(R)EVOLUTION
The 17th Eugene O’Neill Festival

The Emperor Jones & Seascape

"Seascape and The Emperor Jones represent both an evolution in American drama as well as a revolution,” says the Eugene O’Neill Foundation’s Artistic Director Eric Fraisher Hayes. “In both plays, the central characters find themselves in unexpected situations that challenge their senses and their view of the world around them.”

When Eugene O’Neill wrote The Emperor Jones in 1920, he broke new ground for what was possible in American drama. His use of expressionism added a psychological depth to the naturalism in American Theatre that would be felt for years to come. The upcoming 17th Annual Eugene O’Neill Festival intends to show the power and influence of inner psychological realities on the outer world. This world of perception will be on display in The Emperor Jones presented for six performances beginning September 23 in the Old Barn at Tao House, and in Edward Albee’s Seascape, directed by George Maguire, opening for nine performances on September 2 in Danville’s Village Theater.

Eric Fraisher Hayes, who will direct The Emperor Jones explains: “O’Neill moved the American theatre beyond the literal world and into the magical and surreal world of psychological perception in order to explore deeper truths about what it is to be human… What O’Neill started in The Emperor Jones, Edward Albee continues in his Pulitzer prize-winning play, Seascape.”

The Festival will also feature a staged reading of a new play, "N," by former Tao House Travis Bogard Artist in Residence Adrienne Pender. "N" explores the relationship between playwright Eugene O’Neill and actor Charles Gilpin who originated the title role on Broadway in O’Neill’s The Emperor Jones.

The full Festival program includes a park hike to celebrate the National Park Service’s 100th anniversary, a special exhibit on The Emperor Jones at Tao House and a special Centennial exhibit celebrating the first production of an O’Neill play, Bound East for Cardiff as well as the founding of NPS at the Museum of San Ramon Valley. Rounding out the Festival will be a screening of Rick Burns’ PBS American Experience documentary about Eugene O’Neill done to honor the 50th anniversary of Long Day’s Journey into Night.
17th Eugene O’Neill Festival — 2016 Schedule of Events

- **SEASCAPE** by Edward Albee
  Village Theatre, Danville
  September 2, 3 (8 p.m.), September 4 (2 p.m.),
  September 9, 10 (8 p.m.), September 11 (2 p.m.),
  September 16, 17 (8 p.m.) September 18 (2 p.m.)
  Presented in cooperation with Role Players Ensemble

- **THE EMPEROR JONES** by Eugene O’Neill
  Old Barn, Eugene O’Neill National Historic Site
  September 23, 24 (8 p.m.), September 25 (2 p.m.),
  September 30 & October 1 (8 p.m.), October 2 (2 p.m.)
  Curtain Talks by Director Eric Fraisher Hayes and Picnic Suppers available on 9/23 and 10/1 performances.

- **N** by Adrienne Pender
  Old Barn, Eugene O’Neill National Historic Site
  September 29 (8 p.m.) Staged Reading

**DOCUMENTARY:**
Screening of Rick Burns PBS American Experience documentary about Eugene O’Neill
September 8, 7 p.m. Veterans' Hall

**FIND YOUR PARK HIKE:**
Join NPS Rangers at O’Neill Town Park (across from Danville Library), and hike up to Tao House to celebrate the National Park Service’s 100th Anniversary.
Sunday, September 11, 9 a.m.

**EXHIBITS:**
- “Twin Centennials” exhibit at Museum of the San Ramon Valley, 205 Railroad Avenue, Danville, celebrating NPS’s 100th Anniversary & O’Neill’s first production.
- Special exhibits on O’Neill’s career and The Emperor Jones at the Visitors Center at Tao House.

**Twin Centennials**
The National Park Service & Eugene O’Neill
A special exhibit at the Museum of the San Ramon Valley features centennials of the National Park Service and Eugene O’Neill’s first produced play, *Bound East for Cardiff*. The exhibit runs from July 15 to November 15 and will include several Saturday programs.

**Tickets online at www.villagetheatreshows.com**
For details and updated information go to www.eugeneoneill.org

The Eugene O’Neill Foundation thanks City National Bank for supporting the Festival.
“N”: Charles Gilpin and The Emperor Jones

A former EONF board president, Gary Schaub says that if you ask most people who created the role of “Brutus Jones” in Eugene O’Neill’s The Emperor Jones back in 1921, the answer is likely to be “Well, Paul Robeson, of course.” This audience would be recalling the American movie version (1933) in which Paul Robeson stars.

With a revival of the play in London in 1924, Eugene O’Neill chose Paul Robeson for The Emperor Jones. In the Harlem Renaissance, Robeson acted in All God’s Chillun’ Got Wings.

Paul Robeson as Emperor Jones, in the film, photo by Edward Steichen, for Vanity Fair, 1934

Robeson gained further acclaim as an actor in Othello and baritone in Showboat in London. He was awarded the Tao House Award posthumously in 2008.

Charles Gilpin on Broadway

Although Robeson was best known for the role of Brutus Jones, the actor that O’Neill originally chose for the part was Charles Gilpin. When Adrienne Pender, a former Travis Bogard Artist in Residence (2015), discovered a relationship by marriage of a relative to Gilpin, her research gave rise to her new play “N.” Contextualized in the politically correct language of the 21st century, Adrienne critically revisits the stage with Gilpin in another era, the 1920’s.

As part of the programming for the 17th Eugene O’Neill Festival, "N" will receive a staged reading on Thursday, September 29 at 8:00 p.m. at the Eugene O’Neill National Historic Site. Ticket reservations for "N" for its single staged reading are available online at www.villagetheatershows.com

“We’re very excited to have Adrienne return to Danville for this public performance,” said Florence McAuley who oversees the Travis Bogard Artist in Residence program for the Foundation. “It’s great to see how far her residency has been able to bring this project forward.”

In the fall of 2015, Adrienne, as the third Travis Bogard Fellow, spent three weeks at Tao House writing "N." She will spend a week in Danville in September to “workshop” the play, prior to its public reading.

Pender explains that Gilpin and O’Neill had a falling out over interpretation and language in the play, which is the focus of her play, “N.” Gilpin, according to O’Neill biographer Robert Dowling, also suffered from chronic alcoholism which affected his ability to perform. According to Pender, Eugene O’Neill “thought Gilpin a great actor.”

Robert Dowling points out that O’Neill lobbied so Gilpin would receive his award for acting from the Drama League, recognizing Gilpin for his performance as one of the decade’s important actors. In fact, O’Neill refused to accept his own award, from the Drama League, unless Gilpin was so honored. President Harding further distinguished Gilpin by inviting him to the White House for his role in The Emperor Jones.

Adrienne Pender’s “N” staged reading

Adrienne Pender, Travis Bogard Alumnus

Charles Gilpin on Broadway, 1920

"N": Charles Gilpin and The Emperor Jones

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7th Studio Retreat

"Out of the ordinary” describes the opportunity young aspirant playwrights from the Contra Costa high schools experienced for the seventh year at the 2016 Eugene O’Neill Foundation’s Studio Retreat generously sponsored by the Lesher and Wood Foundations.

Emmy Award-Winning Playwright Patricia Cotter

“Out of the ordinary” because Patricia Cotter, playwriting instructor, is an Emmy Award winning playwright and Groundling Theater Alum. She has also received the American Academy of Arts Letters Richard Rodgers Award for musical theater. A 2016 Playwrights Foundation Resident Playwright, Patricia Cotter was a Eugene O’Neill Theater Center’s 2016 National Playwrights Conference finalist, and was a part of The Cape Cod Theater Project’s July 2016 season.

Katy Colbath, Retreat Coordinator for Volunteers, adds that Patricia has many experiences working with teenagers, adults and even convicts through the Each One Reach One program to develop voice and encourage expression through theatre arts.

Acting Instructors

Joining Patricia Cotter were Chad Deverman and John Litten as the Acting Instructors. Chad Deverman earned his BFA in Theater (NYU) and a Certificate from the Royal Academy of Dramatic Art in London, England. Over a twelve year period, he has acted professionally with A.C.T., San Francisco; the San Jose Repertory; California Shakespeare Theatre; The San Francisco Playhouse; Playwright’s Horizons and more. Chad also served the Foundation’s Studio Retreat Coordinator, recruiting students, hiring staff, scheduling and organizing every detail.

John Litten, a playwright, actor and co-founder of the Los Angeles based acting program Young Actors Project has taught over 700 students from 4 to 18 in stage acting, improv, and on-camera acting.

The students of the 2016 O’Neill Studio Retreat with the cast of Master Harold...and the Boys at the Aurora Theater.

Twenty one students were participants this year - 8 writers and 13 actors. For the first time, two students returned as Retreat Interns. In exchange for helping to setup, breakdown, and assist the teachers and volunteers throughout the ten days, they were given a chance to direct one of the student plays and take on more of a leadership role. Chad Deverman, Retreat Coordinator and Acting Instructor says, “This is an opportunity for us to continue the Foundation’s relationship with students after they graduate from high school.”

This year’s Studio retreat dates were July 14th - July 24th, 9am - 3pm daily. The final presentation of the eight original student plays took place on Sunday, July 24th at 2pm in the Old Barn Theater at Tao House Historical Site.

Chad Deverman
Students hope to return in July for the “Studio Retreat” to write and produce their plays. The Eugene O’Neill Foundation volunteers and the National Park Service look forward to this special event this summer.

by Dan Cawthon

O’Neill didn’t include music in EVERY play. Just in some—22 or 23. Of the 70+ songs in the songbook, 10 are from Ah, Wilderness!, 13 from All God’s Chillun’ Got Wings and 12 from The Iceman Cometh. Almost half of the songs come from three of the plays.

* see footnote

In his preface to The Songbook, Travis Bogard reminds us that O’Neill grew up in a home where there was a piano. (His mother had planned to be a concert pianist before she met the actor, James O’Neill.) O’Neill was also Irish—and carried in his makeup the love of singing associated with the Irish. He had been an able-bodied seaman, a sailor and, thus, heard the crew sing as they worked. I’m not sure O’Neill actually knew how to play the piano. There’s no indication that he ever took lessons, though his mother probably taught him a bit. The picture of him playing “Rosie” at Tao House is a bit misleading. He pedaled through the piano rolls, but I doubt he actually played it.

Bogard writes that, after O’Neill completed his early works, “he (O’Neill) came to rely continually on music as an element of his dramatic structure of characterization... He used songs from the worlds he had known—the songs he whistled as a boy, the chanties he heard on his sea voyages, sorting them with pleasure from the jumble of his musical memories. This collection thus provides an unexpected glimpse behind the tragic face he turned toward the world. These were songs in which he took delight, music he knew and loved, and carried within his heart and mind throughout his life.”

* Footnote: The Eugene O’Neill Songbook was published by Travis Bogard in 1973 and served as inspiration for Dan Cawthon’s musical production “The Rythms of His Soul”, which was first produced in 2003 and again this past May for Playwright’s Theater.

2016 Capital Fringe: "DEATH BE NOT LOUD!"
by Susan Jackson

Susan Jackson, currently a board member of the Eugene O’Neill Foundation, introduces her new play: DEATH BE NOT LOUD! in which the audience meets Red and Marion, as different as they can be - "People are worse than anybody!" - Marion’s take on the world after a few martinis collides with Red's pragmatism and profanity: "You just gotta laugh, goddamn it!" Will they find Southern comfort as they story down the railroad tracks of life? Directed by Wesley Cayabyab, co-producers Diana Brown and Susan Jackson represent the Southern Railroad Theatre Company in this world premiere of DEATH BE NOT LOUD! in Washington D.C. in The Capital Fringe Festival in July 2016.

Fringe Festival 2016 July 7 - 31
https://www.capitalfringe.org/festival-11-2016

Susan Jackson, Board Member at Afterglow Gala. credit JRoberts


Bound East for Cardiff was performed on July 29-30 to celebrate its centennial.

Cast: Don Sage Mackay, Will Long, Eddie Peabody, Kyle Goldman, Joe Fitzgerald, Tim Redmond, Randy Anger, Robin Taylor and Dirk Alphin. The role of the Second Mate (originally played by Eugene O’Neill) was played by the audience.

Thank you to the National Park Service for sponsoring the musical component Skip Henderson and the Starboard Watch.
TRAVIS BOGARD ARTIST IN RESIDENCE PROGRAM

DEADLINE FOR 2017 FELLOWSHIPS, NOVEMBER 30, 2016

Open to Playwrights, Critics and Scholars

- The Project does NOT have to relate to Eugene O'Neill.
- It is open to anyone for whom the quiet and solitude of Tao House would be beneficial.
- Housing, local transportation and a quiet place to work at Tao House are included.
- Scholarship available for airfare assistance on a case by case basis
- More information on our website: eugeneoneill.org.

THERE IS ONLY ONE APPLICATION PERIOD FOR 2017

"The 2016 Travis Bogard Fellowships" are in full swing with the first, Dr. Thierry Dubost, a scholar from Normandy France, completing his month’s residency on June 10th. Dubost, a Professor of Theatre (taught in English) at the University of Caen, focused his time by pursuing photographs and reading the letters by O'Neill written while he was living in France, which are contained in the Foundation’s Research Library database. Thierry states, “Delving in the archives enabled me to explore material I did not know, which is a rewarding experience for any scholar.”

New Travis Bogard Fellow Dr. Valerie Joyce arrived from Pennsylvania on June 27th and was in residence until July 10th. She will continue her residency for a week in October when she will work on her non-fiction book, Embodied Performance and African American Women, 1649-1865: A Living Historiography. Valerie is an Associate Professor in the Graduate Theatre Department at Villanova University. Her play, which she has written, directed and designed, I Will Speak for Myself, has been adapted for Scotland’s Edinburgh Fringe Festival in August. She devoted this portion of her residency to focus on revisions in preparation for the presentation in Edinburgh. The text of her one-woman show portrays selected lives among sixteen African American women from the Colonial period to the Civil War, portrayed in each chapter of her book manuscript. On July 8, she read a chapter to O'Neillians, followed by the play’s adaptation, which she had written at Tao House.

In her application, Valerie stated, “…the monologues I wrote are not vague overviews …but each character experiences a moment....that reflects the broader historical context as it relates to one woman’s life, breathing life into her story." It is coincidental that the Foundation has chosen as its theme for the O'Neill Festival this year, (R)evolution, as by happenstance, Valerie’s subject matter fits snugly into this theme as she explores the voices of women who were forever changed by their choices and their experience.

The Foundation has received very diverse applications during the two years of the pilot program. We welcome that diversity and look forward to more opportunities in the applications for 2017! Florence McAuley.

THE FRENCH TOUCH: Kisses in O’Neill’s Plays

by Janet Roberts

Exploring the “kiss” as a strategic literary device to advance the narrative in plays Travis Bogard Fellow Dr. Thierry Dubost presented a paper for discussion, a chapter from the book he is writing, to the Eugene O’Neill board of advisors of the EONF, graciously hosted by AIR chair Florence McAuley at her Danville home. Dr. Dubost looked at O’Neill’s minor plays, Diff’rent, The Straw, The First Man, Welded and The Fountain. He discussed the history of the kiss forbidden on the stage, and cited the opera Carmen as an example of an original breakthrough for the kiss in performance.

As a frequent contributor to the Eugene O’Neill Review (Penn State Press) and EONS Board member, Professor Thierry Dubost has also authored two books, one on O'Neill, Struggle, Defeat or Rebirth: Eugene O’Neill’s Vision of Humanity (MacFarland, 1997, reprinted 2005).
NPS Superintendent News

Our Centennial celebrations continue in the bay area and across the nation. Our next big event is the Eugene O’Neill Festival and we are looking forward to another great series of plays, talks and walks to help us celebrate the double centennial. With both the National Park Service and the first production of a Eugene O’Neill play celebrating their 100th anniversary, there is a lot to do in September.

One thing that has become even more clear in planning for and hosting events this year is just how much we rely on partners to help us do what we do. In the four National Park sites in the East Bay, I work closely with four friends groups and two cooperating associations to help preserve the sites and share the legacy of these amazing places with all of you. As we move into our second century as an agency, it is clear that we have to do a better job at developing and nurturing these partnerships – and finding ways to connect with and inspire the next generation of park visitors, advocates and supporters.

Thank you for supporting the Eugene O’Neill Foundation and hope to see you at the site and at the Festivals in the years to come.

- Tom Leatherman, NPS Superintendent

The Eugene O’Neill National Historic Site

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

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

In Memoriam

Helen Marie Kelly (1924-2016)

Helen Marie Kelly, a long time Board Member and former president of the Eugene O’Neill Foundation, Tao House (1985-86) died on May 24 at age 92.

Notably, Helen Marie Kelly’s term as president included the opening of Tao House to the public in 1985, with the Foundation inviting Helen Hayes to a special benefit dinner.

Helen was a resident of Walnut Creek from 1954 until the early 90’s when she moved to Vallejo. Then in 2009 she moved to Colorado. Besides the EOF Board, she served on the board of the Mt. Diablo Unified School District, the Girl Scouts, the United Way, the Council of Community Service and the League of Women Voters. She also taught English at Solano Community College. Helen is survived by three sons, and was preceded in death by her husband, John.

Sally Pavetti (1936-2016) Medallion Award Winner

Sally Pavetti was a good friend to the Eugene O’Neill Foundation in its early years, and in 2014 she was awarded the International Eugene O’Neill Society’s Medallion Award. In 1967, Sally Pavetti became affiliated with the prestigious O’Neill Theater Center in Waterford, Connecticut, which acquired ownership of Monte Cristo Cottage in New London. Monte Cristo was the home of the O’Neill family and the setting for O’Neill’s masterpiece "Long Day’s Journey into Night". As curator of Monte Cristo, Mrs. Pavetti led a successful effort to have Monte Cristo restored and officially Registered as a National Historic Landmark.

See EONS Newsletter, May 2016 “We Mourn the Countess of Monte Cristo” by Jo Morello for details.
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 June 2016). 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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Clinton, Mary, Sally and
Henri Van Siclen
Michael & Joyce Wahlig
Rodney H. Washburn
George C. White

O’Neill on the wharf in Provincetown 1916.

Our performances and educational programs would not be possible without our generous members and volunteers offering their time and resources!
Please contact us if you would like to volunteer.

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