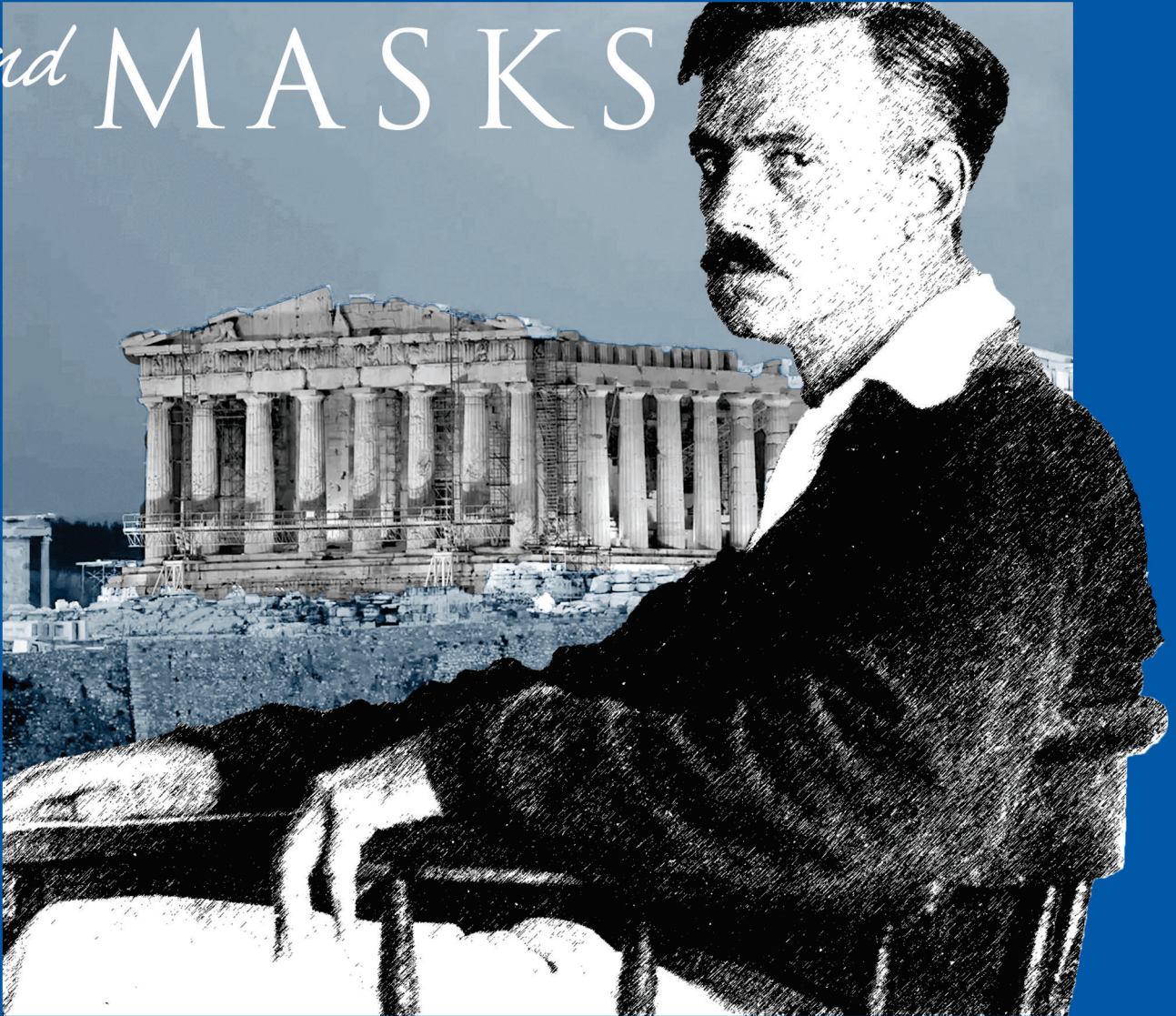


The Eugene O'Neill Society's
12th International Conference *on* Eugene O'Neill

MYTHOS *and* MASKS



Eugene O'Neill *in* Ancient
and Modern Contexts

MAY 27-31, 2025
NATIONAL AND KAPODISTRIAN
UNIVERSITY OF ATHENS
GREECE

**The Eugene O'Neill Society's
12th International Conference on Eugene O'Neill**

Collaboration with the Department of English Language and Literature,
National and Kapodistrian University of Athens, Greece

**MYTHOS AND MASKS
EUGENE O'NEILL IN ANCIENT AND MODERN CONTEXTS**

May 27-31, 2025

SCHEDULE (SUBJECT TO CHANGE)

Monday, May 26, 2025

- 4:30 - 5:30 p.m. **Pre-conference Registration**
Athens Cypria Hotel, 5 Diomias Str, Syntagma Sq,
- 5:30 - 7:30 p.m. **Pre-conference Registration**
2nd Floor Conference Room, Athens Cypria Hotel
- Dinner on your own**

All Panel Sessions will be held in the
Central Building of the National and Kapodistrian University
30 Panepistimiou Street, Athens

Tuesday, May 27, 2025

- 8:30 a.m. **Conference Registration**
- 9:00 - 9:10 a.m. **Welcome Addresses**
Great Hall
Professor Herman Farrell, President of the International Eugene O'Neill Society
Professor Dimitrios Drosos, Dean of the School of Philosophy, National and Kapodistrian University of Athens
Professor Anna Despotopoulou, Chair of the Department of English Language and Literature, National and Kapodistrian University of Athens
- 9:10 - 10:20 a.m. **Keynote**
Great Hall
INTRODUCTION: Professor Thierry Dubost, International Secretary (Europe), Eugene O'Neill Society

KEYNOTE SPEAKER: Dr. Rosa Andujar, King's College, London
"History, Myth, and Melodrama: Adapting Greek Tragedy in the Americas after Eugene O'Neill"

10:40 - 11:55 a.m.

Session 1

O'NEILL AND MYTHOLOGY

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Katie Johnson

Bess Rowen, "Oedipus, Cú Chulainn, and Yank: Eugene O'Neill and the Mantle of Greek and Irish Mythologies"

Cao Muyuan and Luo Fan, "The relationship between Eugene O'Neill's play *Desire Under the Elms* and Greek mythology and its impact on modern Chinese drama"

Michael Selmon, "O'Neill's Unwanted Trial: Guilt, Shame, and Tragic Resistance in *Mourning Becomes Electra*"

11:55 a.m. - 1:25 p.m.

Lunch (on your own)

1:25 - 2:40 p.m.

Session 2

GREEK INFLUENCES ON O'NEILL'S WORKS

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Chris Westgate

Herman Farrell, "All Roads Lead to Athens: Ancient Greece Influence on O'Neill's Dramaturgy"

Rupendra Guha Majumdar, "The Relevance of O'Neill's Choice of Tragic Greek Myths in His Drama—Aeschylus's *Oresteia* and/or Sophocles' *Oedipus Rex*?"

Ryder Thornton, "(F)or they shall laugh": Masks, Laughter, and the 'mystery doctrine of tragedy' in *The Great God Brown*

2:45 - 3:30 p.m.

Session 3

Roundtable: "THREE FACES OF CARLOTTA"

"Alkis Argyriadis" Amphitheatre (Red Room)

Brenda Murphy, Convener; William Davies King; Beth Wynstra

Wednesday, May 28, 2025

9:00 - 10:15 a.m.

Session 4

GROWING UP, GROWING OLD IN O'NEILL'S PLAYS

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Rob Richter

Valerie Lipscomb, "O'Neill's Journey into Portraying Aging"

Zoe Detsi, "'It's Old Age Creeping in my Bones': The Mask of Age and the Metaphor of Land in *Desire Under the Elms*"

10:15 - 10:25 a.m.

Break

10:25 - 11:40 a.m.

Session 5

SCIENCE, CAPITALISM, AND TRAGEDY IN O'NEILL'S WORKS

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Yifei Kong

Thierry Dubost, "The Mysterious Ways of Science in *Dynamo*"

Jeremy Killian, "Plays About Salesmen: Capitalism and the Possibility of Tragedy"

Michael Brandon Lopez, "Inverted Justice—The Existential Paradigm of (Non)Being in Eugene O'Neill's *The Hairy Ape* and Tawfiq al-Hakim's *Diary of a Country Prosecutor*"

11:40 a.m. - 1:00 p.m.

Lunch (on your own)

1:00 - 2:15 p.m.

Session 6

O'NEILL'S EARLY WORKS AND ADAPTATIONS

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Tomáš Kačer

Zhu Yian, "Untouchability of "Horizon" in O'Neill's *Beyond the Horizon*"

Chloé Lucidarme, "'We're at sea now and I'm the law on this ship': Eugene O'Neill's *Ile* and Takiji Kobayashi's *Crab Cannery Ship*"

Chris Westgate, "'The Sea Doesn't Love Ships': Shipwrecks and Tragedy in O'Neill's Early Plays"

2:20 - 3:30 p.m.

Session 7

GLOBAL INTERPRETATIONS OF O'NEILL'S LEGACY

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Robert Dowling

Tomáš Kačer, "The Road to Abstract Athens: Czech Interpretations of Eugene O'Neill's Plays from Early Productions to Anti-American Propaganda under Communism"

Shuying Chen, "Embracing O'Neill in Chinese Explorative Theater: Two Experimental Productions of *The Great God Brown* in the 1980s"

Shiyan Xu, "How to Further Broaden O'Neill's Appeal in China? Inspirations from Two 'Strange Interludes'"

Thursday, May 29, 2025 *

* PLEASE NOTE: There will be concurrent sessions this day.

9:00 - 10:15 a.m.

Session 8

Performances

"Alkis Argyriadis" Amphitheatre (Red Room)

Eric Fraisher Hayes, "America's Greatest Playwright? or Whatever Happened to Baby Kane O'Neill?"

Jenny Mercein and Ryder Thornton, "ANNA/ Christine: A One-Woman Exploration"

9:00 - 10:15 a.m.

Session 9

O'NEILL'S INFLUENCE AND LEGACY IN AMERICAN DRAMA

"Ioannis Drakopoulos" Amphitheatre (Blue Room)

CHAIR: Herman Farrell

Drew Eisenhauer, "Comedies of Influence: O'Neill's and Glaspell's Expressionist Laughter"

Robert M. Dowling, "'To Be an Artist or Nothing'? Olé!: Sam Shepard on Eugene O'Neill"

Antonia Tsamouris, "O'Neill's Legacy: Oedipal Echoes in *Long Day's Journey into Night* and Edward Albee's *A Delicate Balance*"

10:15 - 10:25 a.m.

Break

10:25 - 11:40 a.m.

Session 10

UNMASKING IDENTITIES IN O'NEILL'S PLAYS

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Ronald Quirk

Gong Qingqing, "Analysis of Mobility in O'Neill's Drama"

Mohamed Nejib Hizi, "Masked Without Masks: A Study of Social and Psychological Masks in the Late Plays of Eugene O'Neill"

Thanos Vovolis, "Face and mask dichotomies in Eugene O'Neill's masked dramas"

10:25 - 11:40 a.m.

Session 11

Roundtable: "LONG DAY'S JOURNEY INTO THE CLASSROOM: A ROUNDTABLE ON PEDAGOGY & EUGENE O'NEILL"

"Ioannis Drakopoulos" Amphitheatre (Blue Room)

Bess Rowen, Convener; Valerie Joyce; Maria Mytilinaki Kennedy; Alex Pettit; Beth Wynstra

11:40 a.m. - 1:00 p.m.

Lunch (on your own)

1:10 - 2:25 p.m.

Session 12

SNAPSHOTS OF O'NEILL AND THOSE CLOSEST TO HIM

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Beth Wynstra

William Davies King, "Needing Lazarus to Laugh: Eugene O'Neill and Carlotta Monterey at the Crossroads, 1928"

Benjamin Panciera, "Lou Sheaffer and Carlotta O'Neill: A warm, if wary friendship"

1:10 - 2:25 p.m.

Session 13

O'NEILL'S VISION ON A GLOBAL STAGE

"Ioannis Drakopoulos" Amphitheatre (Blue Room)

CHAIR: Zahra Nazemi

Amina Zhamanova, "Eugene O'Neill's Trilogy *Mourning Becomes Electra* on American Screen and Russian Stage"

Yifei Kong, "Between Despair and Hope: Performing Eugene O'Neill in London and Beijing"

2:30 - 3:30 p.m.

Session 14

Performances

"Alkis Argyriadis" Amphitheatre (Red Room)

David Roessel

"A Performance of Act 1 of Susan Glaspell's *Wings*."

Actors: Ren Bell, Shilo Previti, Ermioni Vlachidou and Nicholas Skaldetvind

"Heart of Dionysus," A performance based on Susan Glaspell's *The Road to the Temple* and *Fugitive's Return*, and Nilla Cram Cook's *My Road to India*

Actors: Stamatia Kapetanou and Orpheas Domenikos

2:30 - 3:30 p.m.

Session 15

Roundtable: "IN HONOR OF STEPHEN A. BLACK"

"Ioannis Drakopoulos" Amphitheatre (Blue Room)

Eileen Herrmann, Convener; Thierry Dubost; Dave King; Daniel Larner; Brenda Murphy

Friday, May 30, 2025

9:00 - 10:15 a.m.

Session 16

TRACING O'NEILL: INFLUENCE, ECHOES, AND ENGAGEMENT

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Shiyan Xu

Svetlana Seibel, "Archaeofictional Theatricality of Susan Glaspell's *Fugitive's Return*"

Zahra Nazemi, "*Recklessness* (1913), O'Neill's Early Attempt to Adapt Greek Tragedy"

Kenneth Prestininzi, "Traveling Back with O'Neill to Move Forward in American Playwriting"

10:15 - 10:25 a.m.

Break

10:25 - 11:40 a.m.

Session 17

O'NEILL'S MYTHIC VISION

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Thierry Dubost

Timothy Melley, "Psychological Tragedy as National Allegory: O'Neill's America Orestia"

Joel Pfister, "Memoranda on Ideology: O'Neill, Masks, and Unmasking America"

Daniel Larner, "Toward an American Mythology"

11:40 a.m. - 1:00 p.m.

Lunch (on your own)

1:10 - 2:25 p.m.

Session 18

INVISIBILITY, MORALITY, AND SLEEPINESS ON THE STAGE AND OFF

"Alkis Argyriadis" Amphitheatre (Red Room)

CHAIR: Konstantinos Blatanis

Katie Johnson, "Outcast: Casting, Masks, and Tragedy in *All God's Chillun Got Wings*"

Melissa Lin Sturges, "Moral Models versus Model Minorities in Gekidan Kumo's *Long Day's Journey into Night* (1965)"

Jacqueline Vanhoutte, "Sleeping on Stage in O'Neill's Late Plays"

2:30 - 3:30 p.m.

Session 19

EUGENE O'NEILL SOCIETY BUSINESS MEETING

"Alkis Argyriadis" Amphitheatre (Red Room)

All EONS Members Welcome

12th International Eugene O'Neill Conference
Athens, Greece

BANQUET

Thursday, May 29, 2025, 7-11pm
Strofi Athenian Restaurant, Rovertou Galli 25, Athens, Greece

The Eugene O'Neill Medallion

The Eugene O'Neill Medallion is given to distinguished theatre artists, scholars, and educators who have dedicated significant portions of their careers to furthering knowledge and appreciation of O'Neill.

THE 2025 RECIPIENTS OF THE EUGENE O'NEILL MEDALLION

Sheila Hickey Garvey

Sheila Garvey has been an active member of the Society for over 25 years who has published articles in the Eugene O'Neill Review and participated in and moderated numerous panels and roundtables at O'Neill Conferences dating back to the 1999 conference in Bermuda. Sheila Garvey served as President of the Eugene O'Neill Society in 2002–2003 and on the Board of Directors for multiple terms, including the current one. Sheila is a professional stage director and actress. She is Professor Emerita of Theatre at Southern Connecticut State University having taught theater there from 1988 to 2016. Her lifetime connection with Circle in the Square culminated in the publication of *Circle in the Square Theater: A Comprehensive History* (McFarland, 2020).

Presented by: Beth Wynsta, Babson College, Vice-President, Eugene O'Neill Society

Katie N. Johnson

Katie Johnson served as President of the Eugene O'Neill Society, 2020–2023, and Vice President from 2018–2020. During her years in the leadership of the EONS, Katie strengthened the organization's ties with the Eugene O'Neill Foundation, fostering engagement with the Eugene O'Neill Festival in New Ross, Ireland and the Hammerstein Collection at Washington University in Saint Louis. She supervised updates to the EONS website, revisions to the ByLaws (splitting the Secretary and Treasurer positions) and the creation of our Statement on Diversity, Equity, and Inclusion. She serves on the Eugene O'Neill Review Editorial Board and has published numerous articles on O'Neill. Her book *Racing the Great White Way: Black Performance, Eugene O'Neill, and the Transformation of Broadway* (University of Michigan Press) was published in 2023.

Presented by: Herman Farrell, University of Kentucky, President, Eugene O'Neill Society

Yannis Houvardas

Yannis Houvardas is an internationally acclaimed director of theater and opera works – at LaMama Experimental Theater Club in New York, the Royal Dramatic Theater of Sweden, the National Theater of Norway, the Norwegian Theater in Stockholm, the National Theater of Northern Greece, the Athens & Epidaurus Festival, and the National Theater of Greece, where he served as Artistic Director from 2007 to 2013. He co-founded the Theatriki Syntechni (1977–80) and was founder and co-artistic director of the Notos Theater Company (2007–13). He directed a celebrated production of *Mourning Becomes Electra* at the National Theater of Greece and a memorable staging of *Long Day's Journey into Night* in Cyprus. He is a graduate of the Royal Academy of Dramatic Art in London.

Presented by: Konstantinos Blatanis, National and Kapodistrian University of Athens, Board Member, Eugene O'Neill Society

**Post-Conference Trip to
THE ANCIENT THEATER OF EPIDAUROS**

**Saturday, May 31, 2025
9am-4:30pm**

Conference Participants who have registered and paid for the trip to Epidaurus will venture together via bus to the **Ancient Theater of Epidaurus**, a 4th c. b.c.e., Hellenistic period amphitheater where many of the plays of Aeschylus, Sophocles, Euripides, and Aristophanes were performed. The theater was re-discovered and excavated in the late 19th century, and since 1955, a summer theater festival has been held there featuring the Greek classics. This summer at the 70th Anniversary of the Athens Epidaurus Festival, the 2025 Eugene O'Neill Medallion recipient **Yannis Houvardas** will direct his adaptation of *Oedipus* and *Oedipus at Colonus*.

DEPARTURE TIME AND LOCATION

9am, Riga Fereou Street (the side street to the left of the University of Athens Central Building as you face the building from Panepistimiou Street). Please be there on time and ready to go. It is a 2-hour drive to the ancient theater. There is a bathroom on the bus.

ANCIENT THEATER VISIT

11am-12:30pm. The cost of admission is included. We will have a guided tour of the site and there will be plenty of time to walk up to the last row of the 14,000-seat theater and sample the acoustics. There is a museum on the site that is dedicated to the Shrine of Asklepios, the God of Healing. There are bathrooms and a small café near the parking area.

LUNCH

We will re-board the buses and drive down to the Saronic Gulf for lunch near the marina in Nea Epidaurus. Lunch is not included in the cost for the trip. You will have several options for lunch, including a hotel restaurant, tavernas, and sea-side café/restaurants.

RETURN TRIP

2:30pm-4:30pm. Drop-off on Riga Fereou street beside the University of Athens Central Building.

THINGS WE RECOMMEND YOU BRING WITH YOU

Good walking shoes, water, sunscreen and a hat.

NOTE

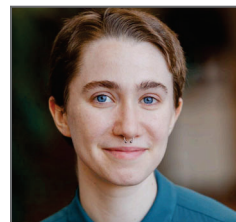
We will endeavor to stay on schedule, but all times (except for departure time) are approximate.

CONFERENCE PARTICIPANTS



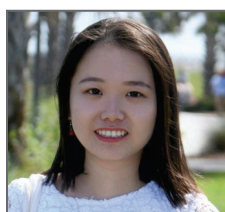
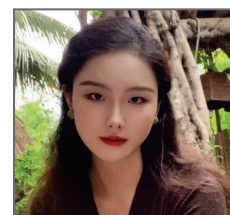
Dr. Rosa Andújar is Senior Lecturer (i.e., Associate Professor) at King's College London, where she teaches in the Interdisciplinary Humanities and Classics Departments. She has published widely on ancient Greek tragedy and its rich modern reception, especially across the Americas. Her publications include *The Greek Trilogy of Luis Alfaro* (Methuen Drama, 2020), which won the 2020 London Hellenic Prize, *Greeks and Romans on the Latin American Stage* (Bloomsbury, 2020), and *Paths of Song: The Lyric Dimension of Greek Tragedy* (De Gruyter, 2018). She is the author of the forthcoming monograph *Playing the Chorus in Greek Tragedy* (Cambridge, 2025) and is currently completing a second book, *Tragedy and Revolución: Ancient Greek Drama as Political Theater in the Hispanic Caribbean*, for Yale University Press.

Ren Bell is a graduate student at Stockton University in Galloway, New Jersey, earning their Master's degree in Holocaust and Genocide Studies. They graduated from the University of North Carolina at Charlotte with a B.A. in theatre with a concentration in dramaturgy. Their area of interest is the overlap of art and issues relating to Holocaust and genocide studies, particularly the role of performance during and after conflict/atrocity.



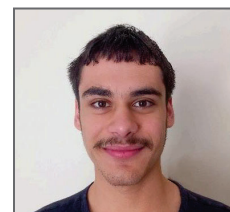
Konstantinos Blatanis is Associate Professor of American Literature and Culture at the Faculty of English Language and Literature, National and Kapodistrian University of Athens. He holds a B.A. and a Ph.D. from Aristotle University of Thessaloniki, and an M.A. from the State University of New York at Buffalo, where he studied as a Fulbright fellow. He is the author of the book *Popular Culture Icons in Contemporary American Drama* (Fairleigh Dickinson University Press, 2003) and co-editor of the volume, *American Studies after Postmodernism* (Palgrave Macmillan, 2024), and has published in journals including *The Journal of American Drama and Theatre*, *Critical Stages / Scènes critiques*.

Muyuan Cao, doctoral candidate, born in June 1998, from Suzhou, Jiangsu, China, is currently studying in the Comparative Literature and World Literature program at Hainan Normal University, with a research focus on comparative literature and culture, and has published the paper titled "The Tao and the Sage — A brief analysis of Heidegger's *The Sound of Nature's Silence* and Lao Tzu's *Great Music is Soundless*."



Shuying Chen is an assistant professor in the School of Liberal Arts at Shanghai University. She received her doctoral degree in Comparative Literature from the University of South Carolina. She completed a master's degree in Studies in Literature at the University of Texas at Dallas. Her research interests include transcultural theater and theatrical adaptations. Her dissertation, "Eugene O'Neill Returns: Theatrical Modernization and O'Neill Adaptations in 1980s China," explores Chinese adaptations of O'Neill's works in the 1980s. Her article "Adapting O'Neill in Wartime China: Beyond the Horizon as Propaganda Drama" was published in *Eugene O'Neill Review* in 2024 (vol. 45, no. 1).

Orfeas Domenikos is a second-year undergraduate student in the Department of English Language and Literature, National and Kapodistrian University of Athens. He grew up and attended high school in the county of Sami, Kefalonia, and moved to Athens for his studies in October 2023. He developed a keen



interest in the art of theatre after he watched plays in renowned stages of Athens; like his first play ever: Eugene O'Neill's *Long Day's Journey into Night*. At the beginning of his second year of studies, he joined the English Department Drama Club and plans to continue this exploration of theatre outside and beyond his life as a student. Furthermore, his interests include linguistics as well as theory and criticism of literature.



Zoe Detsi is Professor of American Drama at the School of English, Aristotle University of Thessaloniki, Greece. Her publications include articles in *American Drama*, *American Studies*, *New England Theatre Journal*, *Prospects*, *Critical Stages*. She is the author of a book on *Early American Women Dramatists, 1775–1860* (New York: Garland, 1998) and has co-edited *The Future of Flesh* (New York: Palgrave/Macmillan, 2009). She is the editor of the special issue of the *European Association for American Studies* journal, *The Greek War of Independence and the United States: Narratives of Myth and Reality* 17.1 (2022).

Robert M. Dowling is professor of English at Central Connecticut State University. His biography *Eugene O'Neill: A Life in Four Acts* was named a Los Angeles Times Book Prize Finalist for biography in 2015. Dowling has written and edited several other books on O'Neill, as well as articles on the playwright for such publications as *The Irish Times*, *The Daily Beast*, *The Huffington Post*, *The Dramatist*, *The Eugene O'Neill Review*, and *Irish America*. His co-edited *Conversations with Sam Shepard* was just released in 2021. His biography of the playwright, *Coyote: The Dramatic Lives of Sam Shepard*, is forthcoming this November 2025 with Scribner Publishers.



Thierry Dubost is an emeritus professor at the University of Caen Normandie, France. He is the author of *Struggle, Defeat or Rebirth: Eugene O'Neill's Vision of Humanity* (2005), *The Plays of Thomas Kilroy* (2007), and *Eugene O'Neill and the Reinvention of Theatre Aesthetics* (2019). In French, *Le théâtre de Thomas Kilroy* and *Eugene O'Neill: un dramaturge novateur* (2019). He has co-edited eight books. Translations: Wole Soyinka's *Death and the King's Horseman*, and Thomas Kilroy's, *The Secret Fall of Constance Wilde*. He is currently working on food in contemporary American drama. He is a recipient of the Eugene O'Neill medallion and a fellow of the College of Fellows of the American Theatre.

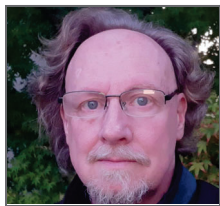
Drew Eisenhauer co-edited with Brenda Murphy *Intertextuality in American Drama: Critical Essays on Eugene O'Neill, Susan Glaspell, Thornton Wilder, Arthur Miller and Other Playwrights* (2011). His doctoral dissertation (2009) treated the self-reflexive plays by the Provincetown Players, and he has published on Eugene O'Neill, Susan Glaspell, Djuna Barnes, and Alfred Kreymborg, as well as F. Scott Fitzgerald. He received a Research in Paris Fellowship (2011) and an American Theatre and Drama Contingent Faculty Award (2022). He is now a permanent instructor in English at the University of Le Havre, Normandy and teaches theatre at Paris College of Art.



Herman Daniel Farrell III: Professor at the University of Kentucky. Award-winning playwright and screenwriter. Productions and Workshops: Lincoln Center Director's Lab, Manhattan Theater Club, Primary Stages, The Flea, Echo Theater Company, National Playwrights Conference at the O'Neill, and New Dramatists. He was co-writer of the Peabody Award winning HBO Film *Boycott*. Publications: *The Eugene O'Neill Review*, Sorbonne University Press, McFarland &

Company, Northwestern University Press (upcoming). Farrell's Introduction will be published by Alma Books in a new anthology of O'Neill plays in 2026. He is at work on *Way of Life: A Biography of Lloyd Richards* (Bloomsbury Publishing, 2027). President of the EONS (2024-26).

Luo Fan is a Professor and Research Fellow at the School of Literature, Hainan Normal University. He currently serves as Dean of the College of Humanities and Social Sciences, Executive Dean of the Institute for Advanced Studies in Humanities and Social Sciences, and President of the Hainan Comparative Literature and World Literature Society. His primary research focuses on comparative literature and transnational literary trends analysis, with an emphasis on Sino-foreign comparative studies. Prof. Luo has published over 50 peer-reviewed articles in prominent academic journals. His notable monographs include *A Comparative Study of Can Xue and Franz Kafka's Novels*.



As Artistic Director for the Eugene O'Neill Foundation, Tao House, **Eric Fraisher Hayes** provides the artistic vision at the Eugene O'Neill National Historic Site. He specializes in re-imagining O'Neill's plays. He has directed 34 of O'Neill's 51 plays, making him the foremost interpreter of the plays of O'Neill in the world. He has helmed eight shows in Ireland including five remounts traveling from America and the premiere of three new works. Eric has also taken shows to Boston and St. Louis. This fall he will be directing *The Hairy Ape* at Tao House/New Ross as well

as the premiere of an Irish play for the Eugene O'Neill International Festival of Theatre. Big thank you to Adrian Deane.

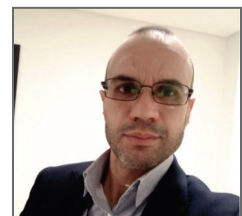
Sheila Hickey Garvey, Ph.D. Professor Emerita of Theater, Southern CT State University. Vice President Circle in the Square Theatre School (BOD). Past President Eugene O'Neill Society. Member: Actors Equity; Stage Directors and Choreographers. Books: *Circle in the Square Theatre, a Comprehensive History* (2020) and Co-editor: *Jason Robards Remembered* (Mcfarland), *Eugene O'Neill's New York* with Arthur and Barbara Gelb, Book Chapters/Essays: *The Theatre of Eugene O'Neill, American Modernism on the World Stage* (Bloomsbury/Methuen); *Days of Northern Lights, Fifty Seasons of the Weathervane Theater*. Journals: *Eugene O'Neill Review, Theatre Survey, Coup de Theatre, The Recorder, the New England Theatre Journal*.



Eileen Herrmann is co-editor of *Eugene O'Neill and His Early Contemporaries: Bohemians, Radicals, Progressives and the Avant Garde*. Her essays have appeared in the *Oxford Handbook of Critical Literary Realism*, the *Critical Companion to Eugene O'Neill*, the *Eugene O'Neill Review*, *Theatre History Studies*, and the *Journal of American Studies*. A recipient of two Fulbright awards, she has taught and lectured widely in Poland and Germany, the Universities of California, Berkeley, Davis, and Santa Cruz, and at San Francisco

State University and Dominican University of California, as well as the Oregon Shakespeare Festival. She serves on the board of the Eugene O'Neill Foundation.

Dr. Mohamed Nejib Hizi: Assistant Professor of English, Higher Institute of Applied Studies in Humanities of Sbeitla, University of Kairouan, Tunisia. Presented several conference papers on Eugene O'Neill at international conferences in Tunisia and Ireland and authored peer-reviewed articles on the playwright at international journals including *TAYR Quarterly* (Tunisia), *Revue Française d'Études Américaines* (France), and *The Eugene O'Neill Review* (U.S.).



Active member of the Eugene O'Neill Society since February 2024. Research interests include: Eugene O'Neill, modern American drama, drama and politics, New Historicism, postcolonial theory, Nietzschean philosophy, memory studies.



Katie N. Johnson is Professor of English at Miami University. She is author of *Sisters in Sin: Brothel Drama in America*, *Sex for Sale: Six Progressive-Era Brothel Drama Plays*, and *Racing the Great White Way: Black Performance, Eugene O'Neill, and the Transformation of Broadway*. Johnson has received two NEH grants and a Getty Library Research Fellowship for her academic projects. She was also awarded the Outstanding Article Award from ATHE and the Gerald Kahan Prize by the ASTR. Johnson has also worked as a dramaturg on stages in London, California, and Ireland. Last year, Johnson received Miami's Faculty Scholar Award. Johnson is the immediate past president of the Eugene O'Neill Society.

Nancy Jones is a Professor of Theatre at the University of Kentucky. Her work theatre direction has been featured in New York (Lincoln Center Directors Lab, NY Fringe, La MaMa, New Dramatists etc) and Salle Adyar, Paris. Her research interests include French Theatre, translation, comedy, and Feminist Theatre and has been published in *Victorians: A Journal of Culture and Literature*, *Theatre Journal*, *Sorbonne Université Presses*, the *Harold Pinter Review*, *Athens Journal of Humanities and Arts*, and *Shakespeare Bulletin*. Nancy was Chair of the UK theatre department for twelve years. Her current research project explores feminist reinterpretations of Molière's *Don Juan* in the twenty-first century.



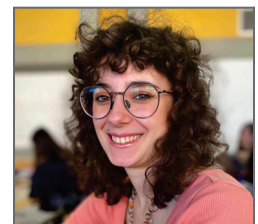
Dr. Valerie Joyce, Villanova University. Her work cuts across race, genre, and historical period to examine gender's cultural constructs and the theatre's role in shaping American womanhood. Published in *The Palgrave Handbook of Musical Theatre Producers* and *The African Experience in Colonial Virginia: Essays on the 1619 Arrival and the Legacy of Slavery*, *JADT*, and *The Eugene O'Neill Review*. She wrote and directed *I Will Speak for Myself*, a solo performance piece that dramatizes the lost stories of pre-emancipation Black women. Produced at 59E59, the Edinburgh Fringe Festival, and Eugene O'Neill's Tao House in San Francisco, CA, where she was a 2016 Travis Bogard Fellow and Artist in Residence.



Tomáš Kačer is an Associate Professor of English and American Literature at Masaryk University in Brno, Czechia. His main areas of interest include the history of drama and theater culture in the United States and Great Britain, as well as their reception in Czechia. He is the author of the only Czech history of American drama before Eugene O'Neill. Tomáš is also a translator of novels, non-fiction, and plays. His translation of Eugene O'Neill's *A Touch of the Poet* is currently in rehearsal at the Municipal Theater in Brno, Czechia, and is set to open in

September 2025.

Stamatia Kapetanou is a third-year undergraduate student in the Department of English Language and Literature, National and Kapodistrian University of Athens. She holds a C2-level certificate in English and is currently pursuing a B2 diploma in French. She has also cultivated an interest in the Chinese language and culture, further broadening her cross-cultural competencies. Deeply passionate about theatre, she actively participates in acting, scriptwriting, and stage design, and last year performed in a student production of Oscar Wilde's *The Importance of Being Earnest*. A devoted reader of anglophone poetry and fiction, she explores the intersections of literature and digital transformation. Stamatia



has also participated in seminars and trainings on poetry and digital innovation, including the Innovation Technologies programme in Iceland.



Maria Mytilinaki Kennedy has taught Theatre and Creative Writing in primary, secondary, and higher education. Her teaching and research record in higher education includes Baruch College, Hunter College, and the College of Staten Island in the US, UCL in the UK, and the Hellenic Open University (EAP) in Greece. She received her BA and MA from Aristotle University of Thessaloniki, her MA in Translation Studies from the University of Warwick, and her MPhil and PhD in Theatre from the The Graduate Center, City University of New York, as a Fulbright

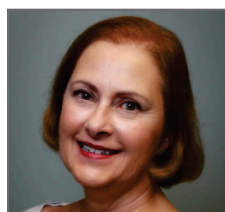
Scholar. She currently serves as Director of US College Counseling at Pierce - The American College of Greece.

Jeremy Killian is Assistant Professor of Teaching in the Doctor of Liberal Studies program at the University of Memphis. He is an interdisciplinary scholar that works in theatre studies and philosophical aesthetics. Jeremy's work in performance studies is directed toward the role of emotion in our engagement with theatrical tragedy, and his first monograph, *Eugene O'Neill's Philosophy of Difficult Theatre* (Routledge 2022), offers an O'Neillian account for the value of tragedy. Though he still maintains an active research program in philosophy of theatre, Jeremy's recent research has been a departure from his work about the theatre; lately, he has been writing and speaking about the prevalence and influence of conspiracy theories in Western discourse. He has recently published an essay on this topic in the philosophy journal *Inquiry*, and he is developing his second monograph on this topic, tentatively entitled *The Aesthetics of Conspiracy*.



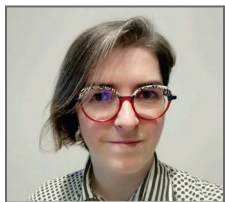
William Davies King (a.k.a Dave) is Distinguished Professor of Theater at UC Santa Barbara. A former editor of the O'Neill Review, he has written many critical/biographical studies of Eugene O'Neill, and his latest is just out from Anthem Press: *Finding the Way to "Long Day's Journey into Night": Eugene O'Neill and Carlotta Monterey O'Neill at Tao House*. He has also devised a dramatic adaptation of that book, *Into Night*, which was given a staged reading at the Boston O'Neill conference. His critical edition of *The Iceman Cometh* came out from Yale in 2020. His critical edition of *Long Day's Journey into Night* came out in 2014, and his multimedia edition of that play won the 2017 PROSE Award in Literature.

Yifei Kong is a PhD candidate in translation studies at the University of Glasgow. Her current project concerns the reception of Eugene O'Neill in China's Republican period (1911–1949).



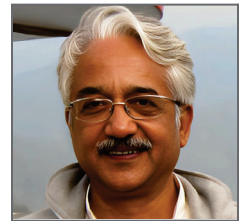
Valerie Barnes Lipscomb, Ph.D., is a Professor of English at the University of South Florida, where she teaches American and British literature. She recently was lead editor of *The Palgrave Handbook of Literature and Aging* (2024); Palgrave Macmillan also published her monograph, *Performing Age in Modern Drama* (2016), and a co-edited collection, *Staging Age* (2010). Lipscomb's articles on theatrical representations of age have appeared in such journals as *Modern Drama*, *Comparative Drama*, the *Journal of Aging Studies*, and *Age, Culture, Humanities*. She serves as treasurer of the North American Network in Aging Studies and has chaired the Modern Language Association's Age Studies Forum.

Michael Brandon Lopez has been a practicing lawyer (general civil litigation) for over a decade in California. He earned his J.D., with Honors, at the University of North Dakota School of Law, where he was elected to the Order of the Coif, and an M.A. in English Literature from the University of North Dakota, studying under the supervision of Michael Crowell Beard. His undergraduate education was at the University of California, Davis, where he was mentored by the late Peter L. Hays. Michael has given numerous lectures and published on the intersections of law, literature, and philosophy (including an article in *The Eugene O'Neill Review*).



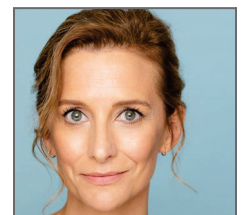
Chloé Lucidarme is an independent scholar who holds a Ph.D. from the Université de Lorraine (Nancy, France). Her doctoral work examined metaphors of capitalism in O'Neill's early one-act plays. She published an article in *The Eugene O'Neill Review* 39.2 (2018): "They're lowering the boats! She is lost! She is lost!": Maritime Disasters and Onomastics in Eugene O'Neill's Early One-Act Plays". She was also a member of the Eugene O'Neill Society panel at the 5th International Conference on American Drama and Theater (Nancy, 2018), with a paper entitled: "Before Breakfast and Other Early One-Act Plays: European Influences".

Rupendra Guha Majumdar taught English at the Faculty of Arts, Delhi University, Delhi and at Suffolk University, Boston; a three-time Fulbright Fellow at Yale and Suffolk Universities, USA; his book, *Central Man: the Paradox of Heroism in Modern American Drama* was published by Peter Lang in 2003; he has contributed to the *Columbia Encyclopedia of Modern Drama* (2007); his interview with Arthur Miller appeared in *The Arthur Miller Journal* (November 9, 2016); "Joining Black and White Hands in the Cause of Justice in America: Two (Unpublished) Letters between Arthur Miller, Langston Hughes and Eugene O'Neill" has been published in *The Arthur Miller Journal*, Vol.20, No.1 (Spring 2025).



Timothy Melley is Professor of English and Geoffrion Family Director of the Humanities Center at Miami University. He is the author of *The Covert Sphere: Secrecy, Fiction, and the National Security State* (Cornell 2012), *Empire of Conspiracy: The Culture of Paranoia in Postwar America* (Cornell 2000), and numerous essays and stories. A new book, "Imagining Leviathan: Fictions of the New Security Regime," is forthcoming from University of Minnesota Press.

Jenny Mercein is an Associate Professor at Tulane University. Her most recent solo show *Two Elizas*, co-directed by Ryder Thornton, premiered at Luna Stage and subsequently played in New Orleans, Los Angeles, and Amsterdam. She produced and co-created *ROLEPLAY*, a play and documentary film about student perspectives on sex, power, identity, and consent. The *ROLEPLAY* documentary premiered at SXSW and is currently touring colleges and universities across the country. Along with KJ Sanchez, Jenny co-created *X's and O's*, an acclaimed docudrama about football and traumatic brain injury. Member: AEA, SAG-AFTRA, National Alliance of Acting Teachers. For more information, visit www.jennymercein.com.



Dr. Jeanne H. Moore, professor emerita at Fitchburg State University, Fitchburg, Massachusetts. She joined the faculty in 1970 after receiving her ph.d. from Tufts University with her dissertation "The Expressionistic elements in Eugene O'Neill's plays." She has been a lifelong passionate lover of Eugene O'Neill and an

interested scholar. She has attended many of the international conferences as a presenter and interested O'Neill scholar. Currently, she is adjunct professor at Fitchburg State and Worcester State university, Worcester. Mass in the English department.

Brenda Murphy is Distinguished Professor Emeritus at the University of Connecticut and a past-President of the Eugene O'Neill Society. Among her twenty books on American drama and theater are *Eugene O'Neill Remembered* (with George Monteiro), the Cambridge Plays in Performance Series volume *O'Neill: Long Day's Journey into Night, The Provincetown Players and the Culture of Modernity*, *Congressional Theatre: Dramatizing McCarthyism on Stage, Film, and Television*, *The Theatre of Tennessee Williams*, and *The Cambridge Companion to American Women Playwrights*. *Becoming Carlotta: A Biographical Novel*, about Carlotta Monterey O'Neill, appeared in 2018.

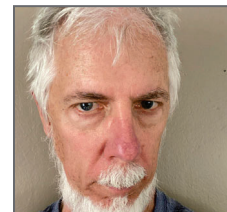


Zahra Nazemi is an assistant professor of English Philology at the University of the Balearic Islands (Spain). She holds a Ph.D. from the University of Córdoba, Spain (Languages and Cultures Program), and Razi University, Iran (English Language and Literature Program). Her dissertation explored the reception of classical topoi and motifs in the works of Eugene O'Neill. Her current research primarily focuses on modern American drama and its adaptations. She has published articles in indexed journals on modern American theater—particularly the works of Eugene O'Neill and Tennessee Williams, their reception of classical literature, and their adaptations in international cinema.



Benjamin Panciera: I have been the Director of Special Collections and Archives at Connecticut College since 2009 responsible for a research collection with particular strengths in American history and literature, including two archival collections and one book collection devoted to Eugene O'Neill. Prior to 2009 I was curator of European and Latin American books and manuscripts for six years and cataloger of pre-1800 imprints for three years at the University of Notre Dame.

Alex Pettit, professor and associate chair of English at the University of North Texas, is secretary of the Eugene O'Neill Society and former editor of the Eugene O'Neill Review. He publishes regularly on US and Indigenous drama.



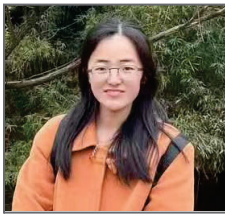
Joel Pfister is Olin Professor of English and American Studies (and previously was Kenan Professor of the Humanities) at Wesleyan University. His six single-author books include *Staging Depth: Eugene O'Neill and the Politics of Psychological Discourse* (U. of North Carolina P, 1995), *Critique for What? Cultural Studies, American Studies, Left Studies* (Paradigm, 2006, Routledge, 2016), and *Surveyors of Customs: American Literature as Cultural Analysis* (Oxford UP, 2016). He also co-edited *Inventing the Psychological: Toward a Cultural History of Emotional Life in America* (Yale UP, 1997). At Wesleyan he has served as chair of English (twice) and chair of American Studies (twice).



Kenneth Prestininzi: Playwright. Theater professor. Director-dramaturg at the Sundance Institute, New York Theater Workshop, New Dramatists, Playwrights Horizons and others. His play MATKA was a Eugene O'Neill finalist, 2023. His plays have been seen in Brighton, Edinburgh, Los Angeles, Mexico City, New London, Philadelphia, Prague, San Francisco and Washington, D.C. Ken has taught playwriting and USA play at La Mama Umbria; Connecticut College, National Theater Institute at the O'Neill Center, Cornell, Brown, Northwestern and the Yale

School of Drama. At Yale, he was Associate Chair and Acting Chair of Playwriting during Paula Vogel's tenure. Ken studied with María Irene Fornés.

Shilo Virginia Previti (any/all) was born near the marshy outskirts of noirish Atlantic City, New Jersey--also called Absegami island, Lenapehoking. Shilo's creative writing appears in *The Rectangle*, *Poeticanet*, *California Quarterly*, *Sundog Literary Magazine*, and elsewhere, with critical writing available through JASAL and ExNA. Shilo's first book, *Campus Building*, was called "a raucous tribute concert and a love letter to the role that buildings play in our experience" and is available open-access. Shilo is a graduate of the University of North Dakota and Stockton University's Literary Studies program. Shilo has an interest in archival work, public humanities, teaching, and the arts.



Gong Qingqing, Ph.D., Zhejiang International Studies University, Lecturer. Graduated from the Language Department of Lomonosov Moscow State University in 2019. Research focuses on literary theory, comparative literature, and theater.

Ronald E. Quirk, a member of the Eugene O'Neill Society since 2019, is a recovering lawyer turned essayist. Ron has had two essays published in the Eugene O'Neill Review, as well as a Performance Review and Practitioners' Colloquium. Ron hosts an online monthly Meetup event wherein an O'Neill play is discussed in depth. Ron is currently looking for a journal to publish his latest essay, *The Tragedy of Jan Brady*. Ron received a BA from George Mason University and a JD from Catholic University.



Robert A. Richter is director of arts programming at Connecticut College. He received a BA in anthropology and theater from Connecticut College and a MA from Wesleyan University. He has taught seminars on "Eugene O'Neill's America." He directed the eight-month "Eugene O'Neill's New London" celebration in 2000 and advised the Eugene O'Neill Theater Center on their O'Neill Celebration. He has contributed to numerous books on O'Neill. His book *Eugene O'Neill and Dat Ole Davil Sea* was a finalist for the 2005 Connecticut Book Award. He serves as Treasurer of the Eugene O'Neill Society and chaired the society's international conference held in New London, Connecticut in 2014.

David Roessel is the co-editor of *Mister Paradise and Other One-Act Poems by Tennessee Williams*, *Selected Letters of Langston Hughes*, and the author of *In Byron's Shadow: Modern Greece in the English and American Imagination*.

Dr. Bess Rowen is an Assistant Professor of Theatre at Villanova University and affiliated faculty in the Gender & Women's Studies and Irish Studies programs. Her first book, *The Lines Between the Lines: How Stage Directions Affect Embodiment* (University of Michigan Press, 2021), focused on how stage directions can engage future theatre makers. Her next book project focuses on mean teenage girls on stage, and is under advance contract with the University of Iowa. She currently serves as the Performance Review Editor for the *Eugene O'Neill Review*, and is a board member for the Eugene O'Neill Society. She can often be found discussing Tennessee Williams when she isn't talking about O'Neill.





Svetlana Seibel, PhD, is a postdoctoral research associate in North American Literary and Cultural Studies at Saarland University, Germany. She is co-editor of the volume *IndigePop: A Companion* (Peter Lang 2024) and her work has been published in journals such as *European Journal of American Studies*, *Transmotion*, *Studies in Canadian Literature*, *Slayage*, and *Recherches Germaniques*, as well as in various edited collections. Her current research project focuses on temporality and archaeology in

American literature.

Michael Selmon is the Elma C. and Wesley C. Dykstra Professor of English and Provost Emeritus at Alma College. His publications include articles on nineteenth-century American theatre and plays by Eugene O'Neill, Arthur Arent, T.S. Eliot, and Caryl Churchill.



Nicholas Skaldetvind is a certified yoga teacher and PhD candidate in Literature, working as a poetry editor and book reviewer.

Melissa Sturges (she/her) is a performance studies scholar, educator, and theatre critic based in Washington, D.C. She earned a PhD from University of Maryland and has recently published peer-reviewed scholarship in *Theatre Survey*, *Contemporary Theatre Review*, and *New England Theatre Journal*. Her research on theatre and addiction involves theories of embodiment, practices for theatrical alienation, and strives to promote restorative justice and community healing.



Ryder Thornton is a senior professor of practice at Tulane University. A scholar and practitioner, he received his MFA from Temple University and his PhD from UCSB. His articles have appeared in the *Eugene O'Neill Review*. He is the author of *Transfiguring Tragedy: Schopenhauer, Stirner, and Nietzsche in Eugene O'Neill's Early Plays* (Routledge Press, 2024). He has directed over 50 productions at venues throughout the US and abroad, including translations and adaptations. Current projects include his translation of *The Imaginary Invalid*

opening at the New Orleans Shakespeare Festival and ANNA/Christine, an adaptation of "*Anna Christie*," with solo performer Jenny Mercein.

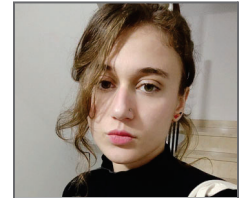
Dr. Antonia Tsamouris holds a BA in Theatre Studies (AUTH), an MA in Drama-Theatre Studies (University of London) and a PhD (School of English, Aristotle University of Thessaloniki). Her Post-Doc Research is on Edward Albee and Ageist Theories (AUTH). She teaches at the "Deree"-American College of Greece and the Drama School of Athens. She is a Theatre Critic, Member of International Association of Theatre Critics, the Board of Directors-Ed. Albee Society and the Harold Pinter Society. She recently published her book on Harold Pinter's theatre and film writing and the theory of Phenomenology. Her academic interests focus on ageism, phenomenology, feminism, American-English contemporary theatre.





Jacqueline Vanhoutte received her B.A. from Carleton College and her Ph.D. from the University of Washington. She is a University Distinguished Teaching Professor at the University of North Texas. Jacque has published three books: *Strange Communion: Motherland and Masculinity in Tudor Plays, Pamphlets and Politics* (University of Delaware Press, 2003), *A Companion to Chaucer and His Contemporaries*, in collaboration with Laurel Amtower (Broadview, 2009), and *Age in Love: Shakespeare and the Elizabethan Court* (University of Nebraska Press, 2019). Her essays on drama have appeared in numerous venues, including *Comparative Drama*, *Philological Quarterly*, and *English Literary Renaissance*.

Ermioni Vlachidou holds an MSc in History from the University of Edinburgh and an MA in Contemporary History from the Aristotle University of Thessaloniki. She earned her undergraduate degree in Journalism and Communication from the Aristotle University of Thessaloniki. Her academic and research interests focus on migration in the Balkans, memory studies, genocide, and mass violence. Professionally, she has worked as a research assistant at Stockton University in the United States and as a journalist for various online magazines and media platforms. She is fluent in Greek, English, and French. Beyond her academic and professional pursuits, she has been actively involved in amateur theatre for four years, enriching her communication and collaborative skills through performance and creative expression.



Thanos Vovolis is a Scenographer, Costume and Masking designer and Artistic Researcher. Assistant Professor, Theatre Arts-Deree The American College of Greece. His work comprises more than 85 theatre productions in Sweden, Iceland, Greece, Spain and Romania and his theatre works have been exhibited in London, Berlin, Stockholm, Gothenburg, Athens, Madrid, Merida, Sevilla, and Delphi. His artistic research projects include: -Prosopon. The acoustical mask in Ancient Greek tragedy and contemporary theatre'. Dramatic Institute, Stockholm 1990-1995. -The Mask in the European Theatre of the 20th Century. Dramatic Institute, Stockholm 2007-2010

J. Chris Westgate is a Professor of English at CSU Fullerton. He publishes on theatrical representations of class, poverty, race, and ethnicity in the 19th and 20th century. He is currently the editor of the *Eugene O'Neill Review*.

Beth Wynstra is an Associate Professor of English and the Faculty Director of the Center for Engaged Learning and Teaching at Babson College. Beth teaches courses in dramatic literature, theater history, acting, and public speaking, and she regularly directs plays and musicals. Her book *Vows, Veils, and Masks: The Performance of Marriage in the Plays of Eugene O'Neill* (University of Iowa Press) was published in 2023. Her second book, a public speaking textbook called *Dynamic Delivery: Public Speaking from Preparation to Performance* (co-authored with Annika Speer), will be published by Broadview Press in spring, 2026. Beth is proud to be the Vice President of the Eugene O'Neill Society.



Shiyan Xu is a professor at the School of Foreign Languages, Nanjing Normal University, where her field of research includes translation and American literature. She has translated *Eugene O'Neill: A Life in Four Acts* into Chinese, and she is now working for a new version of *Eugene O'Neill: Complete Works*. She is also working at introducing Chinese literature and Chinese arts to the world. Her translation of Mo Yan's speeches is published by the Cambria Press, with the title *Mo Yan Speaks: Lectures and Speeches* by the Nobel Laureate from China. She

also translates William Faulkner's *The Requiem for a Nun* and the Chinese version of the novel/play is published in China in 2025.

Zhu Yian is a graduate student at School of Foreign Studies, Tongji University, Shanghai. Her research interests include modern and contemporary fiction written in English. Her representative writings are “Northern Irish Writing After the Troubles: Intimacies, Affects, Pleasures (review)” (published by *Canadian Journal of Irish Studies*, 2022, Vol.45, No.2) and “Domestic Crises and Problematic Growth: Children of the Troubles in Anna Burns’ *Milkman*” (2024, unpublished manuscript).



Amina Zhamanova is an internationally acclaimed Circassian playwright, composer, director, theatre critic, artistic director of AM/NA THEATRE. Born in 1986 in the city of Nalchik, she completed her higher education at GITIS. Dr. Zhamanova specializes in American drama, and has been for years a Broadway reviewer. Amina holds a doctoral degree in Arts thanks to her thesis work titled "Eugene O'Neill's One-Act Plays and First Stage Productions Based on Them".

She directed first screen versions of Eugene O'Neill's one-act plays *Before Breakfast* (2014) and *The Movie Man* (2016). Amina is the author of the original comedies *CHALIAPIN/O'NEILL* (2018) and *STANISLAVSKY/CHEKHOV* (2022).

12th International Conference on Eugene O'Neill

National and Kapodistrian University of Athens

May 27-31, 2025 Athens, Greece

Co-Sponsored by the Eugene O'Neill Society and the Department of English Language and Literature, National and Kapodistrian University of Athens.

The Eugene O'Neill Society has provided substantial financial and personnel support for the conference. Special thanks to Polly Heinkel, Website Editor, Andrew Lee, Newsletter Editor, and Zander Brietzke, Chair of the Board of Directors of the Eugene O'Neill Society.

The National and Kapodistrian University of Athens has provided the conference site, the Central Building of the University of Athens, as well as financial and logistical support provided by the Department of English Language and Literature, School of Philosophy, all supervised by Associate Professor Konstantinos Blatanis.

The conference is presented with additional support from **The Pennsylvania State University Press.**

THE EUGENE O'NEILL SOCIETY

The Eugene O'Neill Society is a nonprofit international association formed in 1978 to promote the study of the life and works of Eugene O'Neill, America's greatest playwright. The Society also celebrates the drama and theatre for which his work was in large part the catalyst and model for American Theatre in the 20th Century and beyond. Eugene O'Neill was awarded four Pulitzer Prizes and is the only American playwright to have received the Nobel Prize for Literature. Members of the society include scholars, teachers, and theatre artists who frequently publish articles on O'Neill-related topics and present artistic works by or inspired by the life and works of Eugene O'Neill. *The Eugene O'Neill Review* published by The Pennsylvania State University Press is the official academic journal of the Eugene O'Neill Society.

THE NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS

NKUA, the largest university in Greece, holds a prominent position in Greek history as it is the first founded university in Southeastern Europe (year of foundation 1837). It is hailed as one of the greatest educational institutions in the world, due to its contribution to education, research and innovation. Throughout its history, the University has guided and shaped the modern educational system of Greece. By producing new knowledge and providing advanced and specialized education, the National and Kapodistrian University of Athens has also contributed to the growth and development of Greece and the entire world.

CONFERENCE PLANNING COMMITTEE 2023-2025

The Conference Planning Committee for the 12th International Conference on Eugene O'Neill was formed by Katie N. Johnson, President of the Eugene O'Neill Society (2020-2023) and approved by the Board of Directors and Executive Officers in May of 2023. The committee is composed of the Co-Chairs, Thierry Dubost and Konstantinos Blatanis, Session Planner, Beth Wynstra, and Rob Richter and Herman Farrell.

The committee began meeting in January of 2024 and has met via zoom once a month and corresponded via email over the past seventeen months in preparation for the conference. The first order of business involved supervising the nomination and selection process for the Eugene O'Neill Medallion, that was ultimately approved by the Board of Directors. Beth Wynstra drafted and developed the creation of the theme and call for papers, working with the members of the

committee. She then approved submissions, contacted participants and supervised the conference sessions composition and schedule

Konstantinos Blatanis served as the liaison between the committee and the University of Athens and led the efforts in identifying a banquet site and bus transportation. Thierry Dubost and Beth Wynstra headed the efforts to identify the Keynote Speaker, Herman Farrell and Rob Richter joined Konstantinos Blatanis in the June of 2024 for a site visit at the University of Athens and reconnaissance for the banquet restaurant. Herman Farrell set agendas and monthly tasks to be accomplished, and Rob Richter created the budget, supervised the contracts, and took the lead on the graphic design, program, and many other logistical matters for the conference. All key decisions were approved by the entire committee, and where necessary, also approved by the Executive Officers and Board of Directors of the Eugene O'Neill Society.

EUGENE O'NEILL SOCIETY

Executive Officers

President: Herman D. Farrell III
Vice-president: Beth Wynstra
Treasurer: Robert A. Richter
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International Secretary for Europe: Thierry Dubost
International Secretary for Asia: Shiyen Xu

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Past President: Katie Johnson
Newsletter Editor: Andrew Lee
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Konstantinos Blatanis
Steven Bloom
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David Clare
Robert M. Dowling
Anne Fletcher
Sheila Hickey Garvey
Eric Fraisher Hayes
Daniel Larner
Bess Rowen

In Memoriam

Stephen Ames Black (1935-2025)

President of the Eugene O'Neill Society (1999-2001), frequent contributor to *The Eugene O'Neill Review* and long-time member of the EONS. Professor Emerita, Simon Fraser University, and professor of Monmouth College. He was a graduate of California State College (B.A., M.A.) and the University of Washington (Ph.D.). His focus was on American literature, featuring studies of James Thurber, Walt Whitman, and Eugene O'Neill. Professor Black wrote the critically-acclaimed *Eugene O'Neill: Beyond Mourning and Tragedy* (Yale University Press, 1999).

Josephine "Jo" Morello (1940-2025)

Long-time member of the Eugene O'Neill Society, Member of the Board of Directors, Editor of the Eugene O'Neill Society Newsletter, and frequent contributor of performance reviews for *The Eugene O'Neill Review*. Jo was a graduate of Villanova University with a B.A. in Nursing and Temple University with an M.A. in Communications. Jo was a playwright noted for her plays *The Fabulous Mrs. Palmer*, *Lil & Louis*, and *E.G.O.: The Passions of Eugene Gladstone O'Neill* that won the Playwriting Award of the Kentucky Women Writers Conference in 2013.