

**Eugene O’Neill: Ireland, the Constant Presence**  
**The Tenth International Eugene O’Neill Conference, 2017**  
**National University of Ireland Galway**

**Wednesday, July 19**

10:30-12:00 **Eugene O’Neill Society Board Meeting**

12:00-5:00 **Registration**

1:00-2:30 **Session 1: Performing Views: O’Neill, Glaspell, and Shakespeare**

- Patrick Midgley, Texas Tech University, “Shakespeare and O’Neill, Cheek by Jowl: A One Man Mash-up”
- David Roessel, Mark Mallet, with students Alexandria Dobbin, Julie Eller, Stockton University, “A Female View of Women Artists in the Provincetown Players: Susan Glaspell’s *A Stepchild of the Sun*”

2:45-4:00 **Session 2: Living Performance**

- Dan McGovern, “From Stage to Live Broadcasts and Streaming: O’Neill’s Theatre Guild Model in the Digital Age”
- Polly L. Heinkel, University of Essex, East 15 Acting School, “Breathing Life into O’Neill’s One Act: A Director’s Journey”
- Eric Fraisher Hayes, Eugene O’Neill Foundation, Tao House, “Producing the Unproduceable”

5:00-6:20 **Opening Reception**

6:20-6:40 Welcome: Patrick Lonergan, National University of Ireland Galway  
 Audrey McNamara, University College Dublin  
 Nelson O’Ceallaigh Ritschel, Massachusetts Maritime Academy,  
 “The Irish O’Neill”

6:40-7:40 **Keynote Address, Declan Kiberd**, University of Notre Dame, “Losing Irelands, Inventing Americas----O’Neill and After”

**Thursday, July 20**

8:30-9:30 **Plenary 1, Gerardine Meaney**, University College Dublin, “Eugene O’Neill on the Dublin Stage: The Irish-American Family”

9:45-11:00 **Session 3a:**

- Linda Ben-Zvi, Tel Aviv University, “The influence of Synge--his language, character depictions, mise en scene, and themes-- on Glaspell's plays, particularly the "Silent Women" in *Trifles* and *The Outside*”
- Marla Del Collins, Long Island University, Brooklyn Campus, “*The Verge*”: *To Grow or Die; Irishness and the Forces Unleashed*”
- Drew Eisenhauer, Paris College of Art, "An Irish Triangle : Transatlantic Comedies of manners in Djuna Barnes’s *An Irish Triangle*, Louise Bryant’s *From Paris to Main Street* and Susan Glaspell's *Woman's Honor*”

**Session 3b: O’Neill: Plumbing the Depths and Power**

- Yuji Omori, Takushoku University and University of British Columbia, “A Yearning for the Flowering Earth: Reconsidering Nietzschean Philosophy in Eugene O’Neill’s *The Great God Brown*”
- Daniel Larner, Western Washington University, “The Comic Understructure of *Desire Under the Elms: Opening the Depths of the Tragedy and the Pain of the Loss*”
- David Palmer, Massachusetts Maritime Academy, “O’Neill and Nussbaum: Tragedy and the Fragility of Goodness”

11:15-12:30 **Session 4a: Communications, Symbolisms, and Abjection**

- Thierry Dubost, Université de Caen Normandie , “*Dynamo* and *Lazarus Laughed*: nonverbal communications”
- Marla Del Collins, Long Island University, “The Hidden Symbolisms in *Strange Interlude*”
- Kathleen McLennan, “Shame and Abjection in *The Iceman Cometh*”

**Session 4b: Books and Place in *Long Day’s Journey into Night***

- Stephen Watt, Indiana University, “James O’Neill-James Tyrone’s Bookcase in *Long Day’s Journey*”
- William Davies King, University of California Santa Barbara, “O’Neill’s Irish ‘Con’ Man: Charles Lever”
- Marnie J. Glazier, Hartnell College, “Brooding Shores”

12:30-1:30 **Lunch**1:30-2:45 **Session 5a: Modernism, Survival, Women, and Self-loathing**

- Kurt Eisen, Tennessee Tech University, “Modernism as Nostalgia: O’Neill in 1932”
- Robert Combs, George Washington University, “O’Neill’s Survival Plays”
- Beth Wynstra, Babson College, “I Can Always Twist Him Round My Finger’: Calculated Love and Fallen Women in the Plays of Eugene O’Neill”

**Session 5b: O'Neill, Yeats, and Behan**

- Janet M. Roberts, University of California, Berkeley, "Masks. Eugene O'Neill and W. B. Yeats. A Touch of a Poet?"
- Rita Barnes, Tennessee Technological University, "Yeats, O'Neill, and the Staging of Irish National Identity"
- Deirdre McMahon, University College Dublin, "Hairy Apes and Quare Fellows: formal connectivity through European modernism in the work of Eugene O'Neill and Brendan Behan"

3:00-4:15

**Session 6a: Performance Images, Choices, Experience**

- Laura Shea, Iona College, "Untouched by the Poet: The 1977 Broadway Revival"
- Johan Callens, "Reimagining Capitalism: O'Neill's *The Iceman Cometh* on the Flemish Stage"
- David Fox, Wheaton College, "Experiencing O'Neill's *Long Day's Journey Into Night* for the First Time"

**Session 6b: Irish Elements**

- Herman Daniel Farrell III, University of Kentucky, "'A clannish pride before the world': Eugene O'Neill on the Insular, Protective Nature of Irish Families"
- Adel Bahroun, University of Kairouan, "The Irish Nostalgic Longing in *Long Day's Journey into Night*"
- Mary Koutsoudaki, National and Kapodistrian University of Athens, "When the Greek meets the Irish element in selected plays by Eugene O'Neill"

4:30-6:45

**Dinner** (on one's own)

7:00

**A Ronan Noone Evening:**

- Sheila Hickey Garvey, Southern Connecticut State University, "A Celtic Tiger: *the repossessed playwriting career of Irish playwright Ronan Noone*",
- 7:45: **Performance. *The Second Girl*, by Ronan Noone**, directed by Patrick Lonergan, National University of Ireland Galway

**Friday, July 21**

8:30-9:30

**Plenary 2, Dan Murphy**, University of Notre Dame, "Of Apes and Men of Steel: Corporeality and Historiography in O'Neill's *The Hairy Ape*"

9:45-11:00

**Session 7a: The Irish and American**

- Joshua Polster, Emerson College, "Irish Rebellion in O'Neill's *The Hairy Ape* and Miller's *A Memory of Two Mondays*"

- Joel Pfister, Irish Radicalism vs. The American Dream: O’Neill’s Critique of Capitalism and Class”
- Matthew Wickey, Southern Illinois University, “‘There’s more satisfaction in the earth than ever was in any book. . .’: Rereading the ‘Irish’ and ‘American’ in O’Neill’s *Beyond the Horizon* as Embodied in Production”

9:45-11:00 **Session 7b: Psychology, Power, and a Photographic Mystery**

- Ryder Thornton, UCSB, “Killing Catholic Guilt: Self-loathing and the Psychology of Fascism in *Iceman Cometh*”
- Zander Brietzke, Independent Scholar, “The Triangulation of Power in *More Stately Mansions*”
- Steven Bloom, Lasell College, “A Photographic Mystery: From Casa Genotta to Marblehead Neck”

11:15-12:30 **Eugene O’Neill Society Meeting**

12:30-5:30 **Lunch & Afternoon Free to Enjoy Galway and the Galway Arts Festival**

6:00 **Evening—Banquet** (details forthcoming)

**Saturday, July 22**

8:30-9:30 **Plenary 3: “How O’Neill’s Irishness ‘Translates’ for the Chinese”**

- Shiyen (Helen) Xu (Presenter), Nanjing Normal University
- Robert M. Dowling (Respondent), Central Connecticut University

9:45-11:00 **Session 8: Irish-American**

- David Clare, Mary Immaculate College, University of Limerick, “Irish-American Identity in Eugene O’Neill’s Early Work”
- Gary Richardson, Mercer University, “O’Neill and Irish Identity: Irish-American Experience in *A Touch of the Poet*”
- J. Chris Westgate, CSU Fullerton, “O’Neill’s & Byrne’s Transatlantic Exchange: Determining the Irishness in *A Touch of the Poet*”

11:15-12:30 **Session 9: Immigrant and Racial Imaging**

- Patrick Chura, University of Akron, “O’Neill, Michael Gold, and Immigrant Theatre”
- Alexander Pettit, University of North Texas, “*The Fountain*: Indigenous Peoples and the Purposive Failure of Stereotyping”
- Katie N. Johnson, Miami University, “Black to Ireland: O’Neill within the Green & Black Atlantics”

12:30-1:30 **Lunch**

1:30-2:45 **Session 10: O'Neill and the Irish**

- Wayne Narey, "Eugene O'Neill's 'Irish Play': *The Iceman Cometh*"
- Eileen J. Hermann, "The [Irish] Hound of Heaven' and Eugene O'Neill"
- Jeff Kennedy, "The Irish Players in New York, 1912"

3:00-4:15 **Closing Roundtable Discussion: "O'Neill and the Irish Tradition"** with Robert M. Dowling, Stephen Myers Watt, Gary Richardson, Nelson O'Ceallaigh Ritschel, and chaired by Declan Kiberd