

Eugene O'Neill.
Foundation, Tao House



NEWSLETTER

FALL 2013



O'NEILL versus O'NEILL



CHRIS CHRISTOPHERSEN AND ANNA CHRISTIE FEATURED AT 14TH ANNUAL EUGENE O'NEILL FESTIVAL



Eden Neuendorf, John Hale, and Josh Schell in a scene from *Chris Christophersen*.

It isn't often that an audience has a chance to get a handle on how a playwright develops his ideas and his plays. This year's Eugene O'Neill Festival will provide this unique opportunity.

Double-barreled productions of two of Eugene O'Neill's most matched plays – the well-known *Anna Christie* and the seldom produced *Chris Christophersen* – will be the centerpieces of the 14th Annual Eugene O'Neill Festival.

The two productions offer a rare face-off between his plays. Written in 1920, *Chris Christophersen* has the vagaries of a romantic sensationalized 19th century melodrama, while *Anna Christie*, rewritten and retitled one year later emerges as a 20th century psychological drama. The re-work paid off for O'Neill, because *Anna Christie* landed the author his second Pulitzer Prize in 1922.

Anna Christie, produced by Role Players Ensemble, opens on September 6 with performances continuing through September 21 at the Village Theatre in downtown Danville. *Chris Christophersen* has its run for four performances September 26 - 29 in the Old Barn at Tao House, part of the Eugene O'Neill National Historic Site in the Danville hills. Performances on Thursday thru Saturday begin at 8:00 p.m., with a matinee on Sunday at 3:00 p.m.

To make this year's Festival productions even more attractive, both plays will be performed by a single company of actors (see page 5).

"This is a rare treat for playgoers," says Eric Fraisher Hayes, the O'Neill Foundation's Vice President of Programs, and the artistic director of Role Players Ensemble. It's one story, two plays and one company of actors. But, it's also two starkly different worlds."

Hayes will direct *Chris Christophersen*, and George Maguire, a notable

(Continued on page 5)

What's Inside

- Panel: *Classics & Modernism in Drama*2
- New Board Members4
- Festival Calendar4
- "Garbo Talks!"6
- NPS Report7
- Book Review8
- Gems of Tao House9
- O'Neill Studio Retreat 10

See details on page 3 for the all-inclusive Festival Package Ticket. Plays, panels, and other events at one convenient price. Only from the Eugene O'Neill Foundation!

MODERN AUDIENCES/CLASSIC PLAYS

This year's O'Neill Festival offers an on-target example of how drama changes over the years. From **Chris Christophersen** (written in 1920) to **Anna Christie** (1921), Eugene O'Neill's dramatic worldview evolved from the romantic drama of the 19th century to the modern drama of the 20th century.

This evolution - and how playwrights and directors have addressed the changes in culture over the years - is the focus of a special panel discussion to which the public is invited. Sponsored by the Eugene O'Neill Foundation, the panel will feature notable playwrights, actors and directors. It will be held on Sunday, September 22, at 2:00 in the Old Barn at Tao House, part of the Eugene O'Neill National Historic Site in Danville.

Moderating the panel - Modern Audiences/Classic Plays - will be Michael Krasny, long-time host of "Forum," KQED's news and public affairs program.

Participants include Jasson Minadakis, artistic director of the Marin Theatre Company; Joy Carlin, long-time Bay Area director and actress; Trevor Allen, playwright and artistic director of San Francisco's Black Box Theatre Company; and Rob Melrose, artistic director and co-founder of San Francisco's Cutting Ball Theater.

"This promises to be a very illuminating discussion," said Eileen Herrmann, coordinator of the project and a member of the Eugene O'Neill Foundation's Board of Directors. "This movement into realism -- what we call 'modern theatre' -- began with the realistic plays of Henrik Ibsen, August Strindberg and Anton Chekhov beginning about 1875. O'Neill was very much taken with this change, and it is reflected in most of his later works."

The public is invited to the discussion. A \$10 donation is requested. Shuttles to Tao House will begin at 1:00 p.m. on Sunday, September 22, from the Museum of the San Ramon Valley on Railroad Avenue.



Michael Krasny



Jasson Minadakis



Joy Carlin

FESTIVAL PREVIEW AT DANVILLE LIBRARY: AUGUST 27TH



If you want a sneak preview of this year's "O'Neill vs. O'Neill" plays, here's the event you've been looking for.

On Tuesday, August 27 at 7:00 p.m., Eric Fraisher Hayes, director of **Chris Christophersen**, and artistic director for Role Players Ensemble, will present a personal preview of the two plays. Focus will be on how O'Neill, as an evolving playwright in the early 1920s, wrote one play (**Chris Christophersen**) following many of the classic dramatic traditions of the 19th century. Just one year later O'Neill re-wrote **Chris Christophersen** into what became **Anna Christie**, tracking the new realism he emulated from European playwrights like Ibsen, Chekhov and Strindberg. **Anna Christie** went on to win the Pulitzer Prize, and **Chris Christophersen** was largely forgotten.

The public is invited to this sneak preview of "O'Neill vs. O'Neill" at the Danville Library, 400 Front Street. There is no charge.

Happy Birthday, Gene

Our favorite playwright is having a birthday party, and we want you to join in the celebration.

Eugene Gladstone O'Neill (1878 - 1953) celebrates his 125th birthday on October 16th.



You're invited to join us in the Courtyard of Tao House starting at 6:30 p.m. on September 27 or September 28 immediately prior to the evening performances of **Chris Christophersen** in the Old Barn. The Birthday Gala, a hosted champagne reception, is included in the all-inclusive Festival Package (see page 3), or with the purchase of a Gala & Play combo ticket at \$50 when you order your **Chris Christophersen** tickets. See the ticketing information at www.eugeneoneill.org to make your reservation.

14th Eugene O'Neill Festival



**Don't Miss a Single Event with this
All-Inclusive Festival Package!**



Join in Celebrating Eugene O'Neill's 125th Birthday!



\$100.00 per person includes it all!

- ✓ Reserved seating for *Anna Christie* performance at Village Theatre
- ✓ Reserved seating for *Chris Christophersen* at Old Barn at Tao House
- ✓ Special Gala Hosted Champagne Reception at Tao House Celebrating O'Neill's Birthday
- ✓ Ticket to Grete Garbo film of *Anna Christie* at Village Theatre
- ✓ VIP seating at Tao House for director/playwright panel "Modern Audiences/Classic Plays"
- ✓ A glass of Festival wine at Village Theatre during your performance of *Anna Christie*

1) * Choose your night for *Anna Christie*:

___ Friday, Sept. 6 @ 8:00 p.m.; ___ Saturday, Sept. 14 @ 8:00 p.m.; ___ Friday, Sept. 20 @ 8:00 p.m.

2) Choose your night for *Chris Christophersen* & Gala Birthday Reception:

___ Friday, Sept. 27 @ 6:30 p.m.; ___ Saturday, Sept. 28 @ 6:30 p.m.

* Already a Subscriber to Role Players Season? Your season already includes ticket to *Anna Christie*. Subscribers can purchase the Festival Package without *Anna Christie* at for \$75.00.

How many Festival Packages?

___ @ \$100. person = \$ ___; ___ @ \$75.00 per person = \$ ___

- Pay by Check: payable to "Eugene O'Neill Foundation"
- Credit Card (Visa/Master Card/Discover/Amex):

_____ Exp. _____ CVC _____

Your tickets for *Anna Christie* performance and Greta Garbo film will be held at Village Theatre "will call" for your selected performance. Instructions for NPS shuttle to Tao House for *Chris Christophersen*/Birthday Gala, and Director/Actor panel will be sent to you in advance.

NAME _____ PHONE _____

ADDRESS _____ CITY _____ ZIP _____

E-MAIL _____

Mail to: Eugene O'Neill Foundation, Tao House, P.O. Box 402, Danville, CA 94526

(925) 820-1818 or order online at O'Neill Foundation website: www.eugeneoneill.org

NEW BOARD MEMBERS

The Eugene O'Neill Foundation, Tao House is pleased to welcome two new members to the Foundation Board of Directors.

Susan McEvilly and Barbara Kuklewicz joined the Board in June, and bring a wide range of talents to our endeavors.



Susan McEvilly

A two decade resident of Danville and former alternate Planning Commissioner, Susan McEvilly comes from a family of educators. Her dad was a professor at UC Berkeley's Department of Earth and Planetary Science, and her sister is the principal of Tassajara Hills elementary school. Her two daughters were educated locally and are now in college.

Susan says she "loves Tao House" and has been attending productions in the Old Barn with her friends for several years. She often gets there by hiking the Madrone Trail in the Las Trampas hills. Having worked previously with Apple and Cisco, she's currently CEO of *Meet Me in the Cloud* – a startup tech company partnered with Cisco.

Originally from Chicago, Barbara Kuklewicz has lived in the Tri-Valley area for nearly thirty years. The San Ramon resident was an American history major at University of Illinois, and earned an MBA at Keller Graduate School of Business.



Barbara Kuklewicz

Barbara brings a wealth of experience as training manager for the Leadership Resources Group, with positions at Logitech, SanDisk and Charles Schwab. Now semi-retired, Barbara has been an adjunct professor in Golden Gate University's MBA program for Human Resources. Her current passion – besides history and the performing arts – is volunteering for the English literacy program at the Pleasanton Library.

Welcome Aboard
Susan and Barbara!



Susan and Barbara at the O'Neill Studio Retreat

Schedule of Festival Events

Mark your calendars now for all of the events planned for the 14th Eugene O'Neill Festival

- Aug. 27 **"A Peek at O'Neill vs. O'Neill,"** with Eric Fraisher Hayes discussing the Festival Plays. Danville Library, 7:00 p.m.
(No Charge)
- Sept. 6-21 O'Neill's **Anna Christie** presented by Role Players Ensemble, Directed by George Maguire. Eight performances are offered: Evenings at 8:00 p.m., and Sunday at 2:00 p.m.
Tickets: www.roleplayersensemble.com or Village Theatre ticket office, 223 Front Street, Danville. (925) 314-3466.
- Sept. 12 Classic 1930 MGM film of *Anna Christie* with Greta Garbo, and Marie Dressler. Village Theatre, 7:00 p.m.
Tickets: \$5.00 at the door or pre-purchase www.roleplayersensemble.com
- Sept. 22 **"Modern Audiences/Classic Plays"** A special director/playwright Panel discussion centering on the two Festival plays; Moderated by KQED's Michael Krasny. Panelists include Jasson Minadakis (Marin Theatre Co.), Joy Carlin (Aurora Theatre), Trevor Allen (Black Box Theatre) and Rob Melrose (Cutting Ball Theatre). In the Old Barn, Tao House at the Eugene O'Neill National Historic Site, 2:00 p.m.
(\$10 donation at the door or pre-purchase - www.eugeneoneill.org. NPS shuttle 1:00 pm)
- Sept. 27-30 O'Neill's **Chris Christophersen** presented by Eugene O'Neill Foundation. Four performances of this 1920 drama in the Old Barn at Tao House. Directed by Eric Fraisher Hayes. Evenings at 8:00 p.m. and Sunday matinee at 3:00 p.m. NPS shuttle from Museum of the San Ramon Valley.
Tickets: www.eugeneoneill.org, Information and reservations: (925) 820-1818
- Sept. 27-28 **Gala Champagne/Dessert** and reception celebrating O'Neill's 125th Birthday, in the Courtyard at Tao House.
Reservation required with ticket purchase at www.eugeneoneill.org. Information and reservations: (925) 820-1818. NPS shuttle begins at 6:30 p.m.

ONE COMPANY OF ACTORS ... TWO STARKLY DIFFERENT WORLDS

The directors of *Anna Christie* and *Chris Christophersen* are giving Festival audiences a rare treat—the chance to see the same company of performers in two different -- but closely connected -- plays by the same playwright.

“This is a rare opportunity for the actors,” says George Maguire who is staging *Anna Christie* for Role Players Ensemble, opening September 6 at the Village Theatre in downtown Danville. “O’Neill has given us two starkly different scripts, but they resolve around the same situations and characters.”

Maguire served as artistic director for Solano College Theatre for more than two decades, He is a long-time Bay Area favorite who has directed for CenterREP, Willows Theater Company and Woodminster.



Eden Neuendorf

“Audiences will enjoy seeing how O’Neill transformed *Chris Christophersen* -- a romantic 19th melodrama – into a hard-boiled 20th century psychological drama like *Anna Christie*,” says Eric Fraisher Hayes who is directing the earlier work for four performances beginning September 26 in the Old Barn at Tao House for the Eugene O’Neill Foundation.

Hayes, program director for the Eugene O’Neill Foundation, also serves as artistic director for Role Players Ensemble.

The directing duo has chosen a well-rounded cast for the two plays. Eden Neuendorf will portray Anna in both productions – a woman with a troubled past whose dreams have been shattered by the men in her life. John Hale is cast as her gruff seaman father, and Josh Schell as the restless sailor who leads her into an explosive relationship.

Eden Neuendorf is a producer with Bay Area Children’s Theatre, and was seen in two recent O’Neill Festival productions: *Ah! Wilderness* last season, and *Mourning Becomes Electra* in 2011. She has also been artistic coordinator for California Shakespeare Theatre.



John Hale

John Hale appeared recently in *Frost/Nixon* at the Douglas Morrison Theatre, as well as in *Gold* with Playwrights’ Theatre and *Incident at Vichy* with Role Players.

Josh Schell appeared previously in *A Lie of the Heart* at The Box Playhouse, and at Cutting Ball Theatre in *Pelleas and Melisande*, both in San Francisco.

Also in the company of actors are Sally Hogarty, Tom Reilly, Dallas Carter, Joe Fitzgerald, James Svatko and Craig Eychner.



Josh Schell

Tickets for both plays are included in the all-inclusive Festival Package (see page 3), or can be purchased separately at www.eugeneoneill.org, and www.roleplayersensemble.com.

FEATURED AT EUGENE O’NEILL FESTIVAL

(Continued from page 1)

Bay Area theatre professional, and long-time artistic director for Solano College Theatre, will direct *Anna Christie*.

The two stage productions are the centerpieces of the 14th annual Eugene O’Neill Festival, which runs from September 6-29. In addition to the two plays, several other events are planned, including a classic film, and a playwright/director panel moderated by KQED’s Michael Krasny, as well as Gala Receptions that will mark Eugene O’Neill’s 125th Birthday.

To make attending the significant O’Neill Festival events easier, the Eugene O’Neill Foundation is offering a “Festival Package” which, for a single price, provides reserved seating for both productions, along with tickets for the Birthday Gala, the film, the playwright/director panel on “Modern Audiences/Classic Plays,” and other benefits.

“GARBO TALKS!” FEATURED AT EUGENE O’NEILL FESTIVAL

Not only will the original 1922 play by Eugene O’Neill be on view at the 14th Eugene O’Neill Festival, but Role Players Ensemble has scheduled a screening of the classic 1930 MGM version of the O’Neill play starring Greta Garbo, Charles Bickford, and Marie Dressler.



Greta Garbo in the 1930 MGM film of *Anna Christie*

The film adaptation is well-known as Greta Garbo’s first “talkie.” Her famous first line is: “Gimme a whiskey, ginger ale on the side, and don’t be stingy, baby.” MGM is reported to have kept Garbo out of talking films the longest out of fear that one of their biggest stars wouldn’t succeed in them.

“Folks will enjoy comparing the MGM version with the original play,” said Jerry Warren of Role Players. “Not only that, but, as MGM promoted when the film was released, ‘Garbo talks!’. We feel seeing the film is an important complement to the two stage versions of the story that inspired O’Neill.”

The film will be shown at the Village Theatre on Thursday, Sept. 12 at 7:00 p.m. Tickets will be available at the door for \$5.00 and from Role Players Ensemble (www.roleplayersensemble.com). The screening is also included in the all-inclusive Festival Package (see page 3).

Won’t You Join Us?

If you are currently a member of the Eugene O’Neill Foundation, Tao House, you’re very special to us. If you are thinking about joining as a member, now’s the time to get moving on it!

Our members make the Foundation happen. Even though we work very closely with the National Park Service at the Eugene O’Neill National Historic Site, the O’Neill Foundation receives no direct financial support for the community and educational programs we provide each year – programs like last year’s *A Moon for the Misbegotten*, or last May’s Playwrights’ Theatre reading of *The Cherry Orchard*. Or, the upcoming Eugene O’Neill Festival.

Without membership and community support, these programs, which promote the legacy of America’s most honored playwright, wouldn’t happen.

It’s easy to join. Just go online to www.eugeneoneill.org – the O’Neill Foundation’s website – and renew or make a commitment to join us in providing these educational programs throughout the year. Basic membership starts at just \$35/year, and members at *Playwrights’ Circle Level* (\$100-249), or *Director’s Circle Level* (\$250-499), or higher, earn special recognition, as well as the knowledge that you are helping the Eugene O’Neill Foundation and helping to make its programs available to the entire community.

Please join us!





National Park Service Report

By Tom Leatherman, Superintendent Eugene O'Neill National Historic Site

We are excited to be moving forward on a number of projects this year at the historic site. The first project will help protect the old barn from woodpecker damage. Over the past several years the historic Old Barn at the site has come under increasingly intense attack by woodpeckers. These birds bore holes into the historic wood siding and insert acorns, often at the joint where two boards meet. This presents an immediate threat to the integrity of the historic barn. Exclusion was determined to be the only viable means of keeping woodpeckers from further damaging the wood siding.

Keith Park, our park integrated pest management coordinator, will install mesh bird netting to cover the entire gable end of the barn and thus prevent the birds from coming in contact with the siding. If this works we will be able to replace the damaged siding and roof and prevent the woodpeckers from damaging the barn in the future.

The second project involves the Eugene O'Neill NHS slide archives. This large collection of color slides, photographs, and negatives relates to the many preservation projects performed by National Park Service staff and contractors over the years. In an effort to extend the life of these original photographic materials, which are very fragile by nature, museum technician Sara Hay is working on a project to rehouse the materials in polyethylene bags and archival boxes and place them into permanent cold storage. As part of the process, Sara is scanning the materials to create digital files so that the images will be readily accessible to park staff, researchers, and the public.

We continue to be thankful to the Eugene O'Neill Foundation for all of their support. The Studio Retreat program was another great success this year and we are looking forward to hosting **Chris Christophersen** in the old barn in late September for the Festival. Thank you all for helping to keep the legacy of Eugene O'Neill alive.



The blue outline represents the shape of the bird net, after it has been attached and trimmed to size. The net material will be translucent white (not blue) and will stand off approximately 12" from the siding

REMEMBERING KAYE ALBERTONI



Kaye Albertoni and Eugene O'Neill at Merritt Hospital, 1936

Kathryne Radovan (Kaye) Albertoni, who died in Walnut Creek on August 3 at the age of 103 was Eugene O'Neill's private nurse in Merritt Hospital, Oakland in 1936-37. Eugene underwent an appendectomy and was hospitalized there for two months due to complications. During his time in hospital he was presented the Nobel Prize for Literature since he was unable to attend the ceremony in Stockholm.

In 2006 Kaye wrote a booklet on her time with the O'Neills. She said, "I was called back to take care of Eugene in the 1940s (at Tao House) - taking care of them, driving them to doctors in Oakland and I stayed overnight if needed. I slept on the porch outside the study." Kaye recalled that in 1953 Carlotta called and said "Papa needs you, could you come?" She caught a plane the next night for Marblehead. "O'Neill was at Salem hospital with a fracture above the knee.. He fell in the snow when he was getting out of his house. She stayed with the O'Neills for two months.

Kaye and I became good friends and during my visits to her the topic of the O'Neills always arose. She was so proud of her time with them. In my last visit a couple of months ago, she pointed to a plaque from the Eugene O'Neill Theater Center and Monte Cristo Cottage, congratulating her on her 100th birthday and stating "Thank you Kathryne for a lifetime of service to those in need, And for Extending that Loving Care to Our Namesake Eugene O'Neill."

She also received special 100th birthday greetings from the O'Neill Foundation which she cherished. She supported the Foundation generously over the years. A substantial check from Kaye in 2001 provided the seed money for the O'Neill Commemorative in Danville, completed about five years later. Just last year she sent a donation to the Artist in Residence program being developed for Tao House. Kaye has also given many articles of Carlotta's clothing and jewelry to the Foundation, some of which are on show for visitors touring Tao House.

Kaye was a lovely lady in the true sense of the word, and I will miss her.

~Wendy Cooper

A Review:

ANOTHER PART OF A LONG STORY by William Davies King

by Dan Cawthon

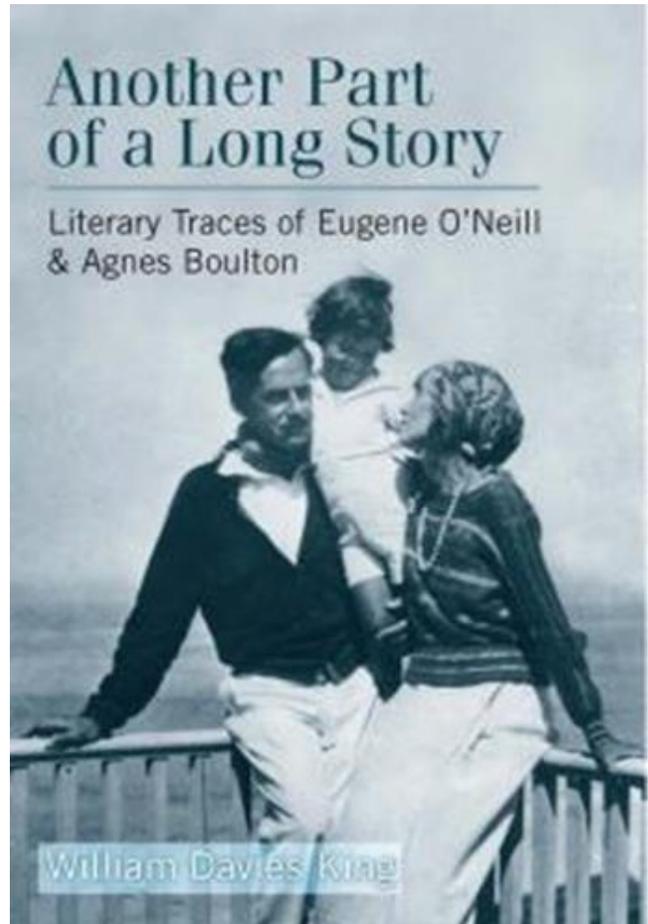
When *Long Day's Journey into Night* was first produced in 1956, Eugene O'Neill scholars rightly noted its importance as the backstory for many of the plays in O'Neill's extensive canon. It illuminated the autobiographical nature of his work, providing clues for understanding the characters he created and the tragic perspective from which he wrote.

Two years later, Agnes Boulton, O'Neill's second wife to whom he was married from 1918 to 1929, wrote *Part of a Long Story*—a memoir of the early years of their marriage. It, too, provided a backstory for several of O'Neill's plays, particularly the domestic dramas written during that period. They reflect the aspirations and struggles of their problematic marriage.

Long Day's Journey was instantly heralded as one O'Neill's greatest works—the one he had labored all his life to write; Boulton's memoir, however, was given scant attention by O'Neill's biographers and critics. His third wife, Carlotta Monterey, took control of his estate and his literary legacy. Clearly, Boulton's Proustian remembrances did not suit her purposes. In fact, one could argue that Carlotta went out of her way to excise her predecessor from the story altogether. As a result, Boulton's "part" in it has not been sufficiently appreciated.

With his book, *Another Part of a Long Story—Literary Traces of Eugene O'Neill & Agnes Boulton*, (University of Michigan Press, 2010), William Davies King seeks to give Boulton her proper place in O'Neill criticism. He contends that there are valuable nuggets to be found in her memoir and the many short stories she wrote during her relationship with O'Neill.

During the first years of their marriage, Agnes achieved modest success as a writer of pulp fiction. Short stories with such titles as "A Conventional Woman," "In Bohemia," "His Former Wife," "Oh La-La," and "Only a Shop Girl?" were published in journals like *Breezy Stories*, *Snappy Stories*, *Young's Magazine*. They reflected the social trends of the day—the emancipated woman, free love, divorce, changing roles in marriage, etc. Written for the commercial market (and profit!), they appealed to the popular tastes of the 1920s in America.



At the same time, O'Neill was struggling with the craft of playwriting. He had attracted the attention of the Provincetown Players with his one-act plays and was at work on *Beyond the Horizon*. He was beginning to find his voice as a playwright: he aspired to do for the American stage what Strindberg and others were accomplishing in Europe.

While they were both writers, the style, content, and purposes of their work couldn't have been more different.

In the first couple of years of their marriage, O'Neill and Boulton were committed to their respective literary careers. As King points out, "they sought what was soon to be called a 'companionate marriage,' a non-hierarchical marriage of partners who looked for emotional and sexual compatibility and fulfillment from

(Continued on page 12)

DID YOU SEE THIS AT TAO HOUSE? BLEMIE'S GRAVESITE

Visitors to the Eugene O'Neill National Historic Site often take the short walk toward the Las Trampas Hills to a gate that leads to Blemie's Gravesite. It's one of the gems that visitors will find, and will help them better understand the O'Neills and their years at Tao House.



Silverdome Emblem O'Neill (Blemie) was "a member of the family" – a handsome Dalmatian that provided great companionship to Gene and Carlotta while living at Tao House. Born in England in 1927, Blemie joined the O'Neills when they moved to Tao House in 1937.

says in his *Last Will*. "I ask my Master and Mistress to remember me always, but not to grieve for me too long. In my life I have tried to be a comfort to them in time of sorrow, and a reason for added joy in their happiness."

In his *Last Will*, Blemie recounts his happier days chasing rabbits the ranch. He urges folks not to fret about the material things of life. "There is nothing of value I have to bequest except my love and my faith. These I leave to all those to have loved me, to my Master and Mistress ... and to Freeman who has been so good to me."



Eugene O'Neill's affection for Blemie is found in *The Last Will and Testament of Silverdome Emblem O'Neill* written in Blemie's name by the playwright at the time of his "faithful

A visit to Tao House is not complete without a visit to Blemie Gravesite. Copies of *Last Will and Testament of Silverdome Emblem O'Neill* are available in the Visitor's Center at the National Historic Site.

friend's" death on December 17, 1940. "I do hereby bury my last will and testament in the mind of my Master. He will not know it is there until after I am dead."

"I have always been an extremely lovable dog," Blemie



IRA Charitable Rollovers



Thanks to recent Congressional legislation, friends of the Eugene O'Neill Foundation can now make tax-free distributions from their IRA accounts directly to qualified non-profit organizations like the O'Neill Foundation.

If you're 70 ½ or older, here's an excellent opportunity to make your gift to further the Foundation's educational and community programs -- like Student Days at Tao House and the O'Neill Studio Retreat – without having to pay income taxes on the distribution. The *American Taxpayer Relief Act of 2012* (ARTA) allows such IRA distributions on or before December 31, 2013. Traditional IRAs, rollovers, and Roth IRAs are eligible for this plan. Talk to your tax advisor about the procedure.

"These gifts from IRAs are an especially attractive way to contribute to the Foundation's annual giving program or to the Eugene O'Neill Foundation Legacy Endowment," said Foundation President Robert Sehr. "We hope many of our friends will take advantage of this opportunity."

Because your name may not accompany the check from your financial institution, it is important that you notify the O'Neill Foundation of your intent so we can acknowledge your gift correctly.

YOUNG PLAYWRIGHTS & ACTORS SPEND A WEEK AT O'NEILL'S HOME IN DANVILLE

Again this summer eighteen fledgling playwrights and beginning actors spent one week of their summer vacation trying their wings at writing and performing plays in the environment that inspired America's most notable playwright – Eugene O'Neill.

Under the sponsorship of the Eugene O'Neill Foundation, Tao House, in partnership with the National Park Service, the high school and college students spent a week in July working with professional writers and directors in a workshop called the O'Neill Studio Retreat. A final performance of the eight short scripts was presented to the public at a performance in the Old Barn at the Eugene O'Neill National Historic Site on Sunday, July 14.

The retreat is a collaborative program, designed to encourage creative production in the students. Early in the week, eight of the high students spent their time in an intense writing project to prepare ten minute scripts that were enhanced throughout the week, an then rehearsed and performed by ten young actors. Through this effort, students practiced the vital collaboration needed between writer and actor and developed higher-level skills in the intensive process of writing, rehearsing and performing original works.

"The results were amazing," says Jack DeRieux, O'Neill Foundation Board member and coordinator of educational programs. "You never know what to expect.



Playwright Ignacio Zulueta mentors student writers. ~Photo by Gary Schaub



Studio Retreat actors in rehearsal

~Photo by Tom Donohoe

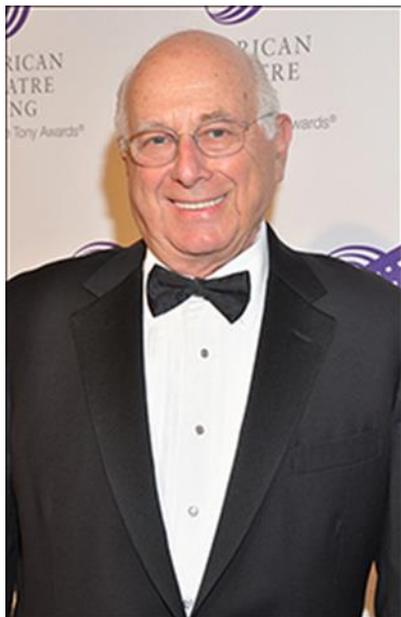
They arrived a bit timid on Monday morning –unsure of what to expect. After a long week of working together, they don't want to leave."

The O'Neill Studio Retreat students thrive in the solitude of Tao House, which was treasured by playwright Eugene O'Neill while living in the Danville Hills from 1937 to 1944. Throughout his life Eugene O'Neill sought the quiet and serenity he needed to write. Whether it was at Spithead on Bermuda, the remoteness of Sea Island in Georgia, or the solitude of Tao House O'Neill knew that a quiet environment was vital to his work.

This workshop in playwriting and acting is led by an experienced writer and an actor/educator. Returning for the third season was Ignacio Zulueta, recipient of an Emerging Playwright Award and a 2012-13 Fellowship from San Francisco Playground. Zulueta has had his plays performed in New York, Minneapolis and Ashland. Stage director/educator Chad Deverman also returned for this summer's workshop. Deverman is a professional actor who has worked with many local groups, including Berkeley Rep, San Jose Rep, TheatreWorks, and the Aurora Theater Company.

The O'Neill Studio Retreat is provided at no cost to students through funding and support from the Dean and Margaret Leshner Foundation, the Wood Foundation and the National Park Service.

PAUL LIBIN PRESENTED WITH LIFETIME ACHIEVEMENT AWARD



Paul Libin

Viewers of the 67th Tony Awards in June were pleased to see one of Broadway's luminaries chosen for Lifetime Achievement Award. Producer Paul Libin joined designer Ming Cho Lee and producer/director Bernard Gersten for the special recognition.

Libin, who received the O'Neill Foundation's Tao House Award back in 2004, along with his partner Ted Mann co-founded the Circle in the Square as producing/director in 1951. Circle is often credited with reviving theatre off-Broadway. Continuing a professional career in theatre that has continued over 55 years, Libin began in theatre as an actor. He has gone on to produce over 250 productions on Broadway, and since 1990 has been vice president of Jujamcyn Theatre, operators of five Broadway houses in New York City. (The late Ted Mann was honored with the Foundation's Tao House Award by the O'Neill Foundation in 1999.)

Mr. Libin is former Chairman of The Broadway League, and a trustee of the Actor's Fund, and President of Broadway Cares/Equity Fights AIDS. The Tony Awards are produced by the American Theater Wing.

9th International Conference on Eugene O'Neill set for June 18-24, 2014

With a father in the theatre constantly traveling around the country, the O'Neill family would return to the family's vacation home in New London, CN, each summer to what is known today as Monte Christo Cottage. Eugene O'Neill spent his formative years in this environment located on the Thames River.

Plans are now being finalized to hold the 9th International Conference on Eugene O'Neill in the city of his boyhood home. The conference will explore the significance of this National Historic Landmark and the values that inspired many plays of O'Neill – America's only Nobel-Prize winning playwright.

Only two of O'Neill's plays were set at Monte Christo Cottage – **Ah, Wilderness!** and **Long Day's Journey into Night**. The themes of home, domesticity and family, however, resonate throughout this plays in many different ways.

O'Neillians from around the world will gather in New London next June 18-24 to celebrate the playwright's early years, and to check out the connections from his early life that influenced his later plays.

Details on the 9th International Conference will be available later in the year, through the Eugene O'Neill Society, www.eugeneoneillsociety.org.

TOURS- Eugene O'Neill National Historic Site

The public is invited to tour Tao House and the Eugene O'Neill National Historic Site. Visitation is by National Park Service Shuttle only.

Reservations are required for Friday tours. Reservations can be made by calling: **(925) 838-0249 ext.6320**

No Reservations are needed on Saturdays. Meet at the Museum of the San Ramon Valley any Saturday at 10:00 a.m., 12:00 noon, and 2:00 pm for shuttle service to and from the site.

Check the NPS website for more information: www.nps.gov/euon



ANOTHER PART OF A LONG STORY by William Davies King

(Continued from page 8)

each other in ways not in conflict with individual self-fulfillment.” King analyses several of Boulton’s short stories to illustrate how she was influenced by her husband, and points to several of O’Neill’s plays that draw upon his experiences as Agnes’ spouse. For example, *Welded*, written in 1923, portrays their marriage as an intense love-hate relationship, along the lines of Strindberg’s *Dance of Death*. Boulton described the play as a “carbon copy” of their years together.

With the reception of the Pulitzer Prize for *Beyond the Horizon* in 1920, O’Neill’s career took off. As he became more successful, he began to downplay Boulton’s accomplishments, accusing her of selling out for monetary success. He demanded isolation when he wrote, and resented the demands that their children, Shane and Oona, were making on her and the marriage. Alcohol fueled their lives; physical and verbal abuse followed. As a result, their “companionate marriage” began to deteriorate. Agnes confided to a friend that “when Gene got drunk and beat her, he felt, ‘Marriage is a goddam (sic) thing. You become part of another person, the two of you become one person and it’s frightening. When you realize that, you start trying to beat your way out.’” The plays he wrote during the marriage reflect the tension he and Agnes were living—a tension that would lead finally to separation and divorce.

King begins his study with a much welcome account of Agnes’ life prior to meeting O’Neill in 1917 as well as the social and literary milieu of the time. He then examines their marriage in three parts, each named after one of the places they lived—Provincetown, Ridgefield, and Bermuda. He concludes with an account of their separation and divorce. Especially noteworthy is his description of O’Neill’s internal struggle when having to choose between Agnes and his new love, Carlotta Monterey. His exegesis of “A Great Hush of Non-Being,” a poem that Agnes wrote when she heard that Eugene had died in 1953, is also an important contribution to the book.



William Davies King

Another Part of a Long Story is a must for O’Neill scholars. It is carefully researched and cogently written. King clearly demonstrates that Agnes Boulton’s role in the life and career of Eugene O’Neill was not a minor one. She played a major part in that long story. Thanks to William Davies King, she has been brought to stage center for a long overdue standing ovation.

Reviewer Dan Cawthon is professor emeritus at St. Mary’s College of California, and was a long-time member of the Foundation Board of Directors

O’Neill Endowment Helps Perpetuate Playwrights’ Legacy

In 2007, the Eugene O’Neill Foundation, Tao House established the O’Neil Legacy Endowment with the purpose of ensuring the future of the Foundation and its educational and community programs in the years ahead.

Working closely with the National Park and presents a wide range of programs O’Neill National Historic Site, and to treat set aside to celebrate theater and receives no direct Federal funding for its

Gifts to the Foundation – cash gifts, IRA beneficiaries, and charitable annuities – power the Foundation to share and pre-Funds contributed to the Legacy Endowment proceeds can be used by the Foundation Board to meet its mission and goals.

Your accountant or tax advisor is the best one to assess which type of gift will best serve you and your estate.

Further information is available from the Eugene O’Neill Foundation, P.O. Box 402, Danville, CA 94526 -0402
www.eugeneoneill.org (925) 820-1818 taohouse@eugeneoneill.org



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qualified plans, bequests, life insurance are most welcome, and will help em-serve the O’Neill legacy in perpetuity. ment are never spent – only the annual

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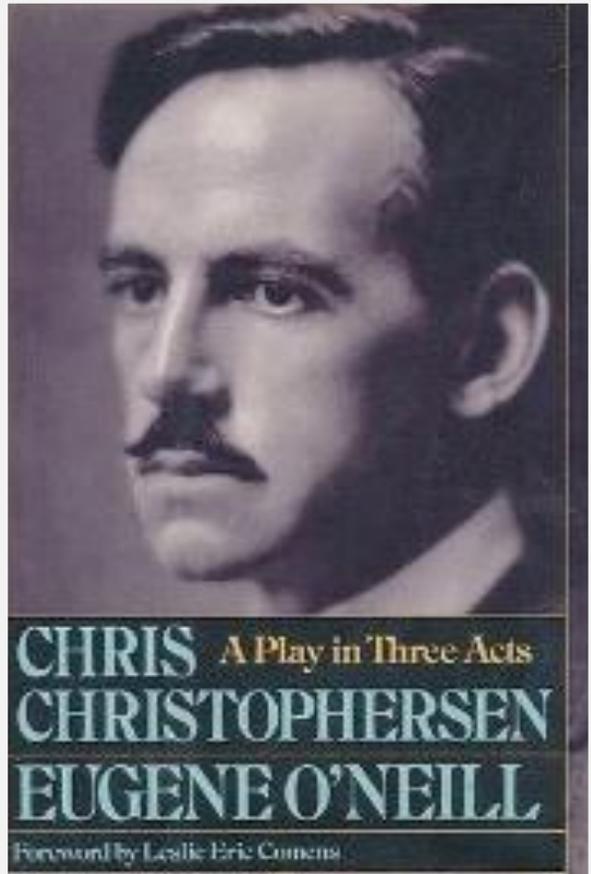
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