BEYOND THE HORIZON
KICKS OFF 2016 "A SEASON OF FIRSTS"

Playwright's Theatre

Eugene O’Neill

“Beyond the Horizon” put Eugene O’Neill on the map. The play won the 1920 Pulitzer Prize for drama and opened the doors of Broadway to O’Neill. It was the first of his four Pulitzer prize-winning plays. "Beyond the Horizon" is the EONF’s follow-up to the Eugene O’Neill 16th Annual Festival’s sold-out September run of "Desire under the Elms." It was O’Neill’s first serious attempt at telling the story of a poet/dreamer struggling to balance his dreams with the responsibilities of life.

Beyond the Horizon will be presented in a staged reading of the play at the Museum of the San Ramon Valley, 205 Railroad Ave, Danville on Saturday, January 9th at 8pm and Sunday, January 10th at 2pm. Tickets are $25 and can be purchased at www.eugeneoneill.org. Space is limited.

Robert tells Ruth about his feelings in "Beyond the Horizon"
Celebrating Two Centennials

Gary Schaub

As the Eugene O’Neill Foundation moves into its forty-first year, two important centennials will be celebrated at Tao House, the Eugene O’Neill National Historic Site in Danville. Not only is 2016 the 100th anniversary of the National Park Service, which operates the historic home site in Danville, but the coming year also marks the centennial for O’Neill’s first produced play. On July 28, 1916, Bound East for Cardiff, (written in 1914, published in 1916) was first produced on Lewis Wharf in Provincetown, Massachusetts, while the playwright was spending the summer with like-minded Bohemians.

This was just the beginning for O’Neill whose productivity and popularity grew over the years. O’Neill went on to win four Pulitzer Prizes in Drama, and remains the only winner of the Nobel Prize in Literature (1936) ever awarded to an American playwright. At Tao House in the Danville hills, where Eugene O’Neill and his wife Carlotta lived from 1937-1944, O’Neill penned his most notable plays, including Long Day’s Journey into Night, The Iceman Cometh, and A Moon for the Misbegotten. The playwright is regarded as “The Father of American Drama.” Performances of O’Neill works will start with a Playwright’s Theatre staged reading of Beyond the Horizon – O’Neill’s first Pulitzer Prize.

Great Performances PBS

Beyond the Horizon (17 July 1975)

TV Episode  |  90 min  |  Biography, Drama, Music

Directors: Rick Hauser, Michael Kahn
Writer: Eugene O’Neill (play)
Stars: Richard Backus, Kate Wilkinson, John Randolph, Geraldine Fitzgerald.

An Irish American actress in an Irish American Playwright’s plays: Geraldine Fitzgerald appeared in revivals of Eugene O’Neill; she received kudos as Mary Tyrone in a 1971 off-Broadway production of “Long Day’s Journey into Night” opposite Robert Ryan. She was also in the 1977 Broadway revival of "A Touch of the Poet".

PLAYWRIGHT’S THEATRE

(continued from page 1)

Honoring "A Season of Firsts," in July 2016, the Eugene O'Neill Foundation will celebrate the 100th anniversary of the first play by O'Neill, Bound East for Cardiff, produced on the stage in Provincetown, Massachusetts.

O'Neill's first Pulitzer Prize winning play, Beyond the Horizon follows the story of Robert and Andrew Mayo, two brothers who grew up together on a family farm, but dream of very different futures. Robert is anxious to leave the farm, to see the world and experience all that it has to offer. Andrew feels very connected to the farm and hopes to spend his life staying where he is and working the land. The brothers find themselves in a competition for the affection of the same woman. When Robert wins her heart, Andrew finds the prospect of staying on the farm impossible and leaves in search of his life. Robert wins the woman but ends up anchoring himself to a life on the farm.

Ultimately, the play is a cautionary tale about not pursuing your inner compass. Andrew travels the world already knowing his heart is back on the farm and Robert suffers living on the farm, forgoing his dreams of exploring the world “beyond the horizon.”

The idea of the "horizon" being the place where dreams come true was revisited by O'Neill in Desire under the Elms a few years later. In Elms, the sons of the Cabot farm, weary of a life of toil, look to the light on the horizon as the gold of California and the better life it would bring. In Beyond the Horizon the golden light represents more than money, it represents the longing of the soul. This yearning became a major theme in O’Neill’s work and life.

Beyond the Horizon will be presented in a reading of the play by actors who include John Tessmer, who has acted in 100 plays, musicals and staged readings, including the Shakespeare Festival at the University of Colorado, Boulder, and Valerie Weak, a faculty member of the A.C.T. Conservancy.

Beyond the Horizon will be presented as a staged reading at the Museum of the San Ramon Valley, 205 Railroad Ave, Danville on Saturday, January 9th at 8 pm and Sunday, January 10th at 2pm.

Tickets are $25 and can be purchased at www.eugeneoneill.org.

Space is limited.

BEYOND THE HORIZON

Some historical facts

Beyond The Horizon was first produced by John D. Williams at a special matinee performance at the Morosco Theater, New York City, February 2, 1920. It ran for 111 performances and won O’Neill’s first Pulitzer Prize in Drama. The play was also adapted into an opera by composer Nicholas Flagello in 1983. Revisited by O'Neill in Desire under the Elms, the sons of the Cabot farm, weary of a life of toil, look to the light on the horizon as the gold of California and the better life it would bring. In Beyond the Horizon the golden light represents more than money, it represents the longing of the soul. This yearning became a major theme in O’Neill’s work and life.

www.irishrep.org/beyondthehorizon.html
“Desire through the Ages”

By Janet Roberts

Poet Amy Glynn jump started the 2015 Eugene O’Neill festival Desire Through the Ages panel by quoting the Tao: “Always without desire we must be found, /If its deep mystery we would sound;/ But if desire always within us be, /Its outer fringe is all that we shall see.”

Desire as a source of all creativity was a focus through the 20th century. Indigo Moor, poet and playwright who is very involved in San Francisco’s LitQuake 2015 served as an effective moderator for the discussion. Panelists were Chris Cassell, play director; Bill Carmel, sculptor and painter, and Adrienne Pender, A.I.R (TRAVIS BOGARD ARTIST IN RESIDENCE) playwright, along with organizer and Poet/Novelist Amy Glynn.

On Writing:
Amy Glynn suggests writers write stories to find closure, whereas Chris Cassell, play director, thinks the writer needs to consider the audience, as when playwrights write, their thinking decides feeling.

Adrienne Pender believes a writer needs to consider all perspectives and feels that desire instructs us that sexual desire has consequences, which is certainly witnessed in Desire Under the Elms.

On Words and Painting:
Amy thinks when she sees a Mark Rothko painting, “There are no words for how to do that!” Bill, who works as a sculptor and painter, feels that words follow his creations and are not what he uses to create.

On Desire:
As a poet, Amy says, “I would say that I find a wellspring for poetry writing in the tension between the aspect of desire that keeps us alive and vital, and the aspect that tears us apart.”

Chris makes a plea for womens’ issues, in the longing of Blanche for what she cannot have, in Streetcar. Blanche becomes both survivor and a victim; Cassell suggests that moral judgement punishes women for free expression of their desires and produces censorship.

Bill says, in O’Neill’s tragedies, he sees desire as the light illuminating human feeling and informing human action. Desires are the source of a cycle of heartbreak. He says that, like O’Neill, his family was “from hell”. He also faces ghosts in life. All people face choices with consequences. If we see desire at the base of the seven deadly sins, how do we absolve our guilt and find redemption?

Concluding the discussion, Amy Glynn cites a lyrical phrase from a Tom Waits’ song: “if we vanquish our devils, our angels will also flee.”

Amy continues: “Many artists believe torment and spiritual poverty are a sort of fuel for their work. You can be a happy balanced person and create profound and beautiful art. However, when we do experience traumas and tragedies, artistic re-rendering is really effective.”

Amy feels she sprang from the womb looking for connections; unrequited love is the desire upon which she focuses. In the novel she is now writing, her agent does not want a happy ending; to be too optimistic is not realistic. A writer walks a tight rope.

O’Neill’s play adapted into opera in China
http://www.eoneill.com/tv/oldhouse/oldhouse1.htm
Old House Under the Elms
Operatic adaptation of Desire Under the Elms
China Zhengzhou Qu Opera Company
Grinnell College, 2002 Time: 1:39:12
Mining the Eugene O’Neill Festival Experience

Katy Colbath

Exploring the colorful and frequently painful experiences of Eugene O’Neill’s childhood, early manhood and later life could not help but prepare the audience in this year’s Eugene O’Neill Foundation (EONF) Festival production of *Desire Under the Elms*, for a deeper experience. Thus, Eric Fraisher Hayes, EONF’s Artistic Program Director, brought back his O’Neill presentation and slideshow fresh from the Oregon Festival in Ashland summer program and offered it as part of the 16th Annual Eugene O’Neill Festival in Danville, providing a rare opportunity to study the major events and influences in the life of the Nobel prize-winning playwright.

As one sat in the Old Barn at the National Historical Site of O’Neill’s Tao House, and became engulfed in the riveting interplay of family members on a rural farm isolated from society, the viewer could witness the haunting, “cobwebby”, brooding, decaying branches of the elms which squared off the stage and recall that Hayes’ lecture focused on the death of O’Neill’s opium-addicted mother and get the eerie feeling that her lingering influences were still present in the playwright’s work.

Further connections to Hayes’ September 12 lecture at the Museum of San Ramon Valley in Danville occur with the tragic suffocation of the baby born to Eben and Abby through their ill-fated and illicit relationship. Viewers might recall the O’Neill family’s loss of a baby due to the negligence or possibly deliberate infection of the infant brother by Jamie, who is haunted by guilt until his own death.

Overall, the EONF board may do well to repeat this formula of “lecture previewing the play” in the future so that the intricate and subtle nuances of this complex playwright, Eugene O’Neill, are expanded and enhanced for the audience participants.

*Editor’s Note:* A survey for a matinee performance revealed that several audience members arrived from as far away as San Jose and Sacramento, along with a dominant number from Walnut Creek, extending the viewership beyond the hometown of Danville.

O’Neill’s “The Emperor Jones” and the A.I.R. Playwright.

Florence McAuley, one of the organizers of The Travis Bogard Artist in Residence program, graciously hosted a reception for Tao House Fellow, Adrienne Pender, at her lovely Danville home. With gratitude, Pender presented a gift to the Foundation Research Library, “The Independent” (February 12, 1921), “O’Neill and The Emperor Jones. A Climax in Our Lately Developed Interest in One-Act Plays” by Montrose J. Moses (“The American Dramatist”). A highlight of Pender’s fruitful hours in the library was finding a chapter in which Charles Gilpin appears in the autobiography of Moss Hart. Pender expressed gratitude to the Eugene O’Neill Foundation for enabling her to concentrate on Gilpin and her quest to discover more about his relationship to Eugene O’Neill, and thinks even a book manuscript may be forthcoming.

Florence McAuley reports that Pender stated that her time at Tao House was for her “more than she had hoped”. She was able to outline her play “as she had dreamed it in her head”. Once back in North Carolina, the words tumbled out and she completed the work on October 10th. Pender expressed her thanks: “I know that what I put on paper could not have been done without my time in the environment and spirit of Tao House... and I am incredibly grateful for that opportunity”. Her play “N” was submitted to the Eugene O’Neill Theatre Center Playwrights’ Workshop the end of October.

*Participants:*

- Linda Best
- Katy Colbath
- Wendy Cooper
- Eric Fraisher Hayes
- Florence McAuley
- Merilyn Milam
- Mary Ann and Fred Osborne
- Janet Roberts
- Carole Wynstra

- Adrienne Pender, Linda Best

*Merilyn Milam, Katy Colbath*  
*Adrienne presenting publication to EONF Archives*
Back Stage:
Tao House
Barn Theater

“Desire Under the Elms”

All productions rely on a crew to create a setting for an effective production. Let’s reflect on the sound effects and stage design for “Desire Under the Elms”.

Sound Effects

Music was a traditional part of entertainment at the turn of the century in America. According to Travis Bogard, 23 of 31 Eugene O’Neill’s plays feature music. In Tao House, Carlotta bought O’Neill a piano from a New Orleans bordello, upon which Eugene O’Neill enjoyed contented hours singing and playing along. He named the piano “Rosie”. Bogard reports residents in Danville could hear the strains of “The Sunshine of Paradise Alley” from miles around on summer evenings.

One of the endearing elements of this 16th Annual Eugene O’Neill festival production was the enhancement through music. The sound designer Rob Evans explained: “I want sound to be a seamless subtle aid to the emotions conveyed by the actors and playwright.” Some musical underscoring (Benjamin Britten’s Two Pieces for Violin & Piano), to highlight Abbie’s emotional state as she dreams of Eben, heightened the sense of desire, the festival’s theme. In order to reflect the way Eben’s dead mother haunts the play and to show Abbie’s despair, a solo violin was used, sometimes with piano as accompaniment, in pieces such as Grazyna Bacewica’s Sonata No. 2 (1958).

The sound appears for 10-25 seconds, and must be on point. Eugene O’Neill originally had given a fiddler a role in the play and a fiddler (Cesar Reyes) appears in the dance scene celebrating the birth of the baby. Rob Evans is a composer who had his composition played for Role Players’ (Danville) production of Cat on a Hot Tin Roof, 2015, and has composed some original scores for a handful of Shakespeare plays for Livermore Shakespeare Festival.

Stage Design

Effective movement in space is crucial to the success of a play. Eugene O’Neill wrote extensive set specifications for his plays. For “Elms...” O’Neill specified: Two enormous elms are on each side of the house. They bend their trailing branches down over the roof. They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption. They have developed from their intimate contact with the life of man in the house an appalling humaness. They brook oppressively over the house. They are like exhausted women resting their sagging breasts and hands and hair on its roof, and when it rains their tears trickle down monotonously and rot on the shingles.

The Tao House Barn stage setting design was inspired by O’Neill’s description. Eric Fraisher Hayes says, “We situated the two elms to protect and to reflect the spirit ghosts and to be specter-like to evoke the haunted quality of the walls in the house, which causes Ephraim to seek refuge in the barn... like the trees still standing, Ephraim outlasts the lovers’ defeat”. Set designer Carlos Aceves, a Theater Art Scholar who received an award for stage management from American College Theater Festival, was responsible for working with the unique Tao House barn set, which, as a historical site, requires that all is free standing.
A.C.T.'s *Ah, Wilderness!*

A.C.T. Artistic Director Carey Perloff says: “*Ah, Wilderness!* is a play by a young artist with glorious roles for young actors. That’s what I love about it. Later in his life, O’Neill would write about his family from his father’s perspective, but here he writes so poignantly and wittily about what it is to be a twenty-something in love, trying to navigate adulthood and feeling completely overwhelmed... I hope the production will remind audiences of all ages of the bittersweet joy of first love.”

Directed by Casey Stangl (“Love and Information” at A.C.T.), the cast included Nat Miller (Anthony Fusco); Lily Miller (Margo Hall); Sid Davis (Dan Hiatt); Arthur Miller (Michael McIntryre); Mildred Miller (Christiana Liang) and Nora (Jennifer Reddish).

*Ah, Wilderness!,* the title of the play, alludes to Edward Fitzgerald’s translation of Persian poet, Omar Khayyam’s *The Rubaiyat* (1120) a poem which by 1906 was much enjoyed by the public.

**A book of Verses, underneath the Bough,**

**A jug of Wine, a Loaf of Bread – and Thou**

**Beside me singing in the Wilderness –Oh,**

*Wilderness were paradise enow!*

This verse expresses “seizing the day” and Richard quotes it, along with verses from Swinburne, in his courtship of Muriel.

The “Oh” of youthful exuberance and admiration becomes the nostalgic “Ah”, in the title of the play as O’Neill reflects on his own “coming of age” in his early years. In the post play Q & A discussion on October 24, Eileen Herrmann, Ph.D, an American Drama Specialist and EONF Board Member, and Dr. Laurie Porter, Prof. Emeritus and past president of the Eugene O’Neill Society; along with A.C.T. Dramaturg, Michael Paller enhanced audience responses about this period piece, which the SF Chronicle called “channeling Norman Rockwell”. The well-balanced panel discussed parallel structures of O’Neill’s plays, his use of slang and recurrent themes. (See WORDS ON PLAYS Vol. XXII, No. 3).

The characterization of the father as a newspaper editor corresponded to the editor for whom O’Neill worked in New London, CT. O’Neill “dreamed” this play before he wrote it, as he recalled and revised his memories of his childhood and teen years at Monte Cristo Cottage, expressing his longing for a normal family who cared about each other. A wine reception followed, at which A.C.T. Artistic Director Carey Perloff briefly appeared, welcoming The Eugene O’Neill Foundation.

Carey Perloff qualifies A.C.T.’s choice of *Ah, Wilderness!*, the most produced of O’Neill’s plays, which fulfills her sense of theater playing a vital role in community:

“O’Neill looked through the complicated lens of his family history and found a heartbeat of joy and romance in a universe that would later yield much darker and more despairing work. “*Ah, Wilderness!*” is a play about youth, about first love, about parents and children and ultimately about forgiveness and empathy. We all inherit the families we inherit. Often we wish we could change their composition, that we could alter their behavior or expectations in radical ways but much of the journey of life is finessing these very delicate relationships in a way that both sustains us and allows us to grow up and be our own people. This is the story of “*Ah, Wilderness!*”.

*Ah, Wilderness!*

NPS General Superintendent Report

I am back now from my four month assignment in the Pacific West Regional Office in San Francisco, and happy to be working in the East Bay again (and not riding BART every day). Even while in San Francisco, I was still able to attend one of the Festival performances of *Desire Under The Elms* in the 16th Annual Festival at Eugene O’Neill National Historic Site here in Danville. It was great to see another sold out series of performances in the Old Barn Theater, a credit to the hard work of the Eugene O’Neill Foundation in helping to preserve and share the legacy of Eugene O’Neill.

We are excited about the coming year of activities, helping to not only celebrate the 100th anniversary of the first Eugene O’Neill play ever produced, but also to celebrate the 100th anniversary of the National Park Service. Over the course of the coming year, we will be working closely with the Foundation to make the offerings at the site a little extra special. Whether it is Student Days in March, Playwright’s Theatre in May, or the Festival in September, we hope to take this opportunity to attract new audiences through leveraging these milestones and through our enhanced programming.

We hope that you will join us, but we also hope that you will reach out to friends and family who may not know about the sites and invite them along. We will also be hosting centennial events at the other three National Park Service sites in Contra Costa County, so please join us to learn more about John Muir, Port Chicago Naval Magazine and Rosie the Riveter/WWII Home Front.

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**Fees** Admission to the site is free

**Reservations** The park is closed to visitors on Monday and Tuesday.

**Guided tours** Available on Wednesdays, Thursdays, Fridays and Sundays at 10 AM & 2 PM. Reservations are required for guided tours of the site.

**Self-guided tours** Offered on “Saturdays Without Reservations” at 10:15 AM, 12:15 PM and 2:15 PM. If one is walking up local roads, or sauntering through Las Trampas Wilderness to get here on Saturday, please be here before 3:00 PM.

Due to the location of this park, all visitors are required to take a free National Park Service shuttle from the town of Danville to tour the historic home and grounds. Visitors are not permitted to drive their personal/private vehicles to the site. For both “Saturdays Without Reservations” and reserved tours, the shuttle meets at 205 Railroad Avenue in downtown Danville, just outside of the Museum of the San Ramon Valley.

Parking is available next to the museum.

**Reservation Line** (925)-838-0249

The coming year provides a special opportunity for the Eugene O'Neill Foundation to celebrate the 100th anniversary of the National Park Service.

NPS now operates and oversees more than four hundred parks, historic monuments and memorials throughout all fifty states, the District of Columbia and U.S. territories. “There’s something for everyone in our 407 National Parks,” says Sally Jewell, Secretary of the U.S. Department of Interior, “whether it’s the breathtaking landscapes or the historic and cultural sites that tell the story of our country.”

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**Celebrating two centennials** Continued from Page 2

“The coming year will give us the opportunity to bring greater attention to O’Neill’s legacy,” says The Eugene O’Neill Foundation Board co-president Gary Schaub. “Throughout the year the Eugene O’Neill Foundation will be coordinating a number of educational programs and performances celebrating this special anniversary.”

EONF Board Chairman of Programming, Eric Fraisher Hayes announces that there will be a Playwright staged reading scheduled for May in the Old Barn at Tao House. September will bring the 17th Eugene O’Neill Festival.

**Visiting the Eugene O'Neill National Historic Site**

**NPS Maintains Historic Site:**

*If you experience more light coming into Tao House on your next visit, it is thanks to the NPS installing new UV filters, replacing the old film. They are also working on repairs to the East Terrace off the living room. On the hill, NPS is repairing the historic water tanks. We are grateful for their care.* Editor

Check out the National Parks Conservancy Association at https://www.npca.org and National Parks Foundation at http://www.nationalparks.org

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Photo credit: Lena Bodden
EONF board member
Eileen Herrmann, Ph.D.
an O’Neill Specialist, is teaching a course
for OLLI, University of California, Berkeley.
Tuesday, January 26 - Tuesday, March 1, 2016
(10:00 a.m. to 12:00 p.m.)

“Contemporary American theater is open to diverse voices that were formerly unheard or marginalized. This course will pair plays from the 1950s–80s with recent plays and explore issues of class, gender, family, and border crossings. How did Lorraine Hansberry, David Mamet, Wendy Wasserstein, and Sam Shepard influence today’s young playwrights? What differences can we distinguish? Take a dramatic walk through the years, sharpening your perceptions of current theater in light of the past.”

Eileen Herrmann, Ph.D., is a modern American drama scholar. She has taught at several universities in the Bay Area, as well as in Germany and Poland. She has received three Fulbright teaching awards and has lectured extensively throughout Europe. Author of numerous papers on modern drama, she is the co-editor of Eugene O’Neill and His Early Contemporaries.

HAVE YOU NOTICED?

The O’Neills were very deliberate in landscaping the property around their house, and in purchasing garden furniture and ornaments, which include small features such as the seahorse centerpost ornament for the birdbath. Original to site, present in photographs of Tao House, the Italianate cylindrical birdbath/fountain decorated with serpentine lines and dots and petal flowers, was restored in 1998; in 1999 a replica bronze seahorse similar to the one seen in historic photos was added to the fountain’s center. (courtesy Sara Hay, NPS Museum curator.)

LAO ZI THE DAO or The WAY: The universe is constantly changing in cycles so go with the flow.

Eugene O’Neill would have found this passage descriptive of his accomplishments — his most autobiographical plays and masterworks—written at his final home, Tao House. Four Pulitzers and his Noble Prize, earned him “longevity” but not immortality. International EONF Board member, and one of the world’s authorities on Eugene O’Neill, Professor Liu Haiping, Nanjing University, China, did his dissertation on the Tao and Eugene O’Neill’s Tao House; wouldn’t it be wonderful if it were in English!

Chapter 33.
To understand others is to have knowledge;
To understand oneself is to be illumined.
To conquer others needs strength;
To conquer oneself is harder still.
To be content with what one has is to be rich.
He that works through violence may get his way:
But only what stays in its place
Can endure.
When one dies one is not lost;
There is no other longevity.

**Bound East for Cardiff**  
Centennial Year 2016. *Janet Roberts*

*Bound East for Cardiff*, O'Neill said later, was very important from my point of view. (In) it can be seen or felt, the germ of the spirit, life attitude, etc., of all my more important future work.

On July 28, 1916, *Bound East for Cardiff* opened at the Wharf Theater in Provincetown on a double bill with Louise Bryant’s morality play, *The Game*, which set designers William and Marguerite Zorach improved upon. O’Neill directed *Bound East* and, in spite of his stage fright, took a one-line part as the second mate who steps into the forecastle and asks, *Isn’t this your watch on deck, Driscoll??*  

Eugene O’Neill’s involvement with the Provincetown Players began in 1916. O’Neill arrived for the summer in Provincetown with *“a trunk full of plays.”* Only a few days after O’Neill’s failed reading to the Players known as “the Movie Man fiasco”, Susan Glaspell describes the first ever reading of *Bound East for Cardiff* (July 16 or 17, 1916) in her and her husband, George Crum Cook’s home on Commercial Street, adjacent to the wharf theater used by the Players. Glaspell writes in *The Road to the Temple*, “So Gene took ‘Bound East for Cardiff’ out of his trunk, and Freddie Burt read it to us, Gene staying out in the dining-room while reading went on. He was not left alone in the dining-room when the reading had finished.”

Biographer Robert Dowling further tells us: *Jig Cook was cast as the dying sailor, Yank. Seated among the rapt audience, Susan Glaspell remembered the evening well: ‘There was a fog, just as the script demanded, fog bell in the harbor. The tide was in, and it washed under us and around, spraying through the holes in the floor, giving us the rhythm and the flavor of the sea while the big dying sailor talked to his friend Driscoll of the life he had always wanted deep in the land, where you’d never see a ship or smell the sea...It is not merely figurative language to say the old wharf shook with applause...’*  

The Players unanimously accepted this script of *Bound East for Cardiff*. The one-act play brings the sea to the stage, a directive given to O’Neill by one of his mentors. The play’s dialogue takes place on a steamship and depicts a voyage port to port. A dying sailor, Yank confides his final thoughts to his long time shipmate and best friend Driscoll, an Irishman. He had always secretly wished that he and Driscoll could start a farm together in Canada or Argentina. Dowling surmises, *‘The relationship conveys strong homoerotic overtones; in a moment of touching remembrance, Driscoll reminisces about adventures they shared at exotic ports of call: Buenos Aires, Singapore, Port Said, Sydney, Cape Town. These sailors are ‘bound to the sea without hope of escape’.”*

The Provincetown Players would come to perform many of O’Neill’s early works in their theaters both in Provincetown and on MacDougal Street in Greenwich Village; some of these early plays began downtown and then moved to Broadway. The Eugene O’Neill Society celebrates “O’Neill at 100 Years on Stage” for the centennial of the production of *“Bound East for Cardiff”*, at the American Literature Association 27th Annual Conference, May 26-29, 2016 in San Francisco. The Eugene O’Neill Foundation will host this play on the Tao House Barn stage in a Playwright staged reading in July, 2016.

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**TAO HOUSE**

**OASIS**

*Book review Janet Roberts*

For those who think they know the historical house in which Eugene O’Neill and Carlotta and Blemie lived for six years, they will be pleasantly surprised that author J.D. McClatchy lovingly flushes out new details in pages 182-191, *American Writers at Home*, in his description of Tao House. I knew McClatchy, in Princeton, though this book was published while teaching at Yale University. He has produced a beautiful literary text with Erica Lennard’s discerning photos that provide new viewpoints on the “last harbor” for O’Neill. McClatchy sees Carlotta’s interior design and the house’s architecture and surrounding landscape in these terms: *The effect was of an oasis of civilized calm.*

Consider McClatchy’s excerpt capturing a feeling for the landscaping and tree mosaic... *The walls are covered with star jasmine, there is a large chinaberry tree, a locus, and a plum, along with swaths of magnolia, oleander and wisteria. Oddly, there is an Italian-style, cast-cement birdbath, with a seahorse fount, but there is also a small fish pond and the terrace is outlined by stones, punctuated by larger ”guardian stones” meant to invite good spirits within.*

*American Writers at Home* opens the doors to the house museums where authors created masterpieces and reminds us of the importance of the space where creation takes place. The imaginations of the twenty-one writers profiled in this book permitted them to shape the character and context of their classic works. Both Melville and O’Neill looked out to the hills from their windows and thought of the waves of the ocean. As he wrote Moby-Dick, Herman Melville imagined that his study had become a whaling ship’s cabin, and Mark Twain fashioned a retreat which also transported him to a ship, as did Eugene O’Neill create such a context, surrounded by his ship models, in his solitary inviolable retreat where “the master worked”.

The photographic and literary portraits in this book reveal how important place - a sense of home - has been in the creation of our greatest writing. This book, like a visit to any of the homes, and for those who have visited Tao House, many times, it opens a window onto the writer's life that will forever change the way you read.

*The book is available in the Tao House Visitor’s Center, and is a perfect Christmas gift for loved ones.*
The Eugene O’Neill Foundation, Tao House is most grateful to you, our supporters, for your generous contributions that allow us to provide artistic and educational programs which focus on O’Neill’s vision and legacy. Eugene O’Neill is recognized throughout the world as America’s foremost playwright. Please join us in recognizing the following donors (through November 30, 2015). All gifts and renewed donations received after that date will be acknowledged in our next publication.

Thank you to all our valued Crew Level and Actor Level members!

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Playwrights’ Circle: $100 - 249
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