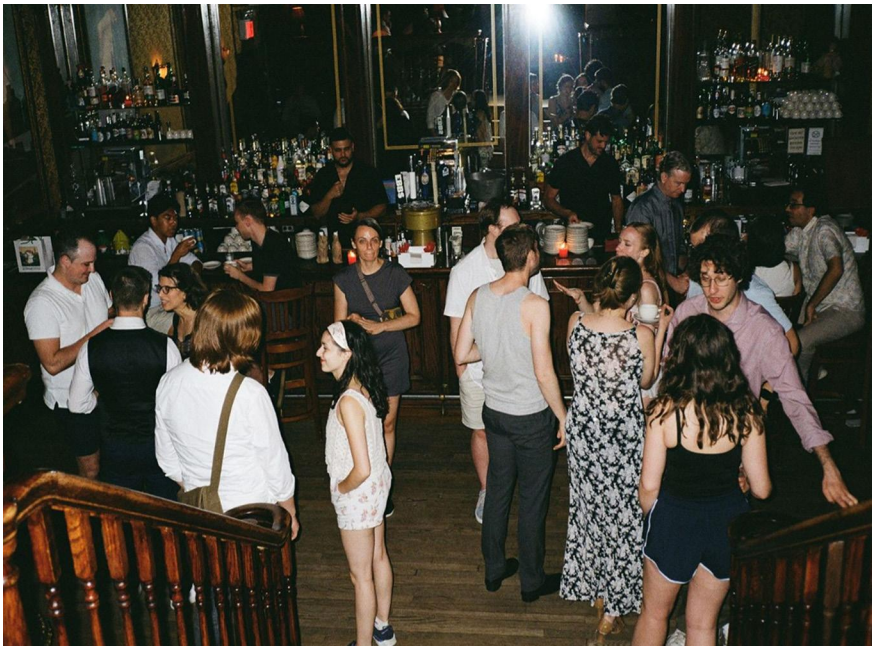
The Port Washington excursion was followed by the official opening ceremony for the week, which was held at the Glucksman Ireland House at New York University at 1 Washington Mews, a facility at which Anne Margaret has attended many an event. For the evening's entertainment, one of our newest Society members, Jocelyn Mosman, aka The Gatsby Girl (@yourgatsby-girl / @travelstylemagic)—a devout Broadway blogger—organized a roundtable entitled “Something Gorgeous About Him: The Men of *Gatsby*” featuring several NYC actors. The multitasking Keivon Akbari, Michael Busani, and Cullen Gray have each appeared in separate *Gatsby*-inspired productions, including *Immersive Gatsby*, *Great Gatsby!: A Pop Parody Musical*, and *The Great Gatsby Experience*. Spurred by Jocelyn's questions, their conversation offered a great way to appreciate how ingrained *Gatsby* remains in American popular culture.



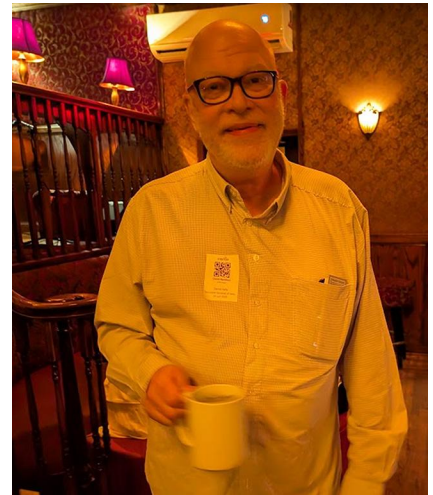
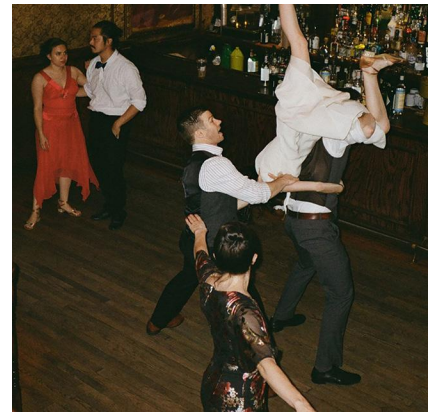
Tuesday, June 24 was especially busy, with an event both at the Irish consulate and at the Back Room, NYC's oldest surviving speakeasy. Here, Brian Murphy (center) is feted for organizing the consulate reception, which was billed as *An Evening with Jay McInerney*. Alongside Brian right to left are Niklas Salmose, Sarah Churchwell, Ross Tangedal, Philip McGowan, Erin Templeton, Jason Maxwell and Robert Trogdon (lurking in the background), Jennifer Nolan, and Bill Blazeck.



K. Woodman-Maynard, who created *Candlewick Book's* 2021 graphic novel adaptation of *The Great Gatsby*, spoke about the challenges of adaptation shortly before playwright Martyna Majok addressed her libretto for *Gatsby: An American Myth*, the musical-in-progress featuring music by Florence Welch of Florence + the Machine. Katharine (the actual person behind the K.) drew this lovely visual record of Martyna's talk.



Society members, including Johan Nilsson (back to camera), gather to celebrate the debut of Brooke's *The Broken Lute*, her immersive adaptation of *The Beautiful and Damned*. The photo at right captures the gymnastic enthusiasm with which the production was staged.



David Rathbun enjoys a drink at the Back Room, New York City's oldest speakeasy, shortly before Brooke and her troupe *The Sparrows* debuted *The Broken Lute*.



One of the major highlights of the Wednesday, June 25 excursion to Great Neck was the opportunity to visit 6 Gateway Drive, where Fitzgerald began *The Great Gatsby*. Fortunately, the owners of the private residence didn't call the police—despite nearly 100 uninvited guests tramping their lawn. Top: Jackson R. Bryer with Charles Scribner III (left) and Joe Haldeman (right). Bottom left: Ross Tangedal and Douglas Sheldon. Right: Walter Raubicheck, Till Lampel, Jennifer Nolan, and Niklas Salmose missed their friend and program director for the previous conference in Växjö, Sweden, Helen Turner, so much that Jennifer penciled her in.



Society stalwart (and John Dos Passos Society vice-president) Jamie Korsmo with her former student and first-time attendee Shane Soormally.

Regular conference sessions began bright and early Monday morning, June 23. The many unique events of the week included

- A conversation with Martyna Majok, the award-winning playwright who wrote the libretto for *Gatsby: An American Myth*, the musical-in-progress that was previewed in 2024 at the American Repertory Company in Boston, with music by Florence Welch (of Florence + the Machine) and Thomas Bartlett and direction by Rachel Chavkin. Martyna graciously walked us through the challenges of adapting the novel for the stage and updated us on the production's status.
- A plenary by K. Woodman-Maynard, the Minneapolis-based illustrator/writer who adapted *Gatsby* as a graphic novel in 2021. Katharine, as she is known off the page, discussed her adaptation's genesis and how the book (which is gorgeous!) has been used in classrooms to encourage interest in Fitzgerald's original.
- A plenary organized by Mel Barker and Stu Wilson (directors of our 2017 conference in St. Paul) featuring Ann Donahoe, the granddaughter of Fitzgerald's childhood friend, Charles "Sap" Donahoe. Thanks to this panel—"A Friendship Like No Other"—attendees enjoyed learning about the Montana influences that inspired another of Fitzgerald's classic short stories, "The Diamond as Big as the Ritz."
- A special reading of Lorrie Kyle's play *Devotedly, With Dearest Love*, an adaptation of the Fitzgeralds' love letters, performed for only the second time ever. (The play's first table read was at the F. Scott Fitzgerald Literary Conference in Rockville, Maryland). This reading benefitted immeasurably from the talents of the Society's resi-



Much of the credit for the Great Neck excursion goes to Rob Burke and Nilla Park, shown here with Christy Orquera of the Great Neck Public Library. Nilla's daughter Katharine holds the honor of being the youngest ever presenter at a Fitzgerald Society Conference when she delivered a paper subsequently published in the F. Scott Fitzgerald Review in 2023. As Great Neck residents, Rob and Nilla worked with Walter Raubicheck to plan the sites our buses took us by. Everyone was greatly relieved to arrive at the Inn at Great Neck to drink up the air conditioning.



*A long-time friend and supporter of the Society, Charles Scribner III was happy to sign copies of his memoir *Scribners: Five Generations in Publishing* (2023) for attendees, including Till Lampel, Tatsuro Ide, Nilla Park, and Ross Tangedal.*



After the book signing, Jennifer Nolan interviewed Charlie about the stories recounted in his memoir, in particular the relationship between Fitzgerald and his great-grandfather and grandfather, the original Charles Scribners II and III, with numerous other tales involving Henry James, Edith Wharton, and Ernest Hemingway.



The Thursday night June 26 slate of special events included an extraordinary excerpt from *Gatz* as performed by members of the Elevator Repair Service, as well as an interview between Anne Margaret Daniel and her good friend Jay McInerney, who read from his latest novel, *See You On the Other Side* (at right). At left: Lead ERS actor Scott Shepherd answers questions from Catherine Delesalle-Nancey, Elisabeth Bouzonviller, and Marie-Agnès Gay.



Vice-president William Blazek and co-program director Maggie Gordon Froehlich pose with the official conference poster designed by Troy University student Maddie Ashendorf. At right, Shane Soormally attends the *Broadway Gatsby*.



All good conferences must come to an end. For the *Gatsby* centennial that meant a four-hour cruise up and down Hudson Bay. It was an opportunity in particular to thank Maggie, Ross, and Anne Margaret for their many hours of work to make the event a huge success.

dent thespian, Brooke di Spirito, who voiced Zelda and recruited one of her fellow NYC actors to play Scott. (More about Brooke in a second!).

- A reception at the Irish Consulate, organized by Society member Brian Murphy, who has been a Fitzgerald stalwart since our Dublin/Waterford 2015 conference. With an amazing spread by the Consulate and a highly detailed, table-sized 3D-printed diorama of *Gatsby*'s mansion on loan from the Great Neck Public Library, the setting would have been a nice backdrop for conversation. Yet it was the program that re-

ally launched the festivities into hyperspace fun as conference director Anne Margaret Daniel interviewed her good friend and fellow Fitzgerald fan Jay McInerney of *Bright Lights, Big City* fame. The “other Jay,” as he was known for the night, discussed his long-standing fixation with Fitzgerald, not to mention the many treasures in his Fitzgerald collection that he has built over the decades. It wasn’t his last appearance at the conference!

- The Consulate event was followed by an immersive production of a Fitzgerald-styled revue performed by Brooke di Spirito and her theatrical company, The Sparrows. This unique production was staged at one of the few remaining speakeasies from the Jazz Age, the Back Room on Norfolk Street. The show drew a great deal from *The Beautiful and Damned*. For attendees who had never participated in immersive play before, the show captured the vibrancy and motion of the Roaring Twenties itself.
- A bus excursion through Great Neck, organized by Society member Walter Raubicheck (still the only soul to have attended *all* seventeen Society conferences), Nilla Park, and Rob Burke. Nilla is the mother of Katharine Park, the youngest member ever of the Society who made a splash at the 2023 Växjö conference and soon after published her essay on Great Neck in the *Fitzgerald Review*, and she and her friend Rob were instrumental in getting us access to Merchant Marine Academy, the former estates of automobile magnate Walter P. Chrysler and fashion designer Henri Bendel, whose homes are part of the campus. But the highlight of the ride was a stop at 6 Gateway Drive, where more than 100 sweaty

Fitzgerald fans crowded on the lawn of this private residence, whose occupants kindly didn't call the police!

- A subsequent keynote at the Inn at Great Neck featuring Society supporter Charles Scribner III, who signed copies of his memoir, *Scribner: Five Generations in Publishing* (2023), a history of the family firm that published Fitzgerald's novels. Interviewed by Society board member Jennifer Nolan, Charlie (as we call him) regaled us with tales of his forebears' experiences with writers as different as Edith Wharton, Henry James, Ernest Hemingway, James Jones, and, of course, Scott Fitzgerald. Charlie is always gracious and giving with his time, and his conversation with Jennifer, accompanied by the much-appreciated air

conditioning at the Inn, made for a delightful evening.

- An amazing excerpt from *Gatz* performed by the Elevator Repair Service just for the Society, again organized by the inestimable Anne Margaret. The ERS, of course, dazzled the world in 2010 with its word-for-word performance of *The Great Gatsby*, an almost seven-hour production that the *New York Times* reviewer Ben Brantley rightly called a "work of singular imagination and intelligence," one "reader's gradual but unconditional seduction by a single, ravishing novel." We owe a huge debt of gratitude to founder and artistic director John Collins and his cast who gave their time and talents gratis for this once-in-a-lifetime experience.



These two men hold the record for Fitzgerald Society Conference attendance. Jackson R. Bryer (right) has attended every single one of the seventeen with the exception of Växjö, Sweden in 2023. Walter Raubichek has attended every single one, and is currently insured by Lloyd's of London!

- As if that weren't enough, Jay McInerney returned and after the ERS performance read from his novel-in-progress *See You on the Other Side*, which was still ten months away from publication at the time. (It hit bookstores this April 2026).

- Needless to say, attendees were bedraggled by Saturday, but there was still one major event after the day's many publications: a four-hour dinner cruise up and down the Hudson River (and around the Statue of Liberty). Hosted by World Yacht Events and managed by Steve Tanzman and Deisy Guayara, the evening of drinks, dining, and dancing was a suitably formal and fashionable fête for the Fitzgerald Society. If you ever want to take an NYC harbor cruise, we highly recommend World Yacht Events—Steve and Deisy were kind enough to come over from Hoboken, their usual port of departure, to pick us up at Pier 81 at the end of 41st Street. The closing was a bittersweet experience: at once a celebration of what we'd accomplished during the week, but also a recognition that most of us wouldn't see each other for two more years.



If attendees disappeared for an afternoon or so, it was likely because they had been lured by one of NYC's famous bars for some much needed libation (or air conditioning). Here Tom Birch gathers with his daughters, Rosalind and Emerson, and their significant others, Matt Wright (now Rosalind's husband) and Anthony Labella (now Emerson's fiancé). Anne Kenny is out of frame taking the photo.



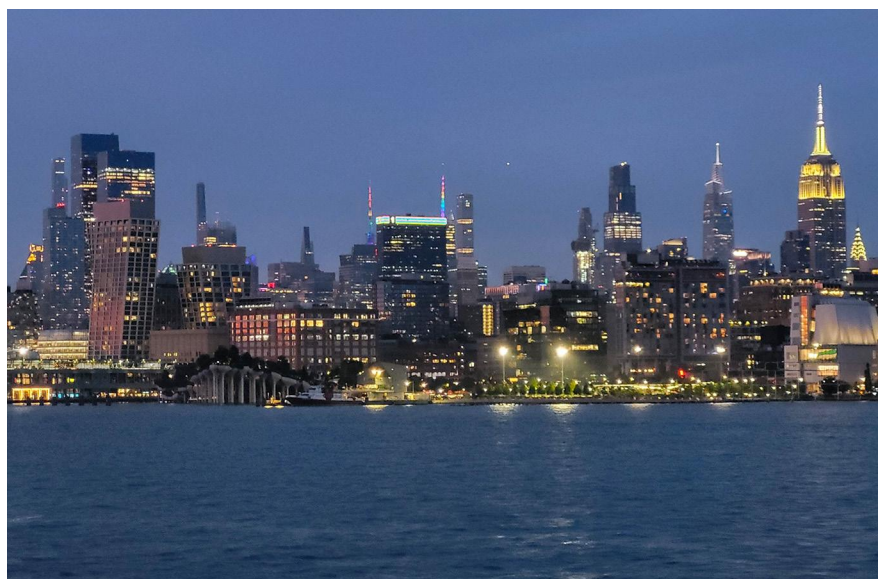
Closing receptions are always a time for best friends to look forward to the next get-together. Here Aleksandra Žeželj and Jamie Korsmo start making plans already for Rome 2027.

This list of highlights doesn't even begin to include the many marvelous presentations and papers delivered throughout the week. We should note that roughly forty percent of presenters were first-time Fitzgerald Society conference attendees, and that almost fifty percent of attendees were non-academics. As we previously noted, almost half of the forthcoming table of contents of the *F. Scott Fitzgerald Review* features essays first presented in New York City.

NYC was, of course, a central inspiration to Fitzgerald's writing. For much of the week conferees thought about Scott's marvelous elegy to the metropolis, "My Lost City," posthumously published in 1945. In this glimmering tribute, Fitzgerald meditates on the thrilling convergence of talent and genius the city hosts, but also the vanity and perspectival blindness that such magnificence eventuates, whether



"We're On a Boat!" was the general theme of the closing banquet, as revelers enjoyed to stunning Manhattan sunset. From left to right, Erin Templeton, Sarah Churchwell, Katelyn Schuler, Mark Taylor, Ross Tangedal, and (in front) Miguel Ramón.



Mary Hartig captured this stunning view of the Manhattan skyline as our cruise came to an end. The view reminds us of Fitzgerald's famous line in "My Lost City": "New York had all the iridescence of the beginning of the world."

through landmarks like the Empire State Building or events such as 9-11. Like Fitzgerald, many of us looked around the city's storied architecture, famous names and addresses, and its hustling, bustling energies, and like him we couldn't help but see New York as a skyline of "white heaps and sugar lumps all built with a wish."

"All built with a wish" is also a fitting description of "New York, New Perspectives, and *The Great Gatsby*" as well. A year later, we remain both elated and relieved that all our wishes for the week did indeed come true. ☺



The swag for the conference was truly memorable. We still have posters and some T-shirts available. Contact Kirk for details! kcurnutt@troy.edu.

NYC COMMEMORATIVE POSTERS AND T-SHIRTS STILL AVAILABLE!

Thanks to students at Troy University, the 17th International Conference benefitted from some amazing artwork, in particular for our poster and T-shirt, which were both designed by the now-graduated Maddie Ashendorf. If you've worn out your shirt or lost your poster or even if—shhh!—you didn't make it to New York last summer, never fear! We have several of both left. Please contact Kirk and he will happily send you an order. It will help free up space in his office! For the T-shirts, please let us know your size, too. Posters are only \$10 and T-shirts a mere \$20! 📧

HOW TO RUN A LITERARY SOCIETY ON \$15,000 A YEAR: THE STATE OF FITZGERALD SOCIETY FINANCES

We'll admit it: the New York Conference worried us throughout 2024-25 because ... well, to use a popular word today ... *affordability*. Fortunately, thanks to the expertise of our conference director Anne Margaret Daniel, and the connections of Society members such as Brian Murphy, Brooke di Spirito, Walter Raubich, Nilla Park, and Rob Burke, we were able to make deals and negotiate discounts that brought us very close to breaking even: we were only in the red about \$1,500. That

includes the nearly \$7,500 we spent on Kuehl fellowships to support graduate-student travel.

Posters and T-shirts helped! By investing in affordable swag, we were able to generate about \$2,000 after expenses. That is fairly rare.

Our current bank balance as of July 1, 2026 is right at \$65,000. That includes at least one deposit already paid for the Rome conference. (The other will bring the balance down to \$60k). While we have a solid base of savings, please remember: we are likely to have a significant number of Kuehl applicants in 2027, and we would like to start fundraising for their benefit now. Any amount on top of your annual dues helps!

VOTE✓

FITZGERALD SOCIETY HOLDS BOARD ELECTIONS JULY 15-AUGUST 15 2026 AS WE UNDERGO AN ORGANIZATIONAL REVAMP

In late June 2026, the Fitzgerald Society opened calls for nominations for its first board election in ten years. During the 2025 NYC conference, the board voted to reconstitute its structure and composition. The office of executive director is being dissolved and the duties of Society management spread out among board members. We are also expanding the board to better service this initiative. Jackson R. Bryer and Kirk Curnutt are stepping down as president and executive director respectively, although they will remain ex-officio members/informal advisors. Currently, Vice-President William Blazek is running unopposed for Professor Bryer's current position. We want to thank Jack for thirty-six years of service leading this organization!

Although nominations closed July 1, a copy of the ballot is included in this newsletter, along with bios of those seeking either reelection or election. To vote, members must be in good standing for 2025-26. If you have questions about your membership status, please contact Kirk. Obviously, only one ballot per member. Names will be required with all ballots, although voting will, of course, remain anonymous. 📧

THROUGH THE LENS OF LONG ISLAND: LONG-TIME SOCIETY MEMBER STEVEN GOLDLEAF ON HIS DOCUMENTARY *WHAT GATSBY SAW*, SHOWN FOR THE FIRST TIME IN NEARLY TWENTY YEARS AT THE NEW YORK CONFERENCE

by Steven Goldleaf

What *Gatsby Saw*, a thirty-two-minute documentary film first shown in Vevey in 2004 (and again at Hofstra in 2006 for the benefit of those Fitzgerald Society members who hadn't made it to Switzerland), was screened once more at the New School this past June 24, 2025, followed by a lively panel discussion.

Since 2004, several Fitzgerald Society members have asked me whether copies of the film are available. Until recently, I've had to decline their requests because the soundtrack is copyrighted by singer-composer Nancy Harrow, who wrote a lovely song cycle about the Fitzgeralds. She generously granted permission to use three of her songs in the film.

That permission, however, applied only to the initial Vevey showing. Since then, I have tried to arrange for Ms. Harrow to see the completed film, hoping she might extend her generosity to allow broader distribution. Throughout the spring of 2025, I sent repeated emails inviting her to attend the June screening so she could decide whether to permit wider release—but I received



During the NYC conference Steven Goldleaf (standing) recounted the making of his documentary about Gatsby's setting with Tyler Orehek, the film's executive producer; Todd Drezner, the editor; and Trevor Laurence, the director.

no response. I decided, perhaps optimistically, that her silence might be a kind of assent, though I'll keep trying to reach her. In the meantime, the film is viewable on YouTube at <https://www.youtube.com/watch?v=x6kjYdFL9NQ&t=2s>. I will, of course, remove it if Ms. Harrow asks me to, but for now, it remains available to anyone who wishes to see it.

Although Ms. Harrow couldn't appear on the panel—and my colleague Walter Raubichuck, who had narrated selections from *The Great Gatsby*, was also unfortunately detained—I was pleased to be joined by Tyler Orehek, the film's executive producer; Todd Drezner, the editor; and Trevor Laurence, the director. They took time from their busy schedules to help answer the audience's many perceptive questions. We shared warm memories of making the film on a shoestring budget, described the guerrilla filmmaking techniques we relied on, and enjoyed engaging with viewers about the project's creation.

One question concerned the project's origin. I traced it back to the 2002 Fitzgerald Society Conference

in St. Paul, where I overheard someone musing about the distance from Gatsby's dock to Daisy's green light. "About 250 yards," I piped up. When asked how I could possibly know that distance so precisely, I explained that I used to fish for flounder and fluke in Manhasset Bay as a boy. Someone suggested that I present a paper on the novel's geography at a future conference. I thought photographs might be even more effective—and then decided that a short film would do the trick best.

A year later, after raising several thousand dollars from a variety of sources, including the donated time, talent, and equipment of my crew, *What Gatsby Saw* was finished. The questions that were posed to the panel were all informed and thoughtful—and almost embarrassingly positive, with one exception from my friend Gail Sinclair. I couldn't have agreed more with the thrust of her question. She asked whether the film's thesis—the ways Fitzgerald distorted the geography of Long Island—was less a flaw than a testament to his literary genius. Of course, she was right: Fitzgerald moved high-



Steve's film includes this rare shot of Route 25 in Corona, Queens where Myrtle Wilson is killed at the novel's climax. The Esso station at left would be George Wilson's garage.



Another still from the film features an image of 6 Gateway Drive before it received an architectural facelift at some point in the late 1970s. The photo was donated by the late Society executive director Ruth Prigozy, who appears heavily shadowed in the lower righthand corner.

ways and train lines wherever his plot required them, rightly ignoring the literal geography wherever it might have bogged down the story. Fitzgerald's artistic license served the novel brilliantly, and I was glad for the chance Gail's question gave me to emphasize that point clearly. *What Gatsby Saw* simply illustrates exactly where and how Fitzgerald flashed that artistic license.

Another questioner asked, "What might you do differently if you re-shot the film now?" That gave me the opportunity to highlight a seven-second-long shot showing the exact spot on Route 25 in Corona, Queens where Myrtle Wilson is killed at the novel's climax. (See photo above.) This still photograph, taken during the exact period Fitzgerald had been commuting on Route 25 to and from Manhattan, shows the filling station (fictionally

owned by George Wilson) on the left and the edge of the ashheaps on the right. To my knowledge, no one has ever recognized this municipal tax photo as a literary landmark, and I wished I had given it more prominence (certainly, more time) in the film.

A different fleeting moment in the film shows the Fitzgeralds' home at 6 Gateway Drive before later owners made architectural changes. This black-and-white photo was donated by Ruth Prigozy, and Ruth herself is visible (barely) in the right-hand corner of the shot. I wish I had taken a few seconds to point her out to the audience, many of whom fondly remember her decades of vigorous leadership of the Society.

During pre-production, I traveled around Long Island and Queens to pinpoint possible, likely, and definite locations used in the novel, accompanied by my location assistants, Dale Kramer and my daughter Jenny Goldleaf, and occasionally by Society members. Two such members—Walter Raubicheck and Dino Caterini—appear in the photo below, standing in the driveway of a possible model for Gatsby's mansion at the extreme

northern tip of Great Neck. Many who joined the Society's overheated bus tour of Great Neck on the afternoon following the film's screening will recall stopping there to photograph this mansion with Manhasset Bay in the background and "Daisy's" home on the opposite shore further in the background.

Almost immediately after I took that 2002 photo, something critical to literary history occurred: the small cottage to the right of Dino's arm was demolished. I had the notion that such a cottage on the grounds of a grand estate might have inspired Nick's modest rental in the novel. Alas, that cottage is no more, and this photograph may be the only surviving evidence that it was ever there.

As far as re-shooting the film goes, with a proper budget, a full crew, and legal permits, I would approach it quite differently. I have submitted a proposal to PBS, including a copy of *What Gatsby Saw*, but have yet to hear back. Under the current administration, PBS surely has more pressing problems to attend to, but I am hopeful these archival materials will somehow be seen by future audiences. 📷



Steve snapped this 2002 photo of Society members Walter Raubicheck and Dino Caterini in the driveway of one of the (since demolished) potential inspirations for Gatsby's mansion. In the background is Manhasset Bay, and at far right, a barely visible cottage (also since demolished) that might have inspired Nick's home in the novel.

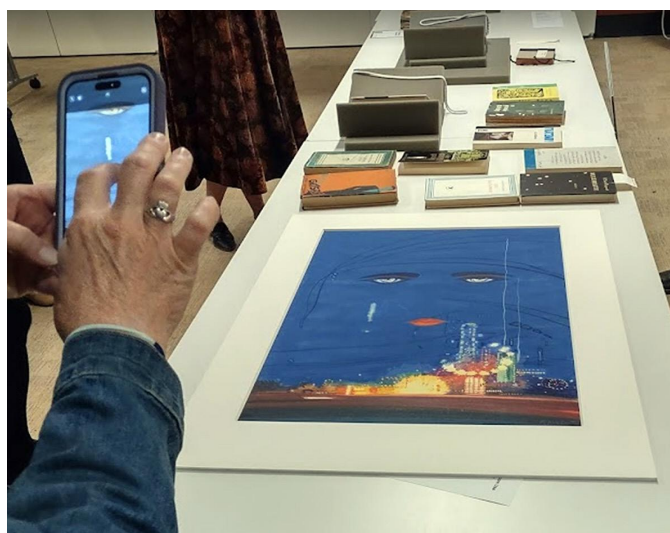


PRINCETON CELEBRATES THE GATSBY CENTENNIAL WITH EXHIBITION AND PANEL DISCUSSION

Only two weeks after *The Great Gatsby* turned 100, his beloved Princeton University hosted a series of centennial celebrations. For at least three Fitzgerald stalwarts—Maureen Corrigan, the author of *So We Read On: How The Great Gatsby Came to Be and Why It Endures* (2013), and Society board members Anne Margaret Daniel and Kirk Curnutt—that meant a rare opportunity to view Francis Cugat’s original canvas, today known as *Celestial Eyes*, in all its cobalt blue glory.

The trio were joined by Fitzgerald estate representatives Blake Hazard and her mother Eleanor Lanahan. The many activities leading up to the April 28 event included read-alongs of the novel, a screening of the 2013 Baz Luhrmann film adaptation, and even a class in making flapper headbands.

But maybe the most enduring legacy of the celebration is Allison Wong’s mural “Bright Lights,” which existed as public art on Princeton’s Spring Street from March to July 2025. The panel discussion, meanwhile, answered the question “What’s So Great About ‘The Great Gatsby’?” In addition to the three presenters, it featured American Literature Association executive director Alfred Bendixen, who served as moderator. 📺



WITH THIS ISSUE OF THE *F. SCOTT FITZGERALD SOCIETY NEWSLETTER*, WE'RE GOING PDF ONLY. ALSO, AN HONEST TALK ABOUT THE PRINT FUTURE OF THE *F. SCOTT FITZGERALD REVIEW*

During the board's 2025 meeting, we also voted to cease publishing and mailing physical copies of the *Newsletter*. Instead, we will make the PDF available to all members, who can themselves print a color copy if they choose.

The reason, as one might expect, has to do with economics. Over the past four years, the cost of color printing and paper have risen by more than fifty percent. When Kirk first began compiling the publication after Ruth Prigozy retired from Hofstra University in 2013, a 400-copy print run for the Society only cost roughly \$2,500, or about \$6.25 per copy. The most recent issue, by contrast, ran in the vicinity of \$4,000, or \$10 per member, more or less. The board has decided we can better serve the membership by allocating that \$10 to graduate student travel to conferences, as well as to the facilitation of the conferences themselves.

Of course, if a sponsor would be interested in funding the newsletter for the foreseeable future, we would happily reconsider! But for now we feel this is a necessary step to protecting our finances.

Which brings us to the *F. Scott Fitzgerald Review*. Over the past twenty years now, the Society has not had to go into its own pockets to print and mail our annual, which features the most cutting-edge scholarship in Fitzgerald studies. We could allocate Society funds to different initiatives because Kirk's employer, Troy University, agreed to fund the publication. In recent years, that agreement has meant a \$6,500 outlay. Because Kirk is no longer a spring chicken and is eyeing retirement in 2028, it is imperative the Society pursue options for reducing this cost—unless, again of course, a rich benefactor would be interested in becoming its benefactor.

One option that other societies in similar positions are considering is going PDF-only as well for the annual. We know many of our members would not like that option, but again, the cost of printing and mailing will mean that a significant proportion of our annual dues would go to each issue.

The board has always prided itself on the fact that we have not raised dues since roughly 2002, when the *Review* was first launched. We are committed to keeping the annual subscription rate at \$30 for adults and \$25 for students and seniors.

The good news is we have three more issues that—unless a major economic disaster occurs—will be funded by Troy.

However, it will be incumbent upon the new board to devote significant attention to fundraising. Which is our sly way of introducing Lyn Lohr's article that follows....🎧

FITZGERALD SOCIETY CELEBRATES THE GATSBY CENTENNIAL BY RELEASING CHAPTER-BY-CHAPTER READINGS OF THE NOVEL NARRATED BY GREAT AMERICAN NOVELISTS

From February 13 to April 10, 2025, the F. Scott Fitzgerald Society released weekly recordings of each of the nine chapters of *The Great Gatsby* as read by eleven formidable American authors with a soft spot for Fitzgerald's classic novel.

Among those contributing their talents (listed in the order of chapters) were Jonathan Franzen, Jane Smiley, Ann Beattie, Joseph O'Neill, Robert Olen Butler, Richard Russo, Kim Stanley Robinson, Maxine Hong Kingston, Francine Prose, Gish Jen, and Alice McDermott. Robinson and Kingston shared chapter 7, while Jen and McDermott co-narrated chapter 9.

Society president Jackson R. Bryer deserves credit for calling upon his many literary connections to organize the project. In the year since the *Gatsby* centennial, our reading series has continued to attract listeners across our various social media platforms. So far we've had a combined total of just under 10,000 listens!

The series remains available on our website at <https://fscottfitzgeraldsociety.org/gatsby-centennial-readings/>, via Buzzsprout at <https://www.buzzsprout.com/1209986>, or on our YouTube channel at <https://www.youtube.com/@f.scottfitzgerald-society8488>. You can also find them on Spotify by searching for the Fitzgerald Society and *The Great Gatsby*.🎧

SOCIETY MEMBER LYNN LOHR ON HOW YOU CAN HELP INVEST IN THE SOCIETY THROUGH YOUR RETIREMENT IRA'S QUALIFIED CHARITABLE DISTRIBUTION

by Lynn Lohr

"Twenty-five is too worldly wise; thirty is apt to be pale from over-work; forty is the age of long stories that take a whole cigar to tell; sixty is—oh, sixty is too near seventy..." or so mused Fitzgerald's character Hildegard in "The Curious Case of Benjamin Button" (1922). Hildegard's lack of judgment around aging would lead to disappointment and so does a disregard for the worth of one's seventies.

Now, in my seventies, I've discovered a silver lining in the cloud of tax technicalities. Starting at age 70 ½, the Individual Retirement Account (IRA) I've stoked for decades can benefit the nonprofits I care most about, like the F. Scott Fitzgerald Society. A Qualified Charitable Distribution or QCD made directly from my IRA translates to tax-free philanthropy even if one does itemize, as I do.

This tweak gets even better with age! As I blew out the candles on my seventy-third birthday cake, the government lined up for its party favor—requiring by law that I start taking an annual Required Minimum Distribution (RMD) from my sensibly nurtured IRA. I took what I needed for necessities, like attending a Fitzgerald Society meeting, and I accepted the fact that those



Society member Lynn Lohr, right, with her niece Cynthia.

funds are taxable. Then, I faced the sobering realization that I would still have to take the part I didn't need AND it would be taxable, too. The remainder of the annual RMD would count towards my taxable income!

Alternatively, by making my charitable contributions as QCDs sent directly from my IRA to charities, my taxable income would be decreased. I started making a list of theatre companies and associations that sustain the humanities. I would much rather ease the burden on the leanly-staffed organizations that I care about instead of watching as tax dollars gild a government building. I heartily recommend the good feeling that results from

dispatching a QCD from your IRA. For more detail on how it all works, <https://www.schwab.com/learn/story/reducing-rmds-with-qcds>.

My best friend, the recently retired chief financial officer of a large non-profit that benefits the unhoused, recommends yet another painless way to support community groups. Beginning in 2026, you can claim up to \$1,000 of charitable gifts as tax deductions, even if you DON'T itemize. Married and filing jointly? You can claim up to \$2,000 even if you DON'T itemize. Think of the good you can do with that!

As with anything that affects your tax status, check in with your accountant about these suggestions. And, no, I don't think there is any irony in using one's carefully accumulated savings to support a society devoted to the life and literature of F. Scott Fitzgerald, notorious for his money problems. The writer diligently kept a ledger of income from his writing. Still, like most of us, he found there is a lot of difference between what we actually spend and what we think we do. After all, what price can one assign to twilight on the Riviera? ☺

Lynn Lohr is a writer and theatre producer living in the San Francisco Bay Area. She presented at the 2023 Fitzgerald Society Meeting in Växjö, Sweden, "Page to Stage, Research to Rehearsal, The Reviews Are In: Scott and Zelda; The Beautiful Fools, by Lance S. Belville."

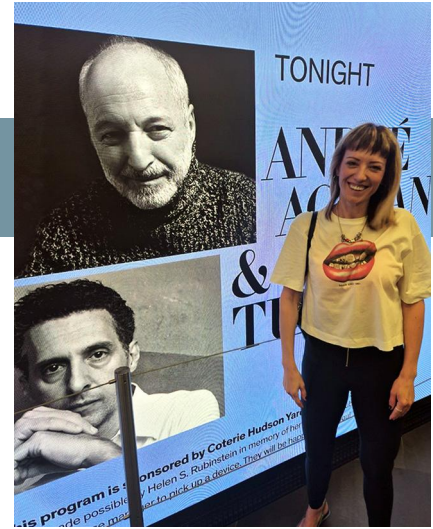
HER DINNER WITH ANDRÉ: SOCIETY MEMBER ALEKSANDRA ŽEŽELJ INTERVIEWS ANDRÉ ACIMAN, THE ACCLAIMED NOVELIST WHOSE CALL ME BY YOUR NAME RESONATES WITH FITZGERALD MELANCHOLY

André Aciman (b. 1951) is a distinguished professor at the Graduate Center of the City University of New York, where he teaches comparative literature, literary theory, and the works of Marcel Proust. He is an essayist and a writer, the author of multiple novels and books of essays, most famous for the novel *Call Me By Your Name* (2007), which was made into a movie directed by Luca Guadagnino (2017).

The conversation with Aleksandra Žeželj took place in New York on June 23, 2025 at Purple Waves Café in the vicinity of Central Park. Aciman's recently published three novellas entitled *Room on the Sea* (2025) were promoted in New York a few days in a row. Aleksandra attended the first promotion of *Room on the Sea* on June 24, 2025 at the 92NY Center for Culture and Arts, where Aciman was in conversation with John Turturro, himself an acclaimed actor and director.

Q: Is it fair to say that synesthesia is the figure of speech that embodies your fiction and non-fiction? You make one think of Conrad's idea of the power of the written word to make you hear, feel, and see.

A: Up to a certain point it makes sense. I think synesthesia is important, I've worked on it. I do not believe in synesthesia itself, but I believe in style. And style has rhythm, and the rhythm is important because if you want something to be very elegiac, you extend the rhythm. If you want to be abrupt in moments, so that it is very clear what you want to say, and almost ironic, you can write very short sentences. So, my favorite form of rhetoric is anaphora, which is the repetition of the same, exact thing. That's why people think that I am very poetic, and I don't mean to be poetic, but I like rhythm, and I like the rhythm of the sentence, and I



Society member Aleksandra Žeželj at the 92nd St Y for the launch of André Aciman's *Room by the Sea*, an event hosted by actor John Turturro.

let it go as far as it can, and sometimes I will not stop it—I will extend it, just to see what can come, and I am always surprised.

Q: Would you like your readers to be able to decipher the intricate web of intertextuality in your works?

A: I would like them to, but I should not ask that much of any reader, because many of the readers that read me are basically early adolescents, in other words they are seventeen, eighteen, nineteen, twenty, and they are studying school, or they are studying to go to college, so they don't know enough. So, I like to ground myself in tradition, because I like the tradition, it is all I have. As you know, I have been out of places, and I am really out of time. And the only people that I do know are the writers who are very established, and many of them are from Ancient Greece. I like to go back to history and to show that, even today as I am writing, I can still refer to Ulysses tied to a mast, and use that as a figure of speech if I want to. And I expect

the reader to know that Ulysses was tied to a mast in order to avoid listening to the song of the Sirens.

Q: Your stories on desire resemble the passion in a great number of Cavafi's poems. Is Breton's concept of amour fou close to your view of the world, or you think it is a stance?

A: My fundamental approach to love, any love, is that it is immediate, it is always there, but then it does not last that long – it withers away. And therefore, my fundamental point of view vis-à-vis love is that it is not only transitory, but it is an ironic thing. In other words, I look at it, I examine it, and at the same time I want it and I don't believe in it.

Q: With regards to sensuality as the ambivalence of the human condition, the fact that we are both a subject and an object in an erotic experience—is it something that you wish your characters to be able to get rid of?

A: I want them to surmount it, yes, if they can, but I don't think they can, because they are part of me, and so I project myself onto them. They desire love, and sometimes they know the two people are going to sleep together, it is not a surprise, they know this already, except that they want something else. And sometimes they want the romance of love, or they want just romance, which is almost a trivial thing to want, but they want it nevertheless. They want the poetry of love, and the city does not always give you the poetry of love, life itself does not grant you that, or if it does, it gives it to you for a short time.

Q: Would you agree with Gudagnino that Call Me By Your Name is a story of initiation?

A: If you want it to be that way, it's fine. It is a youthful story, so one is tempted to think that it is about young love, the first love. But Oliver has a lot of experience, and Elio also has experience, it is not that he is a total novice. It is not a story of young love, or the discovery of love. It is a story about two people fall in love, but who are clearly not destined to be together. And they know that. Whether they will come back together again in later years is a different story.

Q: Does Call Me by Your Name deal more with love itself rather than the topic of homosexuality?

A: It is about love, it is about desire especially. But people usually disclaim the fact that it has a homosexual angle. That's not fair either. In other words, it is both a homosexual story, and it is a love story. The love story can be extrapolated to belong to anybody who is completely heterosexual, because it is the same thing. On the other hand, it is also a gay story.

Q: It seems different from Forster's Maurice (1971), for example, which in a way fights for the rights of homosexuals.

A: There is no mission statement here, there is no belief system that is either going to crumble or that it is going to be established. My book does not want to do that. I do not want to reject anybody.

Q: James Ivory wrote a screenplay for Call Me By Your Name. He also directed Maurice (1987).

A: He wrote a screenplay, but a lot of it was ignored by Luca Gudagnino, who gave it a totally different orientation which is very close to mine. In other words, there was no frontal nudity. He basically avoided all those graphic moments in the novel. And I think that made sense actually, I applaud him for that.

Q: Luca Gudagnino does not see homosexuality as a separate topic.

A: It is a topic, but on the other hand it is not central. I like the fact that it can be both at the same time.

Q: You started off writing Call Me By Your Name as a story between a man and a woman; did you think it would be more interesting to make it a story between two men.

A: Not more interesting, but that there would be more tension. I was seeking tension, and at the time I was writing a book where there was tension between two people who meet at the party, and my feeling was that between a young man and a young girl they have sex right away. But I didn't want that, I wanted it to be about something to overcome, and so I thought that maybe it would make more sense to have this difficulty, this reluctance to engage with somebody else.

Q: I find Elio's yearning close to the voice in Emily Dickinson's erotic poems, such in "he touched me, so I live to know."

A: I know some of her poems, but I don't know the erotic ones.

Q: In one of your essays you underline that, in some cases, it is speech that is spontaneous, not passion—speech undresses us; passion can be a cloaking device, that we get possessed by a desire to find the sort of intimacy that sex hastily cheats us of by sidestepping intimacy altogether. Thinking is, in fact, libidinous, as you mention. Your books are very rich in ideas, as well as replete with various images scattered all over your pages. How do you decide on which images to include as part of your books?

A: Give me an example.

Q: For instance, on your visit to the Graeco-Roman Museum you see a group of Hungarian tourists eating chips. Or, the stuffy second-class compartment in France starts feeling like a barn. Or, asking a cabdriver if the hotel in Italy offers the view of the sea.

A: You have to ask yourself what it is that each image in particular inflects, what it is that it tries to stress, and usually what I find myself drawn to, that come, of course, naturally as I am writing, it is more the idea of saying something that is fundamentally contradictory, or is on the edge, ironic by definition. In other words, when you are trying to find the hotel, you are desperate to find the hotel, but you still want the sea. The image that undercuts something I am trying to say and that is very important to me. It is to constantly use humor as a way of downplaying the sentimentalism. So, I do both: I rise to the occasion, and then I deflate it right away.

Q: Now that we are in New York—New York can get very overwhelming. You look around and you could make a story pretty much out of anything, right?

A: Anything can become a story. But my stories are very, very frugal. The plot is always very restrained. There is no plot, because I am not interested in plot.



The day before his reading (June 23, 2025), Aleksandra meets with André, at Purple Waves café on 110th Street.

Q: You have mentioned how you fell in love with the love between Elio and Oliver, and the house, summer, fruit, Italy. Were you actually in Italy while you were writing the novel?

A: Not when I was writing it. I go to Italy almost every year. In fact, I wrote the book because I was not going to go to Italy that summer. I was missing Italy, and I was looking at Monet's painting of the house, and I said "I have to do something." And I did.

Q: Is the motif of "the seduction by place" important to you?

A: Yes, it is true that if I write about Italy, I almost always move to the beach. And if I move to the beach, I move to sun, skin, love. It becomes unavoidable. And, of course, in the mix you have fruits and wine. That is what Italy means to me, and I very frequently write about it. It is not that Italy seduces me as it is that I use it as the background.

Q: Which kind of nostalgia would you say is stronger: for the things that happened, or for the things that could have happened but didn't?

A: You have read *Homo Irrealis*, and you know that every essay has the same sentence in it, it is "the might have been" that really compels us, it is not what happened. What happened we remember and that's okay. But it is "the might have

been," the things that could have happened that didn't happen, but might still happen.

Q: Still, the past itself becomes something that might have happened, we construct the past the same way.

A: The past becomes not just a memory, it becomes part of the imagination. And I like to free my imagination as much as it can be.

Q: Do you ever read your own books? Somehow many of your themes reappear and overlap.

A: Sometimes I do. A lot of people quote passages to me, and I say "Oh, that's smart! Who wrote this?" and they say: "You wrote it!" But I forget, I totally forget what I've written. In many respects I don't reread what I wrote. Because if the subject has basically resurrected, because it wasn't put to sleep permanently, it means it is still asking me questions that I haven't answered yet.

Q: So, you are not afraid of repeating yourself?

A: No, I am not. I don't think I repeat myself, but I think people will say. Take, for example, Monet again, or Bach—he repeats himself all the time, and quotes himself even unknowingly. Because they are still working out on a particular thing. I do the same thing. So, if I repeat myself, it is not that I echo what I thought—it is that I am still obsessed with the same thing.

Q: It sounds like Cézanne painting the same mountain all over again.

A: Yes.

Q: Can you elaborate on the idea behind “What am I to do with all this water?” from your essay “In Search of Blue” and its implications of disappointment, when you mention that you wanted it more diluted, more fragmented, oblique, obstructed...

A: When you are given the frontal view, when you are given the experience itself, you have the experience. You no longer look for the experience, you no longer search for it, you no longer yearn for it, it happened in the past, you just have the experience. I don't know that. That's the experience I don't have. I have the experiencing of the lack of experience, that is part of my life. And I think that most people, a hundred percent of people, understand the experience not as something that you had, but as something that you wanted to have. Or that you didn't even want to have, sometimes. There is a very famous scene in *Swann's Way* when he is about to kiss Odette he wants to make sure that his desire for her is there to kiss her. Not just to kiss her, but also to bring his desire to fruition. So, he is thinking of two things: of anticipating the moment, and, of course, experiencing the moment. What happens is that the anticipation takes over the very experience that he wants to have.

Q: So we are doomed :)

A: Of course we are doomed. It is like when you are going to have a fantastic meal at a fantastic restaurant, you have all these images in your head, and then it comes the food, and it is just food!

Q: Svetlana Boym in her *The Future of Nostalgia* (2001) cites your notion of arbitrage/rememoration, which entails that a memory of a place, rather than the place itself, becomes the object of memory, which makes the one who remembers prone to the danger of being in different places at the same time. Is it how you would define it?

A: Occasionally I have wonderful experiences, and sometimes I have anticipated experiences. And there is no knowing which is going to happen. You look forward to experiences. I look forward to experiences, I am not dead yet. On the other hand, you do want to cheat the experience, but you know that you will cheat it. Many times when I have a problem in life, I want to write about it. And I don't even know if that's the solution to the problem because the problem is usually interpersonal, and you cannot resolve the problem with somebody else: they won't listen, or they want to argue, or they want to do something else, and they will distract you. But when you are on your own, you are manufacturing something that is not the experience either.

Q: And this has to do with the ghost spots of memory that seize you of their own accord.

A: Yes, you never know when they are going to happen. You can't force yourself to remember something. Especially if you are thinking of your senses, as the portals to experience, to memory. You have to open up yourself. Frankly, I am not that open as a human being anyway. So, I am not that accessible to memory. I have to force it sometimes.

Q: Does it bother you that on all of your books it says “author of *Call Me By Your Name*”?

A: It is a marketing thing.

Q: Even some literary critics are not familiar with your books of essays.

A: Unfortunately, they are not. If you ask me what my favorite book that I wrote is, it is *Eight White Nights*, which is taken from Dosztoevsky. In Italy they call it *White Nights*, which is the exact name for it, but in America it is *Eight White Nights*, in England also *Eight White Nights*. And that's my favorite book.

Q: I would like you to accept two books by Serbian authors as a gift: one is a story “Anika's Times” by our Nobel prize-winning author Ivo Andrić, and the other is *The Novel of London* by Miloš Crnjanski, who often writes on exile, a topic close to you in many ways, and is also known for his nuanced style.

A: Thank you very much. I will gladly accept the gift. The only Serbian writer I know of is Tišma. I have never even finished it, but I like what I saw.

Q: The reciprocity of different artistic media in your works is patent. I think Luca did a great job with *Call Me By Your Name* movie.

A: Oh, yes. He found the right place for it, and it was the easiest place for him. It was a wonderful place. And the house was wonderful, everything was perfect. I was lucky.

Q: And he had confidence about it.

A: Thank God he did. I have another book which is being made into a TV series. It's called *Enigma Variations*, and it is with Jeremy Allen White as the principal actor.

Q: Since I am in New York for the Fitzgerald Society Conference, I would like to read you a sentence from *The Great Gatsby*. Daisy's words "I always watch for the longest day in the year and then miss it" sound almost as if they come from some of your essays.

A: Yes, all of them are about the same idea.

Q: Do you happen to have a favorite book by either Hemingway or Fitzgerald?

A: I am not a fan, but that's my limitation. I always say I have a terrible taste, that's a known fact.

Q: Why would you say that? Proust is not terrible.

A: You know, I teach Proust, and I love Proust. I taught Proust in high school, I taught it in college, and taught it to graduate students. And I think that people usually never read Proust, and then they do read it, and they have to read the whole book. And it is a transformation. It tells you things about yourself that you don't know. And I think that's what the great author does – he tells you things you kind of suspected, but you never really considered. I like long books. I love, for example, Dostoyevsky a lot, but I hate Tolstoy.

Q: Hemingway loved Dostoyevsky! He had a list of writers that anyone should read, he mentions *The Brothers Karamazov* of course, but he says "all of Turgenev."

A: I love Turgenev, he is special. I like Goncharov. I love many of the Russians, but I do not like Tolstoy. I have never liked Tolstoy.

Q: I think you would like Hemingway then!

A: No. It's not for me. A different sensibility altogether. He is a journalist.

Q: How would you define writing? What does a writer's job entail?

A: There are two working definitions of what writing is. One is that you write in order to avoid life. And so, the whole concept of experience that translates into writing is totally false. You write about what you wish you'd know, or what you wish to happen. Or you write because you do not want to confront life. You want to stay in a room by yourself, writing books the way Bach did to compose music. You are constantly avoiding the day-to-day fundamentals of life.

Q: But then you end up dealing with the fundamentals of life even more?

A: Well, they revisit you in your work. So, in my work it is very obvious that basically life reminds you that it has supremacy over what you believe you had done by writing. In other words, life punishes you in the very writing that you do in order to avoid life. You always write about what you don't know. Here in America, many people in creative writing courses will tell you 'write about what you know'. That's not true at all. You write about what you wish to know, what you cannot know.

Q: I understand now. This is just the opposite of Hemingway's view.

A: But he is a newspaper man. There is a difference between a writer, and a newspaper writer. I read *The Old Man and the Sea*, and I will never read it again. I read it probably more than fifty years ago.

Q: I am very happy that you accepted to see me then, since I have a PhD in Hemingway. (laughs). Is there any question you wish to be asked?

A: I have run out of questions to ask people because people frequently ask me 'What didn't I ask?' I cannot think of anything they didn't ask me. Because for the past thirty years, I have been asked many, many questions. But I try to give a different take whenever I can on what is that I do as a writer. My days are very uniformed as far as I know. ☺

IN MEMORIAM

JULIAN MCPHILLIPS
(1946-2025)

April 12, 2025 was not only two days after the *Gatsby* centennial, but it was also the Saturday that the F. Scott Fitzgerald Museum in Montgomery, Alabama, celebrated its thirty-first annual gala and fundraiser. Halfway through the event, news broke that Julian McPhillips, who cofounded the Museum in 1987 with his wife, Leslie, had passed away from sepsis.

McPhillips was first introduced to Fitzgerald's writings as an undergraduate at Princeton University in the mid-1960s. Although Birmingham-born, he relocated to Montgomery in the 1975 after earning his law degree from Columbia University and working a five-year stint on Wall Street. Very quickly Julian became a prominent Civil Rights attorney, known statewide in particular for his challenges to municipal and county discrimination. Initially he worked in the offices of then-attorney general William "Bill" Baxley, who in 1977 reopened the case of Birmingham's notorious 16th Street Church bombing in 1963, successfully prosecuting Klansman Robert Chambliss. Thanks to his mentorship under Baxley, McPhillips entered private practice with a commitment to racial equality, fair labor laws, and social justice. He was an adamant death penalty opponent: all five of the death penalty cases he undertook in his career resulted in acquittals.

The McPhillips were prominent members of Montgomery's Cloverdale subdivision when, in 1987, they discovered the house two doors down from them was slated for demolition to be replaced by condominiums. It just so happened that this rental property at 919 Felder Avenue had been home to Scott and Zelda Fitzgerald in that short interregnum between her



Fitzgerald Museum founders Leslie and Julian McPhillips at the institution's 2010 gala. Julian (1946-2025) passed away on the same day that the museum hosted its thirty-first such fundraiser.

hospitalization at Prangins Clinic in Switzerland and her stay at Baltimore's Johns Hopkins Hospital and then at Sheppard and Enoch Pratt Hospital in Towson, Maryland. Although the couple's time in Montgomery lasted less than six months in 1931-32, Julian and Leslie felt strongly enough about the lack of official acknowledgment of the Fitzgeralds' literary achievement in Zelda's hometown that they bought the property themselves and made plans to open a museum honoring them.

It was not an easy task. Gathering paintings, books, and belongings for display took two years. From the beginning the Museum faced stiff opposition from some parties in the Cloverdale neighborhood, most notably their next-door neighbor. Because Julian had by then sued the city several times, the mayor was not partial to helping with a zoning exemption that placed severe constraints on the facility's operations. For several years, the Museum could not charge visitors but only ask for donations. The gift shop as well had to pretend it was not selling mementos but offering keepsakes in return for those donations.

On a personal level, Kirk would note that Julian and Leslie were among the first people he met upon moving to Montgomery in 1993. They were exceedingly kind and

friendly and made it clear they were eager to establish connections with the international Fitzgerald Society. Julian and Leslie attended most of the Society conferences from Princeton in 1996 to Dublin/Waterford in 2015. They were also co-organizers of the November 2013 conference in Montgomery and opened up the Museum for that gathering's kickoff celebration. The total amount that the McPhillips family invested in preserving the house on Felder Avenue is incalculable, but suffice to say it would not have lasted nearly forty years if not for their commitment.

Since 2019, the Museum has operated a popular Airbnb in the apartments above the facility's main holdings and displays. (Before that, the apartments were home to an endless procession of short-term leasers). The Museum has benefited the past decade from the opening of the Equal Justice Initiative's lynching memorial, history museum, and sculpture garden, which draw an annual 750,000 visitors to the birthplace of the modern Civil Rights Movement. The Museum even ranks among the city's top eight tourist attractions, with the guest suites often booking months in advance. Julian and Leslie always knew their humble, Mom-&-Pop operation could, someday, be a self-sustaining, creative center if only Montgomery tourism took off. The Museum's current success could not have been possible if Julian and Leslie had not believed wholeheartedly in the value of Scott and Zelda's contributions to American culture.

SHAWN SUDIA
SKEHAN (1951-2025)

Like Julian McPhillips, Shawn Sudia Skehan believed in the potential of the Scott and Zelda Fitzgerald Museum in Montgomery. When she first began volunteering in 2012, becoming a full-fledged board member the following year, she made a commitment of time



Former Fitzgerald Museum board member and photo curator Shawn Sudia Skehan passed away in June 2025 the same week that the University of Alabama Press published her pictorial book *An Apprehension of Splendor: A Biography in Photographs of F. Scott Fitzgerald and His Family*.

and money to the facility that immediately raised its profile. Thanks to her, the Museum suddenly came into possession of nearly every periodical Fitzgerald had published in, from the *Saturday Evening Post* to those hard-to-find *College Humors* many of us have spent whole careers trying to procure. She also secured for the Museum a signed copy of *The Beautiful and Damned* that Fitzgerald inscribed late in life to his Hollywood neighbor, the actor Edward Everett Horton (1886–1970).

Shawn's most memorable contribution to Fitzgerald studies, however, came in the form of a photo exhibit at the 2017 Fitzgerald Society Conference in St. Paul, Minnesota. The exhibit, titled "Sight Unseen: Rare Photographs of F. Scott Fitzgerald with His Family and Friends," which was held at the city's George Latimer Central Library over the course of that summer, shocked many attendees accustomed to seeing the old greatest-hits photos of Scott and Zelda. Instead, viewers were met with an array of unseen images that startled them into real-

izing there were many more ways to picture the couple than previously known.

Over the next several years, Shawn worked diligently to collect numerous additional rare images from various families with Fitzgerald connections. She poured her passion into a manuscript she called *An Apprehension of Splendor: A Biography in Photographs of F. Scott Fitzgerald and His Family*, which went through various drafts with input from various leading Fitzgerald scholars. When the University of Alabama Press expressed interest in the book, the project took the form of 344 annotated photographs, 180 of which had never been published. The book was scheduled for release on June 14, 2025, just in time for the *Gatsby* centennial conference in New York City. Tragically, Shawn died the day before, June 13, after a brief illness.

A news release from her publisher just days later celebrated Shawn's unique legacy:

"Through [her book], Shawn brought clarity and depth to the Fitzgerald legacy, demonstrating her remarkable gift for visual storytelling and her deep engagement with literary history....

A steadfast champion of literature and culture, Shawn was widely respected for her insight, generosity, and commitment to historical preservation. Her work connected generations and shed new light on the lives of literary icons with intelligence and empathy."

The best remembrance Society members can pay Shawn is to pick up a copy of *An Apprehension of Splendor*. It really is a labor of love that celebrates the possibilities of literary appreciation. An in-depth review of the book is available in the 2025 *Fitzgerald Review*.



Ellie Heginbotham, who codirected the original Fitzgerald Society conference in 2002, in Maryland in 2022. Inset, Ellie as the young spouse of a foreign-service officer, before she began her scholarly career working on Fitzgerald and Emily Dickinson.

ELEANOR "ELLIE" HEGINBOTHAM (1938-2025)

Just nine months before her passing the day before Christmas Eve, Ellie Heginbotham sent Society president Jackson R. Bryer and executive director Kirk Curnutt numerous emails telling us how much she was enjoying the *Gatsby* Centennial Readings series we released in the buildup to the 2025 centennial. The enthusiasm was typical of Ellie, who served as site director for our 2002 conference in St. Paul (aka the "original" St. Paul conference).

At the time, Ellie was on the faculty at Concordia College, where she taught for more than two decades beginning in 1983. She enjoyed an unusual career before her arrival in Minnesota. As the wife of foreign service officer Erland Heginbotham, who often joined her at conferences, she found herself relocated to posts in Liberia, Vietnam, and Indonesia, where she often taught. She also spent eighteen years at Stone Ridge School of the Sacred

Heart in Bethesda, Maryland. Her two greatest literary passions were Fitzgerald and Emily Dickinson, about whom she published the monograph *Reading the Fascicles of Emily Dickinson: Dwelling in Possibilities*, with Ohio State University Press in 2003.

Ellie was also a Fulbright scholar to Hong Kong and organized other conferences on Laura Ingalls Wilder and Dickinson as well as our Fitzgerald event. After her retirement from Concordia, she continued teaching and learning at Osher Lifelong Learning Institutes (Johns Hopkins) and at American University. She was actually scheduled to attend the New York City conference last summer but in early June she had to withdraw for health reasons.

One of our favorite memories is an organizational meeting held in St. Paul with Jackson, the late Ruth Prigozy, board member James Hughes Meredith, and co-organizer David Page. For decades afterward we would all remember a lovely Saturday night dinner before we all headed home where we analyzed the first months of the George W. Bush era, noting how after the hysteria of the Clinton/Lewinsky era politics and history seemed to have settled down a bit to give us a breather.

The date of that dinner was September 8, 2001. We said goodbye and thank you to Ellie and Dave and flew home the next day.

Two days after that, of course, 9-11 occurred, and the world changed forever.

RICHARD "DEEJ" WEBB (1961-2025)

Many Society members first met "Deej" Webb at the 2013 Fitzgerald Society Conference in Montgomery when he and his collaborator, the director Robert Steven Williams, burst into town on a wave of enthusiasm for a theory many attendees found a little curious:



Richard "Deej" Webb, right, with *Gatsby* in Connecticut director Robert Steven Williams and Barbara Probst Solomon, whose 1996 *New Yorker* essay first insisted on the importance of Westport, Connecticut to Fitzgerald's literary imagination. Deej passed away suddenly in December 2025.

As they infectiously argued, it was Westport, Connecticut, where Scott and Zelda honeymooned during the summer of 1920, and not Great Neck, New York, that inspired *The Great Gatsby*. The idea wasn't original with Webb and Williams—it had first been proposed by local Westport legend Barbara Probst Solomon, who published the idea in an article called "Westport Wildlife" on the eve of Scott Fitzgerald's centennial in September 1996 in the *New Yorker*.

Solomon's article was not widely known, but as a local historian, "Deej" was adamant that it should get more attention. The documentary he and Williams created—suffused with the duo's charming enthusiasm and comedic chemistry—proved a hit when it became available on Amazon Prime during the late stages of the pandemic in 2020. Titled *Gatsby in Connecticut: The Untold Story*, the documentary received an enthusiastic review from the *New Yorker's* often persnickety film critic, Richard Brody, and sparked no little debate. It remains well worth a watch, especially for its scenes inside the so-called "Grey House" in Westport that inspired part of the setting of *The Beautiful and Damned* (1922).

Besides his co-starring role in the production, "Deej" also authored his own broader take on the intersection of Fitzgerald biography and Connecticut history with the coffee-table compendium *Boats against the Current: The Honeymoon Summer of Scott and Zelda*, first published in 2018 and then augmented in 2020 with additional materials. At Kirk's invitation, he also contributed to an essay to the collection *F. Scott Fitzgerald's The Beautiful and Damned: New Critical Essays*, coedited with Bill Blazek and the late David Ullrich. Deej's piece is a high point of the collection—a humorous but insightful look at how the Fitzgerald's short time in Westport forms part of that city's literary legend, along with a sharp close reading of several scenes in the novel.

As a local historian, Deej volunteered his talents for several local institutions and groups, including the Westport Museum for History and Culture, the Fairfield Museum and History Center, the Sasquanaug Association, and Lockwood-Mathews Mansion. He also led walking tours of Longshore and Southport Harbor and served on a variety of nonprofit boards, including the Pequot Library.

Sadly, Deej passed away unexpectedly of a heart attack on December 21, 2025—of all the days to die, it happened to be the eighty-fifth anniversary of F. Scott Fitzgerald's own passing under very similar circumstances.

Deej was a bon-vivant and connoisseur, and his playful sense of humor sometimes meant people didn't always appreciate his acumen and knowledge. As his obituary notes, "He will be remembered as the life of the party, very often the smartest man in the room, and certainly the funniest." Deej was a graduate of Vanderbilt University and served for many years as a teacher at New Canaan High School, where he also chaired the history department. 🌀



The 18th International F. Scott Fitzgerald Society Conference

“The Grandeur That Was Rome”

Rome and Capri, 21–28 June, 2027

Organized by Università Roma Tre in Collaboration with Linnaeus University

CALL FOR PAPERS

F. Scott Fitzgerald visited Italy on two distinct occasions: first in the spring of 1921 during his and Zelda's long-deferred honeymoon trip, and again from late 1924 to early 1925 during his unsuccessful attempt to economize. While the Fitzgeralds made brief stops in Venice, San Remo, Portofino, Savona, Pisa, Fiesole, Florence, and Naples, it was in the two host sites of this conference—Rome and Capri—that he spent the most time. It was here that he found inspiration for some of his most celebrated works, as well as several others that remain underexplored.

Unlike other American contemporary writers, Fitzgerald famously resisted Italy's charms; he claimed the country “depressed [him] beyond measure.” This documented disdain has led to a general scholarly neglect regarding the profound influence the Belpaese had on his writing. Italy was where Fitzgerald completed the final drafts of *The Great Gatsby*, penned stories such as “The Adjuster” (1925) and “The Rich Boy” (1926), and conceptualized elements of *Tender Is the Night* (1934). He also witnessed the filming of the ancient Roman scenes in Fred Niblo's *Ben-Hur* (1925), which he eventually reimagined as “The Grandeur That Was Rome”—the fictional film starring Rosemary Hoyt to which this conference owes its name.

This Call for Papers seeks to stimulate exploration into the “Italianicity” of Fitzgerald's novels such as *The Beautiful and Damned* (1922) and *Tender is the Night* (1934), as well as in lesser-known expatriate stories, i.e. “A Penny Spent” (1925), “One Trip Abroad” (1930), and the posthumous “The High Cost of Macaroni” (1954).



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FITZGERALD SOCIETY BOARD ELECTION BALLOT

PRESIDENT



William Blazek: As the Fitzgerald Society transitions to a new organizational model this year, I am asking for the membership's support to take on the role of President for this election term. While it will be impossible to replace our founding President Jackson Bryer's knowledge and expertise, I have had the privilege of working closely with him and Kirk Curnutt as VicePresident and co-editor of the Fitzgerald Review, and with others in conference planning and a variety of management and outreach activities. I would look forward to coordinating with the executive board the Society's continued development for both an established and new generation of members.

Board members (Candidates in alphabetical order)



Elisabeth Bouzonviller: I have been a member of the Society for 27 years and have had the pleasure of meeting and working with many of you and hope to get acquainted with new members whom we are always so keen on welcoming. I have now retired from teaching, but I am still working on the Fitzgeralds' life and works and intend to keep on sharing with all of you, but also students, colleagues and readers, what has become a lifelong literary passion. With more time to be involved in a Society that has offered me great sharing, editing and discoveries in many fantastic places which I would not have visited without this very stimulating group, I wish to offer my help as a candidate for the board, hoping my academic and editorial experience can be of interest to contribute to the management of our Society.



Sarah Churchwell: I am chair of Public Understanding of the Humanities and Professor of American Literature at School of Advanced Study as the University of London (UK). I'm also the author or editor of several books, including *Careless People: Murder, Mayhem and the Invention of The Great Gatsby* (Penguin 2013). I've been a Man Booker Prize judge and received the Eccles British Library Writer's Award in 2015. My journalism has been published in the *New York Review of Books*, *Atlantic*, *Washington Post*, *New York Times*, *Financial Times*, *Prospect*, *Guardian*, *TLS*, *New Statesman*, *Sunday Times*, and many others. I've also spoken at several Fitzgerald Society meetings and recently wrote the introduction to the Cambridge Centennial Edition of *The Great Gatsby* (2025).



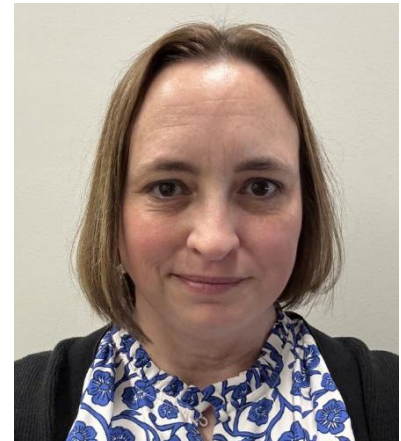
Anne Margaret Daniel: I teach literature and humanities at the New School University in New York City, and at Bard College in Annandale-on-Hudson. For the past thirty years, I've written articles, essays, notes, and reviews on topics, chiefly in Modernism, from Oscar Wilde's trials to F. Scott and Zelda Sayre Fitzgerald to Bob Dylan and contemporary music. My edition of Olivia Shakespear's forgotten *fin-de-siècle* novella *Beauty's Hour* was published by Valancourt in 2015, and my edition of Scott Fitzgerald's last complete short stories, *I'd Die for You And Other Lost Stories*, was published by Scribner/Simon & Schuster in 2017. I'm the editor of the Norton Library *The Great Gatsby* (2022) and the Oxford World's Classics *Tales of the Jazz Age* (2023). In my first term as a Fitzgerald Society board member, I chaired the 17th International Fitzgerald Society Conference in New York. I'm currently at work on a collection of essays on Dylan, and, with Jackson R. Bryer, the selected letters of Zelda Fitzgerald for Scribner.



Maggie Gordon Froehlich: I am associate professor of English and Women's, Gender, and Sexuality Studies at The Pennsylvania State University, Hazleton. I live in northeastern Pennsylvania with my family. I began attending the International F. Scott Fitzgerald Society Conference in 2009 in Baltimore, Maryland. With the exception of the 2019 conference in Toulouse, I've participated and presented research at every subsequent meeting.

My research focuses on the lives and writings of F. Scott Fitzgerald and Zelda Sayre Fitzgerald, with particular emphasis on gender and sexuality. I regularly present my work at the Fitzgerald Society conferences and the American Literature Association Conference. My publications on these topics appear in journals such as *The F. Scott Fitzgerald Review*, *the Journal of Men's Studies*, and *The Space Between: Literature and Culture, 1914-1945*. Since 2010, I've served as society liaison to the American Literature Association, organizing and regularly moderating two Society sessions at the annual conference.

In 2025, I served as co-program coordinator with Ross K. Tangedal for the Fitzgerald Society's New York City conference, which celebrated the *Gatsby* Centennial. I will soon assume the role of Book Review Editor for the *F. Scott Fitzgerald Review*.



Sara A. Kosiba: I am running for a position on the Fitzgerald Society Board because I want to serve an organization that has helped shape me as both a scholar and a person. Since attending my first Fitzgerald Society conference as a graduate student in London in 2007, I have benefited from the intellectual exchange, professional support, and camaraderie that make the Society such a valuable community.

I bring leadership, organizational, and administrative experience that aligns well with the Society's needs. I served as Program Director for the 2013 Fitzgerald Society conference in Montgomery and have provided conference planning and logistical support for several literary organizations, including the American Literature Association, the Society for the Study of American Women Writers, and the Society for the Study of Midwestern Literature. In my current role as assistant dean of Curriculum Data and Assessment in the College of Medicine at Northeast Ohio Medical University, I design and manage systems for data collection, reporting, and organizational oversight—skills that would be valuable for membership management and other Society operations.

Most importantly, I am committed to expanding engagement with Fitzgerald's life and work. As a former Kuehl Fellowship recipient, I strongly support fundraising efforts that enable graduate student participation and help cultivate the next generation of scholars. At the same time, I recognize that scholarly pathways are evolving. I believe the Society can maintain its intellectual rigor while welcoming members whose interests and perspectives may emerge from nontraditional academic or professional backgrounds, enriching our shared understanding of Fitzgerald.



Martina Mastandrea: I am a Venice-based independent scholar and teacher of English. I have been a member of the F. Scott Fitzgerald Society since 2013, the year in which I volunteered at the F. Scott and Zelda Fitzgerald Museum in Montgomery, Alabama. I am the author of *F. Scott Fitzgerald on Silent Film* (2022), winner of the 2021 EAAS Rob Kroes Award, and co-author of *Hemingway and the Harvard Poets* (2020).

My publications include essays in *F. Scott Fitzgerald: A Composite Biography* (2024), *Single Lives: 200 Years of Independent Women in Literature, Culture and Film* (2022) and in the forthcoming *The Routledge Companion to F. Scott Fitzgerald and Second-Century Gatsby Studies*. I have also published articles and reviews in *The F. Scott Fitzgerald Review*, *The Hemingway Review*, *Journal of American Studies*, *Journal of Modern Italian Studies*, and *Italian Americana*. I will serve as the program director for the 18th International F. Scott Fitzgerald Society Conference in Rome in 2027.

My goal is to build a bridge between American scholarship and European perspectives, ensuring the Society continues to expand its global reach while remaining the same welcoming community that first inspired me in 2013. If elected, I would commit to fostering this inclusive environment and developing innovative, cross-cultural initiatives to engage current and future generations of Fitzgerald readers and scholars.



Philip McGowan: I am a professor of American Literature at Queen's University Belfast. I served two terms as president of the European Association for American Studies (2016-24) and I've been a member of the executive board of the F. Scott Fitzgerald Society since 2005. I served on the Royal Irish Academy Committee for Languages, Literature, Culture and Communications and am a member of the Peer Review College for the UKRI Future Leaders Fellowships. I edited the Oxford University Press centenary edition of F. Scott Fitzgerald's *This Side of Paradise* (2020) and am series editor of the OUP centennial series. Additionally, I edited the U. S. Penguin edition of *The Great Gatsby* (with a foreword by Min Jin Lee, 2021) with an expanded centenary edition with additional stories from *All the Sad Young Men* (2025). I have also recently published articles on the poetry of Elizabeth Bishop, John Berryman, and Wallace Stevens. Along with Helen Turner and Ross Tangedal I am co-editor of the forthcoming *Routledge Companion to F. Scott Fitzgerald*.



Jennifer Nolan: I have been on the Executive Board of the F. Scott Fitzgerald Society since 2020 and would be honored and delighted to continue in this role. I am Associate Professor of English at North Carolina State University and have been an active member of the Society since 2015, serving as program director for the 14th International Conference in Saint Paul in 2017. During the pandemic, I worked with the other board members to successfully pivot our 2021 conference to an online series of webinars, including organizing a session on Fitzgerald in the Magazines for what we dubbed the Fitzgerald Summer School, and subsequently participated in sessions and on plenaries at our 2023 and 2025 conferences. Along with Alexandra Mitchell, I am the co-editor of *The Complete Magazine Stories of F. Scott Fitzgerald* book series, and have published widely on F. Scott Fitzgerald and his magazine career in edited collections, such as *The Bloomsbury Handbook to F. Scott Fitzgerald* (2025), and scholarly journals, such as *The F. Scott Fitzgerald Review* (2022, 2017) and the *Journal of Modern Periodical Studies* (2025, 2017).



Niklas Salmose: I am full professor of Literatures in English at Linnaeus University, Sweden. I've published a vast number of articles on Fitzgerald for the *F. Scott Fitzgerald Review* and edited volumes, focusing on nostalgia, style, senses, and ecocritical readings. I've also translated *All the Sad Young Men* to Swedish and edited a Swedish version of the Tarleton-trilogy. In 2024 I co-edited with David Rennie the experimental *F. Scott Fitzgerald: A Composite Biography* (University of Minnesota Press).

I'm the founder and teacher of the master course F. Scott Fitzgerald and the Jazz Age and is the upcoming editor-in-chief for the *F. Scott Fitzgerald Review*. In November 2018 I was the third annual McDermott lecturer at the University Faculty Club in St. Paul for the Fitzgerald in St. Paul Society. I was the main organizer of the F. Scott Fitzgerald Society Conference in Växjö 2023 and am on the committee board for the upcoming Fitzgerald conference in Rome and Capri (2027).



Ross K. Tangedal: I am associate professor of English and Director of the Cornerstone Press at the University of Wisconsin–Stevens Point. I have published widely on twentieth century American publishing and authorship, with focus on F. Scott Fitzgerald, Ernest Hemingway, and others. I'm the author of *The Preface: American Authorship in the Twentieth Century* (Palgrave 2021) and the editor of four essay collections, including the forthcoming *Routledge Companion to F. Scott Fitzgerald* (2027, co-edited with Helen Turner and Philip McGowan). I and Maggie Gordon Froehlich directed the 2025 Fitzgerald Society conference in New York City, and I am president of the Society for the Study of the American Short Story and a trustee of the Ernest Hemingway Foundation & Society. Jennifer Nolan and I are developing a complete edition of the *Letters of F. Scott Fitzgerald*. My favorite novel is *The Great Gatsby* and my favorite Fitzgerald story is "Winter Dreams," though "Babylon Revisited," "The Diamond as Big as the Ritz," and "The Sensible Thing" are always bouncing around in my mind.



Erin Templeton: I am the dean of the School of Liberal Arts and Sciences and a professor of English at Converse University, where I teach courses on all things American literature. I'm a current board member of the Fitzgerald Society. I also serve on the executive committee for the MLA's Association of Departments of English and the editorial board of the William Carlos Williams Review. I wrote the introduction to the 2019 Handheld Edition of *Save Me the Waltz*, contributed to the *Updated Cambridge Companion to F. Scott Fitzgerald*, and am currently working on an edition of *Tender Is the Night* for Oxford University Press's World Classics series.



Helen Turner: I am greatly honored to be considered for membership of the F. Scott Fitzgerald Society Board. I joined the Society in 2011 and I have remained involved in its activities ever since. I have attended and presented at all of the conferences since then with the exception of New York. I acted as program director for the 2023 conference in Vaxjo, Sweden, which was a great success.

I remain an active researcher alongside my work in the class room. My recent projects include editing with Philip McGowan and Ross Tangedal the *Routledge Companion to F. Scott Fitzgerald* and *Ready to Teach The Great Gatsby: A Compendium of Subject Knowledge, Resources and Pedagogy* both of which are forthcoming. I have contributed to a number of volumes dedicated to Fitzgerald Studies and other American writers such as Richard Yates. Another keen area of research is South African literature. I am particularly interested in the connections between the writings of these two countries.

The study of literature is under threat in many tertiary settings which is a cause for great concern. It is important for scholars through societies such as this to forge the next generation of researchers during their time at school. The Fitzgerald Society is in a powerful position to be part of this process because of Fitzgerald's ubiquitous position in, not only US schools and universities, but around the globe through

the prominent position of *The Great Gatsby* in the curricula of a wide range of countries and territories. Making the society a resource for teachers and learners alongside its other important work promoting Fitzgerald could be an interesting avenue to explore.

I would welcome the opportunity to give back to the society and its members who have given me so much.

VOTE ✓

OFFICIAL BALLOT

NAME: _____

Please rank each candidate from 1-12 in order of preference (first choice=1, etc.). Ballots must be returned to Kirk Curnutt either via email at kcurnutt@troy.edu or by mail at Department of English, Troy University, Troy Alabama 36082. Ballots are due August 15 (post-marked by that date if mailed).

Voters must include name on ballot and have an active membership to count.

___ Elizabeth Bouzonviller

___ Sarah Churchwell

___ Anne Margaret Daniel

___ Maggie Gordon Froehlich

___ Sara A. Kosiba

___ Martina Mastandrea

___ Philip McGowan

___ Jennifer Nolan

___ Niklas Salmose

___ Ross A. Tangedal

___ Erin Templeton

___ Helen Turner

☐ For President: William Blazek