

LONG DAY'S JOURNEY

INTO
NIGHT

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UPSTAGE GUIDE

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Long Day's Journey Into Night

By Eugene O'Neill

Directed by Jonathan Kent

Drawing so heavily from the author's personal history that it could only be produced posthumously, the story of the Tyrone family and their battle to unearth—and conceal—a lifetime of secrets continues to reveal itself to audiences as one of the most profound and powerful plays ever brought to the stage.

a note from Artistic Director Todd Haines

I don't think it's particularly controversial to call *Long Day's Journey Into Night* a masterpiece. This piece redefined the genre of the "family play," depicting a mother, father, and sons with such unabashed truth that audiences at the time were utterly shocked. It was called "barbaric and unrelenting," "dark, harrowing," "frenzied, fearful," and "riotously funny." This play was unlike anything that had been seen before. By setting a new bar for plays about families, we have O'Neill and this piece to thank for so many of the great works that have come to the stage in the years that followed. From Neil Simon's *Brighton Beach Memoirs* to Tracy Letts's *August: Osage County*; from Lorraine Hansberry's *A Raisin in the Sun* to Stephen Karam's *The Humans*, the influence of Eugene O'Neill is easy to see. The truthfulness of his work scared those early audiences into silence, but it gave future playwrights permission to be heard.

when A day in August, 1912.

where The Living-Room of the Tyrones' summer home in New London, Connecticut.

who

James Tyrone: A father and husband

Mary Cavan Tyrone: His wife

James Tyrone, Jr.: Their elder son

Edmund Tyrone: Their younger son

Cathleen: The family's maid

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INTERVIEW WITH DIRECTOR JONATHAN KENT

Education Dramaturg Ted Sod talked to director Jonathan Kent about his work on *Long Day's Journey Into Night*.

Ted Sod: Where were you born and educated? When and why did you decide to direct for the stage?

Jonathan Kent: I was brought up in South Africa, in Cape Town, and had originally thought of becoming a painter. I had never met anyone in theatre and I just felt people in theatre were different from me for some reason. I was very naïve. I got to London and to my surprise got into a drama school and became an actor. I only started directing in 1990 when I took over the Almeida, which, at that time, was a receiving house and not a producing house at all. There was no money, so we went out and raised it. At that point, I was intending really to produce and be an occasional actor. But, through a set of circumstances I ended up directing the second production—*Ibsen's When We Dead Awaken*—and I remember very clearly directing Claire Bloom on the second day of rehearsal and suddenly thinking, "I don't care what anybody else thinks, this is what I should be doing." It brought together so many elements of my life. I'm the son of an architect, the brother of an architect, I was interested in becoming a painter, and I was an actor. And so all these pursuits suddenly came together and made sense of directing, for me. I've directed for 26 years now. It's alarming how quickly time goes by.

TS: Did you have any teachers when you were studying acting who were influential?

JK: I was always interested—sometimes to my detriment as an actor—in the direction of the play. I was interested in the whole, rather than just my own performance. I didn't have a teacher per se, but when I left drama school, I went to a repertory company in Scotland called the Glasgow Citizens Theatre. There was a very remarkable stage designer and director there named Philip Prowse. I remember him saying to me, "Why don't you direct?" It would have saved a lot of time if I had listened to him. On the other hand, I'm glad of my years as an actor. Because, as I've said, it feeds into my life as a director.

TS: Why did you choose to direct *Long Day's Journey Into Night*?

JK: It's unanswerably one of the great plays of the 20th century and certainly one of the greatest—if not the greatest—American play. The opportunity to direct a play of such emotional complexity, depth, and power would be impossible to turn down. It's the template for a whole genre of American theatre, the dysfunctional family play. You see so much of this seminal play in other works, and it is fascinating to get back to the source.

TS: What kind of preparation will you have to do to direct this?

JK: I've read biographies of O'Neill, and I know quite a bit of his work. I produced *The Iceman Cometh* when I was at the Almeida with Kevin Spacey in the lead. But in the end, it is working with the five actors in a room. It is the exploration of those dysfunctional relationships—lost in a miasma of addiction and the fog of the drink—that will be most important. The work lies within, and among, the actors in the rehearsal room.



Jonathan Kent

TS: Was watching the film version with Ralph Richardson and Katharine Hepburn of any value?

JK: Yes, it all helps. Laurence Olivier did a production here in London which was very admired. There was the production with Jack Lemmon which I saw on stage and on film with Peter Gallagher and Kevin Spacey playing Edmund and Jamie, respectively. But again, it's really getting these particular personalities into rehearsal and discovering the specific dynamic among them.

TS: Is there any challenge in directing a play that is obviously autobiographical and based on real people?

JK: It is the most overtly autobiographical of all his plays, but in the end it's fractured through the prism of his genius. He elevates the specific into something much more universal and theatrically potent than just a series of snapshots of a family in New London, Connecticut. It ceases simply to be biography—it is transmuted into art.

TS: What about the Irishness of the play? Is that important to your work in rehearsal?

JK: The Irishness is important, the knowledge of it. It is a constant undertone, but these are first and second generation Americans who have made good in the New World, while still haunted by the myth of Ireland.

“It’s a claustrophobic, compulsive portrait of four people in a kind of hell, clinging to the edge of the world over the course of a single day.”



John Gallagher, Jr., Michael Shannon, Gabriel Byrne and Jessica Lange in *Long Day's Journey Into Night*

TS: Why do you think this is such a compelling play for audiences?

JK: It’s a claustrophobic, compulsive portrait of four people in a kind of hell, clinging to the edge of the world over the course of a single day. It has the inexorable drive of great tragedy. There is the additional element of Edmund, who, while part of the family, in the end is going to go on and write about them. That is going to be his exorcism and, ironically, what will also preserve them forever.

TS: How will the play manifest itself visually? How are you collaborating with your design team?

JK: This play exists in heightened naturalism. And I think it’s important that one gets the sense of never letting the four of them off the hook. What I think would be a mistake is end-stopping scenes. The whole play is dictated by the relentless movement of the sun over the course of a day. They’re four people clinging to a raft of a house in New London. And the next day it will all begin again, in some way or another. I want to visually allow that. Though it will be specific one also has to allow the universal.

TS: Are you planning to use original music?

JK: No, I’m going to use natural sound—of the sea, perhaps, and the wind. And maybe music or voices borne on the wind.

TS: How do you keep yourself inspired as an artist?

JK: I direct three Chekhov plays on stage later this season at the National. So I’ll do Eugene O’Neill followed by three Chekhovs—how can you not be inspired? To be able to direct a Puccini opera and *Gypsy*, and then Eugene O’Neill and Chekhov all in the last 18 months is an exhilarating privilege.

TS: Do you have any advice for a young person who might want to direct?

JK: I think everybody takes an individual path towards it. It’s a very inexact science, directing. I don’t believe particularly in a formula for directing, in the same way that there isn’t a formula for acting. You do, however, have to submerge your own ego. You start a rehearsal process with power and authority, but during the course of rehearsals, you hand the power across to the actors. So by the end of rehearsal, the actors hold the power of the play. I think that’s an important thing to realize. It’s about allowing the actors to discover it themselves and be even better than they thought they could be. •

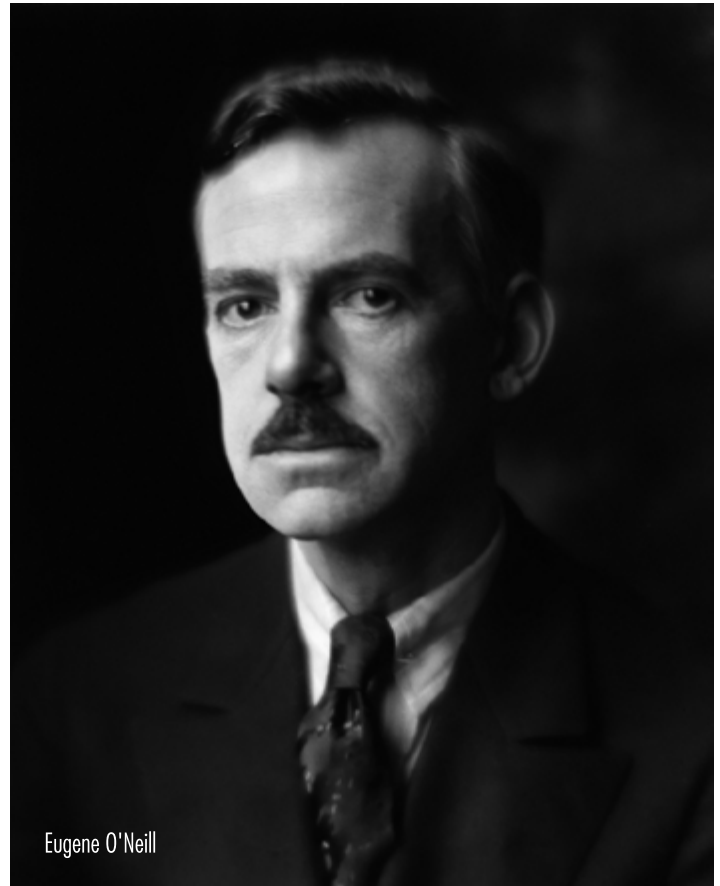
EUGENE O'NEILL: FRIEND, CRAFTSMAN, HONORARY SWEDE

The story of Eugene O'Neill as a writer might begin in a sanatorium in 1912. Born October 16, 1888 in New York City, O'Neill grew up within the wings of theatres following his actor father across the nation on tour. Wanting little to do with an actor's career, he wandered through his younger life, dropping out of college, working inconsistent jobs, and literally taking to the sea as a working sailor. But during his recovery from tuberculosis in the sanatorium, O'Neill discovered August Strindberg, a Swedish playwright known for his early realistic plays like *Miss Julie* and late surrealist plays such as *A Dream Play* and *To Damascus*, each of which defies traditional norms of storytelling. Gene would go on to identify Strindberg as "my inspiration down all the years." And in fact, had they been contemporaries, Strindberg may have found kinship in O'Neill, as Swedish audiences adored him. After the premiere of *Long Day's Journey Into Night*, a newspaper from Stockholm would praise O'Neill as "the world's last dramatist of the stature of Aeschylus and Shakespeare." In Strindberg, O'Neill recognized a similarity and discovered his own desire to write works for the stage.

And write he did. O'Neill wrote over 30 full-length plays, over 20 one-act plays, and *The Last Will and Testament of Silverdene Emblem O'Neill*, a short essay written to comfort his wife Carlotta as their family dog, Emblem (known as Blemie), was dying. He won four Pulitzer Prizes, one each for *Beyond the Horizon* (his first play on Broadway), *Anna Christie* (which Roundabout revived in 1992 with Liam Neeson and Natasha Richardson), *Strange Interlude*, and *Long Day's Journey Into Night* (awarded posthumously). For his collected oeuvre, O'Neill won the Nobel Prize in Literature (annually awarded by a Swedish committee) in 1936.

O'Neill preferred to write his plays by hand, finding dictation and learning how to use typewriters difficult. He wrote slowly but methodically, professing great appreciation for rules of theatre: "There are as well-established rules for

the theatre as there are for painting and music. The only ones who can successfully break the rules are the people who know them. A knowledge of rules is necessary,



Eugene O'Neill

even if adhering to tradition is not." He was a staunch playwright and abhorred the influence of motion pictures on fads in playwriting, going on to write plays that developed on trends in the day but with a universal quality of realism that Strindberg had mastered and then eschewed in his later life. O'Neill's most well-known plays echo his real life. Their naturalistic style and personal stakes create an epic quality, one that is simultaneously fictional and based in the author's personal history. He said of *The Iceman Cometh*, written in 1939, "it takes place for me in life not in a theatre." It is likely he felt similarly about *Long Day's Journey Into Night*.

O'Neill also stirred within his friends a deep and intense loyalty. Gene's, as they referred to him, friends would shout his praises, such as from writer Stark Young who said of O'Neill's work, "at the heart of [the plays] we sense a pressure, a spasm of desire and sanity or torment and madness that leaves us swearing by the author, going to his aid." Beneath O'Neill's sometimes brutal face and mask of resigned sorrow would explode a broad smile. O'Neill would say, "I was just thinking of the past." And, after viewing or reading his plays, so were we. •



Plaque placed at Eugene O'Neill's birthplace, outside 1500 Broadway in New York City.

INTERVIEW WITH EUGENE O'NEILL SCHOLAR ROBERT RICHTER

Education Dramaturg Ted Sod sat down with Eugene O'Neill Scholar Robert Richter to discuss the history of the Monte Cristo Cottage.

Ted Sod: Where were you educated, what is your job, and how does it involve the Monte Cristo Cottage?

Robert Richter: As an undergraduate I went to Connecticut College and majored in theatre and anthropology, and a number of years later I received a master's degree in American Studies from Wesleyan University. My master's thesis was on the maritime influences on Eugene O'Neill, which I expanded into a book published in 2004. The title is *Eugene O'Neill and Dat Ole Davil Sea*, taking the quote from *Anna Christie*. Throughout this time, I was also doing work with the Monte Cristo Cottage, which is owned by the Eugene O'Neill Theater Center, which owns the cottage. My current position here at Connecticut College is Director of Arts Programming, and in that capacity I oversee the college's performing arts series and technical support for our performance venues and artist residencies. I also teach a seminar on Eugene O'Neill.

TS: Tell us about Monte Cristo Cottage, which is the setting for not only *Long Day's Journey Into Night*, but also *Ah, Wilderness!*

RR: In 2000, a group of cultural organizations in the New London area decided that they wanted to do a series of collaborative programming on the theme of Eugene O'Neill's New London. I was the director of this project, and it was part of my work at Connecticut College. We presented plays of O'Neill's, readings of plays by authors who were colleagues of his in Provincetown, concerts of music from the period—we had a lecture series, a whole slew of things, including a walking tour. The culminating event was held at the Eugene O'Neill Theater Center in Waterford.

That culminating event turned into the O'Neill Center's annual Eugene O'Neill celebration, which is now held every fall at the Monte Cristo Cottage. The Center acquired the cottage in 1974.

TS: Where is the cottage?

RR: It's in New London, overlooking New London Harbor. It's on Pequot Avenue, which is a road that basically runs from downtown and goes along the Thames River. The river feeds out into Long Island Sound and the open ocean. New London Harbor is the best natural deep-water harbor on the Eastern seaboard of the United States. There was all of this traffic: naval, commercial, and fishing vessels were all coming and going from New London during O'Neill's time there.

TS: What is the history of the cottage as it relates to the O'Neill family?

RR: O'Neill's mother and father, Ella and James, first bought property in New London in 1884. They did not buy the current Monte Cristo Cottage house until 1886. But they bought two other properties, which are next door. The O'Neills bought property in New London because Ella's mother had recently moved there. James O'Neill also had a friend there that he'd met in New York, a man by the name of John McGinley, who worked in New London for one of the newspapers.



The Monte Cristo Cottage

They lived in one of the houses that they bought first and used the Monte Cristo Cottage as a rental property. Then James decided to renovate it, and they then moved into the Monte Cristo Cottage in 1900. New London was their summer home. Because James was a touring actor, they had no other permanent home. They lived primarily in residential hotels. Eugene and his brother Jamie were in boarding school most of the time. Eugene went off to boarding school at the age of 7.

The cottage was originally built around 1840, and it had a store on the first floor and a residential apartment on the second floor. Also on the property was a one-room schoolhouse. When James renovated, he had this one-room schoolhouse moved and incorporated it into the house. And that schoolhouse room is the primary setting for *Long Day's Journey Into Night*.

Quite often when I bring students there I have them look at the stairway and the railing—there are things that are very much out of proportion. The stairway itself is not very large, but it has a very grand railing. By examining the stairway you can begin to see the shortcuts James took in the renovation in order to save money. As Mary Tyrone says in *Long Day's Journey Into Night*, it was really not a comfortable home. Even though there are lots of windows on the first floor, upstairs there's very little natural light. And even with all of the windows on the first floor, as the day progresses and the sun moves from the east to the west—the front of the house faces east—by afternoon the house is really enveloped in darkness. There are no windows on the back of the house, so it is somewhat of a claustrophobic environment.

TS: How many set designers make the trek to see that house?

RR: Oh, a lot. There are a few designers that come every year, and I don't necessarily come in contact with them all. Many of them contact the O'Neill Theater Center directly. There are a number of scholars and theatre practitioners who visit the cottage annually, too. It is open to the general public during the summer months and then by appointment the rest of the year. It really is a pilgrimage site and unlike any site in the country. •

JAMES TYRONE: THE OLD MAN

"He is by nature and preference a simple, unpretentious man, whose inclinations are still close to his humble beginnings and his Irish farmer forebears. But the actor shows in all his unconscious habits of speech, movement and gesture. These have the quality of belonging to a studied technique." (From O'Neill's description of the character James Tyrone)

Biographer Barbara Gelb has called the role of James Tyrone "O'Neill's Lear," because of the actions and emotions it challenges an actor to perform. While strong paternal figures loom heavily in many of O'Neill's plays, his robust characterization of Tyrone stands apart as his most powerful statement about his father, James O'Neill, and their complicated relationship.

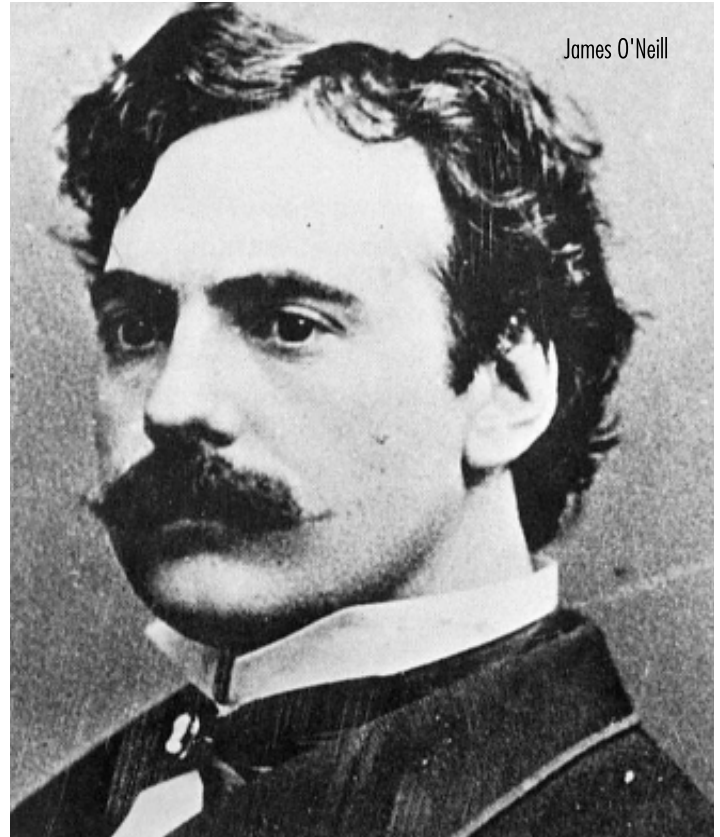
A RAGS-TO-RICHES TRAGEDY

Although he became a successful American actor, James O'Neill lived his entire life haunted by a fear of poverty. Uncertainty remains about his actual birthdate, because he was vague in talking about his past; he was probably born on October 15th of 1845, in County Kilkenny, during the worst of the Irish potato blight. His father, Edmund, was a poor tenant farmer whose wife, Mary, was 17 years his junior. The family had five daughters and three sons, of which James was the youngest.

The O'Neills made a difficult sea voyage to America, arriving in Buffalo, New York when James was six. Like most Irish immigrants, they confronted prejudice and disdain and could find only the lowest paying jobs. Edmund became a dock worker. After five years and the death of oldest son Richard, Edmund abandoned his family and returned to Ireland, where he died in 1862. Ten-year-old James went to work in a machine shop to help support the family. As he watched friends and neighbors move to the poor house, James's fear of poverty grew.

His older sister, Josephine, was determined to improve conditions for her family. She married a successful businessman and moved to Cincinnati, taking 16-year-old James along. Her husband gave James a position selling military uniforms in his store and hired a private tutor to educate him. Like many success stories, James O'Neill rose as a result of hard work and some good luck.

His theatre career began in 1867, when, responding to a friend's dare, he took a job as an extra in a play. He quickly discovered an inclination for acting, and the stage manager recognized his talent. Over the next decade James apprenticed with some of the great actors of the age: Edwin Forrest, Joseph Jefferson, and Edwin Booth. He developed



his craft, overcame his Irish brogue, and memorized over 50 roles—including most of Shakespeare's heroes. His talent, good looks, and charm earned him the respect of his peers and popularity with audiences.

James was well-liked by women, both onstage and off. One actress recalled, "When I played with other Romeos, I thought they would climb up the trellis to the balcony; but when I played with Jimmy O'Neill, I wanted to climb down the trellis, into his arms." Fifteen-year-old Ella Quinlan, the daughter of a Cleveland businessman, caught James's eye. Two years later, they met again in New York and a long courtship followed. Against her mother's wishes, she married James in 1877. By this time, he had become a leading man in a theatre company, earning an impressive \$195 a week. Their newlywed happiness was soon jeopardized when Nettie Welsh, a former lover, brought a lawsuit claiming that James had already married her and fathered a 3-year-old son. Welsh lost the case due to insufficient evidence, but the scandal hurt the marriage—even as it helped James's box

"My father died broken, unhappy, intensely bitter, feeling that life was a damned hard billet to chew. This after...what the mob undoubtedly regard as a highly successful career." - Eugene O'Neill



Gabriel Byrne as James Tyrone in *Long Day's Journey Into Night*

office appeal. James and Ella had three children: James Jr., Edmund (who died of the measles as a toddler), and Eugene, born in 1888. Despite Ella's dislike of the theatrical lifestyle and her long struggle with addiction, James remained a devoted and faithful husband.

In 1883, James first played Edmond Dantes in the melodrama *The Count of Monte Cristo*, based on Alexandre Dumas' novel. Over the next 30 years, he performed the role over 6,000 times and earned more than \$800,000—a fortune for a man who started as a penniless immigrant. But it became a Faustian bargain: he had sold out artistic aspiration in exchange for financial security and felt trapped by the role. Still, he played Dantes until the production finally closed down in 1916. In 1920, with his self-esteem broken and his spirit destroyed, James O'Neill died of intestinal cancer. •



James O'Neill in *The Count of Monte Cristo*

SON OF MONTE CRISTO

Eugene O'Neill was born at the height of his father's fame in *The Count of Monte Cristo*. Once his mother recovered her strength, she and infant Eugene joined James on the road, and Eugene's earliest memories of his father were watching him play the role.

Eugene spent his life, both as a son and as a playwright, trying to

break away from the influence and memories of his father and *Monte Cristo*.

O'Neill brought a subjective perspective when he dramatized his father. James O'Neill's stinginess is debatable (even if James Tyrone's is not): many of his companions recalled him as a generous friend, and the O'Neill family lived relatively well. Financial

success allowed James to buy property in New London, Connecticut, including the cottage that was named after the play. In New York, the family stayed in luxurious apartments and hotels, and James sent both sons to boarding schools and private colleges. James subsidized Eugene's early playwriting years, even if he disparaged his attempts at writing, and bought him a studio in Provincetown as a wedding gift. James did commit Eugene to a cheap state sanitarium when he contracted tuberculosis in 1912. But Eugene rebelled and, after three days, his father moved him to private hospital, supported by philanthropists. James may have been frustrated that, after providing his sons with education and career opportunities, they continued to depend on his financial support.

With the breakout success of his play *Beyond the Horizon* in 1920, O'Neill and his father reconciled. James wept and beamed with pride as he watched the opening performance. "Well, lad, I tried to drag you in by the back door of the theater and now you're on the stage," he told his son. James was diagnosed with cancer a few weeks later. Eugene was grateful for the chance to befriend his father at the end. For the first time, James confided in Eugene his regret for capitulating to the easy success of *Monte Cristo*. Eugene felt his father left him "a warning from the Beyond to remain true to the best that is in me though the heavens fall."

MARY TYRONE: A SHY CONVENT-GIRL

But some day, dear, I will find it again—some day when you're all well, and I see you healthy and happy and successful, and I don't have to feel guilty any more—some day when the Blessed Virgin Mary forgives me and gives me back the faith in Her love and pity I used to have in my convent days, and I can pray to Her again when She sees no one in the world can believe in me even for a moment any more, then She will believe in me, and with Her help it will be so easy. I will hear myself scream with agony, and at the same time I will laugh because I will be so sure of myself.—Mary Tyrone

Eugene O'Neill used the character of Mary Cavan Tyrone to work through the ideologies and choices that shaped the life of his own mother, Mary Ellen "Ella" Quinlan O'Neill. The two-woman and character-share a devout Catholic upbringing, marriage to a traveling actor, and an addiction to morphine. While O'Neill made changes to the details of his mother's life to serve the play, it's clear that the soul of Mary Tyrone's journey is rooted in Ella O'Neill's life experience.

O'Neill describes Mary Tyrone in the summer of 1912 just as his mother was then: 54 years old, medium height, with a striking face. "Her nose is long and straight, her mouth wide with full, sensitive lips....Her dark brown eyes appear black. They are unusually large and beautiful, with black brows and long curling lashes."

Ella O'Neill was born in New Haven, Connecticut, on August 13, 1857. Like Mary Tyrone, whose voice has "a touch of Irish lilt in it," both of Ella's parents were Irish Catholic immigrants. She was raised in St. Brigid's Parish on the east side of Cleveland, Ohio. Her father's success in business—an achievement for an immigrant in an era of anti-Catholic, anti-Irish sentiment—allowed him to send Ella to private schools, first to Ursuline Academy near her parents' home. The school was run by Ursuline nuns, an order that focuses almost exclusively on the education of girls and places a high value on individual spiritual and academic development and "the primacy of Hope...learning to trust in the Providence of God and the promise of a better tomorrow." There, young Ella would have attended mass, confession, novenas, benedictions, and adoration in the convent chapel, passing hours staring at a painting of the Virgin Mary and the Christ child that hung in the sanctuary. She learned the difference between mortal and venial sins and developed a strong awareness of her own transgressions.

From Ursuline Academy, Ella was sent to the Convent of St. Mary in Notre Dame, Indiana. It was here that Ella, under the tutelage of Mother Elizabeth, developed as a pianist, exactly as Mary Tyrone describes. O'Neill even retains Mother Elizabeth's name. School was, for both Ella and



Mary, a happy time when faith and life were integrated and their creative talents nurtured.

It's at this point that Ella's biography diverges from Mary Tyrone's backstory. In 1874, just prior to her graduation, Ella's father died of tuberculosis aggravated by alcoholism, a habit he took up after his diagnosis. He left the family quite well off, and young Ella persuaded her mother to accompany her to New York to continue her music studies. It was there that she was re-introduced to James O'Neill, an actor and casual friend of her father's that she first met as a teenager in Cleveland. At the time of their marriage in 1877, Ella was twenty years old and had lived through

her father's traumatic death. She was not the girl described in the play: a giddy, spoiled convent girl with a father who buys her everything she wants. But like Ella, Mary's father died of tuberculosis.

After marriage, Ella's story converges with Mary's. Both struggled with life as the wife of a traveling actor. Mary describes "one-night stands, cheap hotels, dirty trains, bearing children, never having a home." In an era when middle and upper class women were defined by their ability to create a pleasant home for their family, Mary feels that she's failed at her most important duty.

Ella gave birth to her first son, James, in 1878 and a second son five years later, just as Mary Tyrone does in the play. (In the play, the Tyrone sons are, in birth order, James, Eugene, and Edmund; in reality, Ella O'Neill's sons were James, Edmund, and Eugene.) When her sons were seven and two, Ella left them in the care of her mother and joined her husband on the road. While she was away, Jamie, the eldest, contracted measles, and, despite being warned not to, snuck into his brother Edmund's room. Edmund caught measles and died before Ella could reach him.

Mary Tyrone relates the same story, making it clear that she blames the baby's death on Jamie. "I've always believed Jamie did it on purpose. He was jealous of the baby." While a viewer might interpret Mary's bitterness as a byproduct of grief, she was likely raised to regard seven as "the age of reason," the age at which a child is developed enough to understand and receive the sacraments of confession and Holy Communion. He was old enough to be held spiritually responsible for his actions. At the same time, she feels deep guilt for having left her child. She feels that she's committed a mortal sin and would have been raised to believe that she's no longer in a state of grace, deprived of her inner

connection to God.

Six years later, despite vowing not to have more children, Ella gave birth to her third son, Eugene. The birth was difficult, and she was given morphine for the resulting pain. This wasn't unusual at the time. Doctors had limited options for treating pain, and the prevailing belief that women were more delicate, and more sensitive to nervous upset, lead to widespread prescription of opiates for all gynecological ailments. In 1879 the president of the American Gynecological Society recommended that physicians teach women suffering menstrual pain to become "opium-eaters." Opiate-based over-the-counter remedies (including



Gabriel Byrne and Jessica Lange in *Long Day's Journey Into Night*

"Mrs. Winslow's Soothing Syrup," used to calm fussy infants) were legal and widely available. There was nothing illegal or furtive about acquiring opiates during the early years of Ella's addiction. Opiate addiction was seen sympathetically, as an unfortunate

disease of upper and middle class women.

By 1912, the year the play takes place, there had been a shift in public perception of opiate use. Doctors became aware of the hazards of the drug. More importantly, sensationalized newspaper coverage of white slavery in Chinese opium dens and poor, minority criminal addicts lead to a legislative push to restrict and criminalize narcotic use. It was at this point in time that many women addicts, including Ella and her fictional counterpart, finally sought treatment.

Though in the play we leave Mary Tyrone on that same August day in 1912, her final monologue foreshadows Ella's own recovery from addiction. In 1914, Ella again entered treatment, possibly with the assistance of nuns, and successfully overcame her habit. She died of cancer in 1922. •

JAMIE TYRONE: THAT DRUNKEN LOAFER

James O'Neill, Jr., the real-life counterpart of *Long Day's Journey Into Night's* Jamie Tyrone, was born in San Francisco in 1878 at an unusually stable—or at least stationary—period in his parents' lives. James and Ella O'Neill, always at the mercy of James's schedule as a touring actor, rarely stayed in the same place for long; their two years in San Francisco marked a relaxation of their usually breathless pace. James Jr. was born in the house of one of the couple's friends, making him the only O'Neill child to be born in a home, rather than a hotel. But San Francisco was not to last; James and Ella went back on the road in James Jr.'s infancy. San Francisco receded, and James Jr., or Jamie, became a constant fixture of his parents' constantly shifting life.

The O'Neills' itinerant lives resulted in an endless string of close quarters. Years of hotel-room living created a tight bond between Jamie, an only child, and his parents—particularly his mother. Much later in life, at forty, Jamie wrote a letter to a friend in which he recalled relishing the smell of his mother's perfumed bathwater. He would sometimes sneak into her bathroom to dip his hands into the sweet-smelling water before it drained. This near-Oedipal closeness has come to color one of the seminal events of the O'Neill family: the death of Edmund O'Neill, James Jr.'s first brother, born in 1883. James Jr. resented his baby brother's arrival in the way that many older siblings do; the sudden shift in family dynamics—especially for a child accustomed to the solitary intimacy of traveling life—was difficult to bear. But though Jamie's resentment wasn't extraordinary, its outcome—or perceived outcome—was uniquely horrific. In the winter of 1885, Edmund and Jamie were left in the care of their grandmother and a nurse so that Ella could join James Sr. on the Denver leg of his *The Count of Monte Cristo* tour. Seven-year-old Jamie contracted measles while his parents were away, and despite orders not to come near his younger brother, he evaded his grandmother's eye and came into the toddler's room, exposing nearly-two-year-old Edmund to the disease. Ella immediately bought a train ticket west; James stayed behind to fulfill his nightly obligation to Edmond Dantès. Before Ella could catch her train, she received a telegram informing her that Edmund had died. Blame for the incident floated around the family for years, haunting the O'Neills just as it does the Tyrones in *Long Day's Journey Into Night*. Ella sometimes blamed herself for leaving, sometimes her mother for being negligent. Most devastatingly, she also blamed Jamie himself (as she does in *Long Day's Journey*), believing he may have infected his

young brother on purpose, out of jealousy. Whether or not Jamie intended to harm his brother, the death haunted Jamie for the rest of his life—not least because of his mother's reaction. Eugene O'Neill, for his part, seemed conflicted about his brother's role in Edmund's death; in notes O'Neill wrote for a psychologist on the incident, he said Jamie had "unconsciously(?)" played a role. In an early draft of *Long Day's Journey Into Night*, a drunk Jamie made a speech admitting to infecting his brother intentionally; in subsequent drafts, the monologue was cut.

The death of Edmund kicked off a radical shift in Jamie's young life. He was sent to a Roman Catholic boarding school in Indiana, a rather lonely destination for a seven-year-old boy. But he excelled both academically and socially, winning scholastic awards, acting in plays, playing shortstop on the baseball team, and becoming a favorite of classmates and teachers alike. By the time his second brother Eugene was born in 1888, newly independent Jamie no longer feared losing his prime spot in his parents' lives. But his confidence gave way in his early teens, when, while on a break from school, he walked in on Ella giving herself a morphine injection. Again, bearing witness to his mother's fragility had a profound effect on Jamie. He blamed his father for his mother's addiction—the beginning of a familial rift that we see entrenched in *Long Day's Journey Into Night*. And once he returned to school, his focus shifted. While his grades remained mostly high, he began to act out, prompting his father to write a letter to the school president in which he offered assurance that "If [Jamie] can be kept well in hand for the next two years I am sure he will make a good man." But James Sr. wasn't entirely hopeful. The letter continued, "On the other hand there is a possible chance of his going to the dogs." James Sr.'s latter prediction unfortunately hit close to the truth. Jamie left his Indiana boarding school at the age of sixteen and spent the next two years at Georgetown Preparatory School in DC and St. John's Preparatory School in the Bronx. His behavior continued to raise eyebrows. In his last year of college at St. John's University, his risk-taking came to a head in an event that combined two of his favorite vices. On a bet, he invited a prostitute to campus, claiming that she was his sister. He was expelled with six months to go till graduation.

A few years later, after a few stabs at other careers, Jamie ultimately came around to trying his father's profession—acting. He had the looks, the voice, and the charm for the job—but not the discipline. While he wasn't the lazy lout

"The signs of premature disintegration are on him... Combined with his habitual expression of cynicism [his aquiline nose] gives his countenance a Mephistophelian cast. But on the rare occasions when he smiles without sneering, his personality possesses the remnant of a humorous, romantic, irresponsible Irish charm – that of the beguiling ne'er-do-well, with a strain of the sentimentally poetic, attractive to women and popular with men."

—Eugene O'Neill describing Jamie Tyrone, *Long Day's Journey Into Night*

James Sr. often accuses him of being in *Long Day's Journey Into Night* (he actually worked quite steadily at his father's company for a number of years), he was hardly a model performer. He often appeared onstage drunk and had a habit of inviting local prostitutes to watch his performances on the road.



Michael Shannon and Jessica Lange in *Long Day's Journey Into Night*

Though he was mentioned in the same breath with his father in press clippings (and took advantage of the tony clubs and dining halls offered to the celebrated older actor), he never earned much respect from critics and only continued to lose respect from his father. Regardless of what talent he may have had, he did next to nothing to cultivate it, saying he'd been "forced" to participate in his father's, rather than his own, dream. In *Long Day's Journey Into Night*, Jamie acknowledges a jealousy towards his younger brother's potential, and indeed, the real Jamie may have resented Eugene O'Neill's success in writing. After all, Jamie had been the family intellectual as a child. As an adult, he held a dream of becoming a newspaperman that was never to pass—but which Eugene saw realized in his own life.

By the time Jamie was 36, he and his father continued to tour together but were barely speaking. By the time he was 38, his acting career was over. But a brief bright spot was on the horizon. After his father's death in 1920, James recommitted himself to his widowed mother's care. At her urging—and inspired by her recovery from opioid addiction—he even stopped drinking, halting what had seemed an inevitable progression of alcoholism.

But this period of lightness—in which Jamie was free from the denigration of his father and willingly bound to dote on his mother—was not to last. In 1922, sober for nearly a year and a half, Jamie accompanied his mother on a trip to California to look into one of James Sr.'s real estate investments (in *Long Day's Journey*, Tyrone's sons—particularly Jamie—ridicule him for his poor and insatiable taste for property). While in California, Ella, suffering from a brain tumor, became ill and fell into a coma. Jamie, always susceptible to despair at his mother's poor health, was distraught and began drinking almost immediately. In his own account of the event, he believed that Ella had

woken up from her coma momentarily and had seen that he'd returned to the bottle. He believed she then "was glad to die" and left the world disappointed in her first son's weakness.

Jamie accompanied his mother's body back home to the east coast for interment.

His train ride across the country with his mother's coffin, immortalized in *A Moon for the Misbegotten*, was another tragically defining episode in Jamie's life. He drank continuously (one of the nurses who had cared for his mother reported that he carried ten bottles of whiskey onto the train), cementing his slide back into alcoholism, and he hired a prostitute for the duration of the trip; they spent the journey locked in his compartment. When he arrived back east, he was barely conscious, and he was too drunk to attend even his mother's burial. He didn't stop drinking. In February 1923, Eugene sent a detached telegram to the family's lawyer to warn him of his brother's behavior, writing, "The people who have been taking care of Jim in Darien phoned me[.] He has broken loose again is on way to New London [sic] after most disgraceful scene in theatre Stamford last night[.] Will be arrested there if he returns[.] Any measures however drastic you see fit to take to restrain him in New London [sic] will have my full approval." When Jamie was finally forced into a sanatorium, Eugene refused to visit him, though a friend, writing in July of 1923, said Jamie had "expressed a great desire to see" his brother. In the same letter, the friend laid out a horrible picture of Jamie's health, saying, "He is very thin, pale, trembles a great deal and of course very weak. He cannot read or write so he asked me to write for him." Four months later, Jamie died without reconciling with Eugene. He was 45.

In *A Moon for the Misbegotten*, we meet James Tyrone, Jr. twelve years after the events of *Long Day's Journey Into Night*. Many scholars and biographers see the play as an exercise in wish fulfillment for Eugene O'Neill. The character of James finds absolution in his relationship with Josie; a comfort that the real-life Jamie was never afforded. Though the fictional James seems to be headed to the same death as his true counterpart, he does so with a lighter heart. •

EDMUND TYRONE: MAMA'S BABY, PAPA'S PET

EDMUND: It was a great mistake, my being born a man, I would have been much more successful as a seagull or a fish. As it is, I will always be a stranger who never feels at home, who does not really want and is not really wanted, who can never belong, who must always be a little in love with death!

As youngest son and inheritor to a family whom he neither wants nor wants him, Edmund believes his greatest mistake was being born a Tyrone. Guilty from birth, it would have been better to be born as anything other than a replacement for his deceased brother. But rather than a simple character, we are to believe Edmund as a cipher (meaning, a character who is a thinly veiled metaphor, or stand-in) for Eugene O'Neill. In this way, Edmund allows Eugene to absolve himself of guilt that he associates with his family. Through writing *Long Day's Journey Into Night*, O'Neill seeks to pity his family, come to understanding them and his role within them, and ultimately forgive "all the four haunted Tyrones." In which, of course, O'Neill includes himself.

In one of O'Neill's only comedies, *Ah, Wilderness!*, he writes a different cipher named Richard, who reads like a younger Edmund. Both plays, *Long Day's Journey* and *Ah, Wilderness!*, are plays of reminiscence; however, the latter presents a version of childhood that O'Neill himself never experienced. With *Wilderness!*, Richard begins walking the long road to the bitter sorrow that Edmund continues to travel in *Long Day's Journey Into Night*. But, undoubtedly, these characters are different versions of Eugene O'Neill, each an attempt to reconcile his life through his art.

In *Long Day's Journey Into Night*, Edmund is home to spend the summer with his family after learning that he has contracted tuberculosis, or what was then known as "consumption."



Bronze statue of Eugene O'Neill at the Monte Cristo Cottage

Beginning in the late 1870s, doctors were treating tuberculosis in facilities known as sanatoriums, located above sea level where



John Gallagher, Jr. and Jessica Lange in *Long Day's Journey Into Night*

atmospheric pressure was less. The then-current medical rationale was that the lower the pressure was, the better the heart would be able to function and clear the lungs. After the discovery in 1943 that tuberculosis is caused by a bacterial infection, sanatoriums began to close. In 1912, when *Long Day's Journey Into Night* is set, sanatoria were common throughout the United States, though the treatment was far from certain. Whether Edmund lives or dies in the future beyond *Long Day's Journey* would have been a true unknown, making the future of the Tyrones equally uncertain. (Of course, we know that Eugene O'Neill lived beyond his own stint in a sanatorium and died from cortical cerebellar atrophy at the age of 65, without any pathological evidence of the Parkinson's disease many others have claimed.)

Long Day's Journey Into Night was written late in O'Neill's life, shifting the focus from judgment to forgiveness. Can Edmund (Eugene) forgive his family? Does his family forgive him?

The above dramatic questions result in significant amount of blame being shared by the Tyrones, as each family member attempts to shift their guilt onto others. By the end, as each family member has revealed their sins to Edmund, we see the role that Eugene believes he has played in his life: that of a spectator and confessional, as vessel for his family's unfortunate legacy. •

INTERVIEW WITH ACTOR JOHN GALLAGHER, JR.

Education Dramaturg Ted Sod spoke to actor John Gallagher, Jr. about preparing for the role of Edmund in *Long Day's Journey Into Night*.

Ted Sod: Why did you choose to do the role of Edmund Tyrone in O'Neill's *Long Day's Journey Into Night*?

John Gallagher, Jr.: It is one of my favorite roles in one of my favorite plays. Being offered the opportunity to join the cast of this production was a dream come true. I didn't have to think twice about saying yes.

TS: What do you think the play is about?

JGJ: It is tough to narrow it down because the play explores so many varied themes, but the word that first comes to mind is family. I know that is broad and rather obvious, but that is where it all begins for me.

TS: What kind of preparation or research do you have to do in order to play Edmund? How important is it to your process that Edmund is based on O'Neill himself – how will this fact inform your portrayal?

JGJ: We haven't started rehearsals yet, but I have started reading as much as I can about Eugene O'Neill and his family. As for the role being based on O'Neill, I haven't quite figured out yet how that will or will not inform the performance directly. It certainly is a great resource to have so much of his writing available to use as further insight and inspiration.

TS: Can you tell us some of your preliminary thoughts about Edmund and his relationship to the rest of his family?

JGJ: Edmund strikes me as a dreamer. He is an artist who is still figuring out how to own up to being an artist. He is a young man who is trying to break out of the role in his family that he has been given. The role is challenging and exciting, much like the whole play is challenging and exciting. It is dense and complicated and dark and tortured, and Edmund himself is suffering from physical ailments that will have to be found physically in rehearsals.



John Gallagher, Jr.



John Gallagher, Jr. as Edmund Tyrone in *Long Day's Journey Into Night*

TS: What do you look for from a director when rehearsing a role?

JGJ: First and foremost, I look for mutual trust. It can be a scary and vulnerable place to be when you are performing, but having a director that trusts you and that you trust can make it feel like anything is possible.

TS: Where did you get your training? Did you have any teachers who profoundly influenced you?

JGJ: I didn't go to school for acting, but I started acting at a very young age, and the people that I worked with early on informed and influenced me greatly, and I still feel like I'm learning profound things with every new project. I did three plays by David Lindsay-Abaire from the ages of 16-21, and being part of that creative process was so valuable. Seeing what goes into premiering a new work taught me a lot, and much of David's writing involves walking a very fine line between hilarious absurdity and poignant tragedy. I think starting with plays like that showed me a lot about commitment to a role and making sure that you are playing heightened stakes while also staying grounded.

TS: Public school students will read this interview and will want to know what it takes to be a successful actor—what advice can you give to young people who want to act?

JGJ: Success can look like a lot of different things, so don't be deterred if it doesn't look exactly like you want it to. There is so much madness along the way that would make anybody want to throw their hands in the air and surrender, but everybody has a unique path that is waiting to be discovered. •

THE O'NEILL LEGACY

For Carlotta, on our 12th Wedding Anniversary:

Dearest: I give you the original script of this play of old sorrow, written in tears and blood. A sadly inappropriate gift, it would seem, for a day celebrating happiness. But you will understand. I mean it as a tribute to your love and tenderness which gave me the faith in love that enabled me to face my dead at last and write this play - write it with deep pity and understanding and forgiveness for all the four haunted Tyrones.

These twelve years, Beloved One, have been a Journey into Light - into love. You know my gratitude. And my love!

Gene

Tao House

July 22, 1941



Eugene O'Neill and his wife, Carlotta

This dedication was written by Eugene O'Neill to his wife Carlotta Monterey when he gave her the script for what would become his masterpiece, *Long Day's Journey Into Night*. And the playwright's words make it immediately clear that this was not an easy script to write. While many of O'Neill's 38 plays contain elements taken from his own life, none would be as deeply autobiographical as this one—which is why its author was reluctant for it to ever see the light of day.

Today, *Long Day's Journey Into Night* is one of the most-performed plays of O'Neill's oeuvre, let alone of the 20th century American canon. But its fate could have turned out much differently.

O'Neill completed *Long Day's Journey Into Night* in 1941, but it wasn't produced in America until 1956. And if the playwright's wishes had been followed, it would have taken even longer. Unwilling to see the representation of his own tortured family on stage in his lifetime or while anyone who could be hurt by it was still living, O'Neill left Carlotta instructions that the play not be published until 25 years after his death. In 1942, he had a sealed copy placed in a vault at his publisher, Random House, with a contract drawn up to make this decree official. O'Neill would pass away in 1953 at the age of 65, but somehow the world was introduced to the Tyrone family only three years later—or 22 years earlier than the playwright intended. So what happened?

Technically, Carlotta would choose to transfer the rights to the play to Yale University, which allowed her to get around

the earlier agreement, but the emotional reasons go much deeper. Carlotta told some inquirers that Eugene always meant that play to be a "nest egg" for her, which could only happen if it were published and produced. She also argued that O'Neill's concern had been that his fragile elder son, Eugene Jr., couldn't handle seeing the play, but since the child passed away before his father did, that reason was no longer relevant. Of course, this reasoning ignores the fact that O'Neill reiterated his wishes months after his son's death, writing to his publisher: "No, I do not want 'Long Day's Journey Into Night.' That, as you know, is to be published twenty-five years after my death—but never produced as a play."

It's possible that Carlotta simply chose to bring *Long Day's Journey Into Night* to the public so soon because she knew how good it was and how long it had been since her husband's last success. Late in his life, O'Neill would have a long fallow period in which no new work came to the stage. He was busily writing during this time but was so displeased with his work that he allowed very little of it to be released. He had planned to create a great cycle about an Irish-American family but would only complete one piece, *A Touch of the Poet*, to his satisfaction.

The very act of writing became difficult in the playwright's later years, as O'Neill dealt with a severe tremor. It's believed that *A Moon for the Misbegotten* was the last play he completed before losing his ability to hold a pencil. He had many other partial scripts as his health was declining, but Carlotta complied with her husband's request to destroy them. She would later tell the *New York Times*: "He didn't

want to leave any unfinished plays and he said, 'It isn't that I don't trust you, Carlotta, but you might drop dead or get run over or something and I don't want anybody else finishing up a play of mine.' We tore them up, bit by bit, together. I helped him because his hands—he had this terrific tremor, he could tear just a few pages at a time. It was awful, it was like tearing up children."

Perhaps it was this knowledge of all of the destroyed work that the world would never see that drove Carlotta to give us *Long Day's Journey Into Night* so quickly. We may never know what motivated her or how Eugene O'Neill would have reacted to her decision, but we can certainly be grateful that we have this play in the world. It helped to seal O'Neill's legacy as one of the great playwrights of the 20th century. He would posthumously be awarded his fourth Pulitzer Prize for this play (the most of any playwright), and he is the only American playwright ever to be awarded a Nobel Prize.

In O'Neill's obituary in the *New York Times* in 1953, the paper of record wrote, "Whatever judgment posterity may make, the history of the stage will have to find an important niche for him, for he came upon the scene at an opportune moment and remained active long after the American theatre had come of age."

Famous *Times* critic Brooks Atkinson wrote of O'Neill, who had become a friend over the years, "Through the lines of his plays came an unconquerable and unpredictable energy that transformed the American theatre from a silly craft into a serious art. He boldly related the theatre to the intellectual life of the times...He was not interested in artful plots but in ideas—or specifically, the one idea of the destiny of mankind. Whether the individual plays were good or bad, and many were bad, he consistently aimed high and attempted to say fundamental things...he loved life in his own fashion. In fact, he loved it so deeply that he spent all his mature years wrestling with the essentials of it."

Almost every single play he wrote dealt with some kind of tragedy and came from a deeply personal place laced with pessimism. It would be fair to say that Eugene O'Neill didn't have a lot of hope for mankind, with one critic calling him "America's own apostle of woe." But audiences have embraced that woe, in the same way that terrible tragedies on stage moved the Greek playwrights whom O'Neill admired so greatly. Tragedy was not a new dramatic form, but it was reintroduced by O'Neill in a particularly American idiom. We can look with thanks to the legacy of Eugene O'Neill for the ways in which today's playwrights spill open their hearts on the stage, giving us the kind of vital and moving theatre that the man himself would have enjoyed. •



Eugene O'Neill's mark on the Monte Cristo banister

DESIGNER STATEMENTS



Set model for *Long Day's Journey Into Night*

TOM PYE—SET DESIGNER

Good research is always the best foundation for any design. In taking up the invitation to work with Jonathan Kent on *Long Day's Journey Into Night*, I felt compelled to go to the house that inspired Eugene O'Neill to write this play. I happened to be working in Boston at the American Repertory Theatre at the time, and so I travelled down the coast and spent a weekend in New London, Connecticut. It was a great opportunity to really soak up the atmosphere and architecture of the house and the town it is located in. While I was there, I was extremely fortunate to be able to spend time with Robert M. Dowling and Robert A. Richter, two leading experts on O'Neill's work and life, who generously shared their knowledge of O'Neill's writing and its relationship to the house. The process of interpreting and reflecting on as much information as possible is always an important way for me to gain an understanding of the writing I design for.

Returning to my studio in the UK to work with Jonathan, it turned out to be very useful that one of us had seen O'Neill's

house and the other hadn't. Jonathan responded to the text from a theatrical perspective, while I responded to the piece with the place in my mind. This enabled us to find a visual language to serve our staging that balances being "free" with the truth and at the same time reflects characteristics of the real building. Perhaps this is most amplified in the final act where we explode the idea of the encroaching fog as a metaphor for the state of mind of the family and their descent into the numbing effects of alcohol and drugs. Their descent into dysfunction is echoed by the hazy disintegration of the house onstage.

JANE GREENWOOD—COSTUME DESIGNER

This is the fourth time I have designed costumes for *Long Day's Journey*. Each time, the process has been unique, but the challenge is the same: the characters need to look right for who they are, what they are doing, and where they are going. The story follows James Tyrone's family during the course of one day. During this day, the family's dirty linen is ultimately looked at from the point of view of each character.



Costume renderings for
Long Day's Journey Into Night

For this production, the director Jonathan Kent and I discussed a desire for simplicity in the clothes, as a way to really focus attention on these characters. I pared away many of the decorative elements of the period and kept the color palette neutral to reflect the gray atmosphere of the day. In Act IV, the fog comes in and takes over. In a similar fashion, I thought of these clothes as a play on shadow and light; strong, simple silhouettes in the fog.

NATASHA KATZ—LIGHTING DESIGNER

I've always dreamed of designing the lighting for *Long Day's Journey into Night*. Just the title alone is filled with lighting imagery. One of many ways that Eugene O'Neill immerses us in this profoundly moving play is through light and darkness, which affects the characters' emotions and behaviors. This play takes place within one day, from 8:30 in morning until late into the night. Tom Pye has designed a beautiful set where we see the interior and exterior of the house while also seeing the outdoors. At the beginning of the play, we see light streaming through the windows, breathing warmth, life, and optimism into the Tyrone family. As the day progresses and dwindles into night, shadows form inside and outside the house, making it harder for the characters to find their bearings. This is a family whose life secrets, memories, dreams, and addictions are hidden in the shadows of their minds. As the day fades into a foggy night, where the optimism of sunlight disappears, all these feelings become more apparent. My hope is that the lighting will not

only guide the audience through time of day and weather but will also underscore the emotions of the characters as the day progresses and dwindles to night.

CLIVE GOODWIN—SOUND DESIGNER

The cycles of addiction and disease, of a family constantly revisiting old fights and opening old wounds left by the past, which they are always unable to forget.

The repetitive mournful sound of the foghorn serves as a fitting reminder of these cycles that are created out of loneliness, even in the midst of a loving but bickering family. The footsteps heard overhead, echoes of a past that has walked back into their lives. *Long Day's Journey Into Night* seems to call for very little sonic embellishment, being instead focused on the familial interactions. This led me to realize that I had to concentrate on conveying the dialogue with an accuracy, clarity, and fidelity that would allow the audience to absorb themselves in the story as if they were invisible guests eavesdropping on the family. The sound needed to be...well, almost silent! It needed to be unnoticeable, unobtrusive, and only transport what was already there—nearly always the goals of the sound design of a play—but careful enhancement, punctuated by our mournful foghorn and distant footsteps, would be how our family would be presented as they slowly disintegrate.

We shall have to see if the aim was true. •



PRE-SHOW ACTIVITIES

HOW DO ACTORS PORTRAY CONFLICTING EMOTIONS (LOVE AND BLAME) IN THE SAME SCENE?

(Common Core Code: CCSS.ELA-LITERACY.RL.9-10.3)

- PREPARE** Provide an overview of the play and the four central characters, using the Callboard on page 2. You will explore how Eugene O’Neill challenges actors by creating characters with deeply conflicted feelings.
- ANALYZE** Assign each student one character and the corresponding script excerpt in this [PDF](#). (You may cast across traditional gender roles.) Give them a few minutes to read over their script. Then, as a group, analyze each character’s objective (what they want) and obstacle (what gets in their way), based on inferences and evidence from the script.
- REHEARSE** Arrange students in 4-person ensembles, with 1 of each family member (Tyrone, Mary, Jamie, Edmund). Students create a stage picture, showing how the family relates to each other. Next, they speak their lines while in this picture. Students may decide the order in which they want the speeches to go.
- DIRECT** Allow a few groups to show their scenes. Then, ask them to make an adjustment using this direction: *Everyone in this family deeply loves each other.* Ask students to adjust their scene in order to show how the characters say the same lines with both the blame and love at the same time.
- REFLECT** How does it challenge an actor to play two emotions (such as blame and love) in the same scene? Why do you think Eugene O’Neill writes characters with conflicting emotions? When seeing the play, look for moments when the characters express conflicting emotions at the same moment.

HOW DOES AN ARTIST USE MEMORY TO CREATE AN AUTOBIOGRAPHICAL PIECE?

(Common Core Code: CCSS.ELA-LITERACY.W.9-10.3.D)

Long Day’s Journey Into Night takes place on a single day in August 1912. The play is rooted in Eugene O’Neill’s memory of that summer and set in the summer cottage his family owned in New London, Connecticut.

- REFLECT** Ask students to choose one significant day from their life: maybe a family party, a wedding, a day they moved, the day they met their best friend, a first day of school, or any day they remember well.
- WRITE** Ask students to write one paragraph about the morning, afternoon, and evening of that day (or the beginning, middle, and end of that event, if they can’t remember the day), using as much detail as possible. Where were they? What did it look like, smell like? What happened? How did they feel?
- DISCUSS (OPTIONAL)** Have students read each other’s narrative in pairs or small groups. Ask the reader to imagine that this narrative will become a play. What is the play’s theme? Who are the main characters? Share with their partners.

POST-SHOW ACTIVITIES

HOW DO DESIGNERS IMAGINE A SET THAT IS BASED ON A REAL LOCATION?

(Common Core Code: CCSS.ELA-LITERACY.RI.9-10.7)

- DISCUSS** Discuss the original location of the Monte Cristo cottage and the way it was reinterpreted in this production. Ask students what they recall about the play’s set. Then discuss the set rendering and the interview with historian Robert Richter on page 7 of this guide, and read the actual description O’Neill wrote for the play in this [PDF](#).
 - DESIGN** Have students choose a specific room they know (from their own home, a friend or relative’s house, or a room in the school) and imagine they are going to put it on stage for a play. Then sketch a rendering for a stage set. Consider how the audience will see it and how the actors will use it. Where are the entrances? What are the most important features of the room for the play? Are there parts of the room they would change to make it more effective for an audience?
 - SHARE** Conduct a gallery walk, in which students display and observe all the designs.
 - REFLECT** What changes did you make to the real room to make it work on stage? How do the needs of a play require some changes from the real space? How much do you think the set of this production resembles the original Monte Cristo cottage?
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HOW DOES A VIEWER MAKE INFERENCES ABOUT THE FUTURE BASED ON A CHARACTER’S WORDS AND ACTIONS?

(Common Core Code: CCSS.ELA-LITERACY.W.9-10.3.D)

Eugene O’Neill wrote *Long Day’s Journey Into Night* in 1941, almost 30 years after the events of the play. He knew how his family’s lives continued after that day in 1912, and he even wrote another play about his brother Jamie’s life called *A Moon for the Misbegotten*.

- LISTEN** Ask the class to listen to key moments from the final act of *Long Day’s Journey Into Night*, listening for clues about what happens to the characters after the play ends. Have student volunteers read aloud the excerpts found here [PDF](#).
- WRITE** Students select one of the four main characters and write a paragraph as the character about their life five years after the end of the play. Where are they? What are they doing for a living? What has changed for them since 1912?
- ACTIVATE** Host a staged reading of the students’ writing and lead a discussion. Did everyone agree on what happened to each character? Reflect on what in the play led the students to make the inferences they made about each character.

GLOSSARY

ADDER	a venomous snake <i>James remarks that Jamie has a tongue like an adder when drunk.</i>	SANATORIUM	a medical facility that specializes in the treatment of long-term illnesses, like tuberculosis <i>James worries that Edmund will be sent to a sanatorium.</i>
CONSUMPTION	an infectious disease; more commonly known as tuberculosis <i>Jamie asks his father if Edmund has consumption.</i>	SHANTY MICK	a derogatory term for Irish people <i>James calls Shaughnessy a wily, shanty mick.</i>
COQUETTE	a flirty person <i>James describes Mary as a bit of a coquette.</i>	SOOTHSAYER	a person with the ability to see into the future <i>James says that it doesn't take a soothsayer to know that Jamie is at a brothel</i>
GRIPPE	an outdated term for influenza <i>Mary insists that grippe is nothing to worry about.</i>	SOUSED	drunk <i>Edmund tells his father that he is soused.</i>
QUININE	a drug used to cure Malaria <i>James says that if Edmund has malaria, quinine will cure it.</i>	SPUME	a foam that appears on the water <i>Edmund remembers watching water foaming into spume.</i>
RHEUMATISM	a disease that causes stiffness and pain in one's muscles and joints <i>Mary mentions that the rheumatism in her hands helps her predict the weather.</i>	TEETOTALER	a person who never drinks alcohol <i>Cathleen tells Mary she doesn't like teetotalers.</i>

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ABOUT ROUNDABOUT

ROUNDABOUT THEATRE COMPANY - 50TH ANNIVERSARY SEASON

Roundabout Theatre Company (Todd Haimes, Artistic Director) is committed to producing the highest-quality theatre with the finest artists, sharing stories that endure and providing accessibility to all audiences. A not-for-profit company founded in 1965 and now celebrating its 50th anniversary, Roundabout fulfills its mission each season through the production of classic plays and musicals; development and production of new works by established and emerging writers; educational initiatives that enrich the lives of children and adults; and a subscription model and audience outreach programs that cultivate and engage all audiences. Roundabout presents this work on its five stages and across the country through national tours. Since moving to Broadway 20 years ago, Roundabout productions have received 208 Tony Award nominations, 202 Drama Desk nominations and 239 Outer Critics Circle nominations. More information on Roundabout's mission, history and programs can be found by visiting roundabouttheatre.org.

2015-2016 SEASON



By Harold Pinter
Starring
Clive Owen, Eve Best
and Kelly Reilly
Directed by
Douglas Hodge



By Stephen Karam
Directed by
Joe Mantello



By Helen Edmundson
Based upon the novel by
Émile Zola
Starring
Keira Knightley,
Gabriel Ebert, Matt Ryan
and Judith Light
Directed by
Evan Cabnet



Starring
Andrea Martin, Campbell
Scott, Tracee Chimo,
Daniel Davis, David Furr,
Kate Jennings Grant,
Megan Hilty,
Rob McClure, and
Jeremy Shamos
By Michael Frayn
Directed by
Jeremy Herrin



Book and Lyrics by
Alfred Uhry
Music by Robert Waldman
Directed by Alex Timbers



Book by Joe Masteroff
Music by Jerry Bock
Lyrics by Sheldon Harnick
Starring
Laura Benanti, Zachary
Levi, Gavin Creel, Byron
Jennings, Michael McGrath
and Jane Krakowski
Choreographed by
Warren Carlyle
Directed by Scott Ellis



By Eugene O'Neill
Starring
Jessica Lange, Gabriel
Byrne, Michael Shannon
and John Gallagher, Jr.
Directed by
Jonathan Kent

STAFF SPOTLIGHT: INTERVIEW WITH AMERICAN AIRLINES THEATRESM HOUSE CARPENTER, GLENN MERWEDE

Ted Sod: Tell us about yourself.

Glenn Merwede: I was born and raised in Cranford, NJ. I started being active in theatre in the 7th grade, assisting with the build and painting of scenery for the school musical. Our high school actually had a Stagecraft class as part of the Art Department electives. It was the faculty of my high school and this class that likely sealed my fate to follow in this path. I have an MFA in technical theatre from Penn State University. Immediately upon graduating, I began working in regional theatres. I began at Roundabout as a Production Supervisor in June 1997 working at the Criterion Center, the Gramercy Theatre, and the Kit Kat Klub (Henry Miller's Theater), supervising the install of the Roundabout hit revival of *Cabaret*. I then started working on the rehabilitation of the former Selwyn Theatre into the American Airlines TheatreSM in the fall of 1998. Shortly after its opening, I moved into the position of Head Carpenter for *Design for Living* and have been in that capacity ever since.

TS: Describe your job at RTC. What are your responsibilities?

GM: My job begins with an evaluation of the design drawings for each of the productions presented at the AA. Following a bid session and meetings with the designer and production managers, I work with the scenic shops that construct the scenery, detailing how that should be done, determining what changes may be necessary to make sure the scenery will work in the space, satisfying the requests of the designer as well as fitting the needs of the production. As the Production Carpenter

for each show, I coordinate with the Production Electrician to lay out the rigging necessary for the installation of the scenery, lighting, sound, masking, and props as well. I hire the crew necessary to load in the show, run and maintain the scenery for each performance, and strike the scenery at the end of each run.

TS: What is the best part of your job? What is the hardest part? Why do you choose to work at Roundabout?

GM: The best part of the job is working out the inevitable problems that arise either from the designs themselves or those that come as requests from the rehearsal hall, not to mention those that pop up during a performance. A production will evolve from concept to reality, and we have to adjust where necessary. Roundabout is a regional theatre that just so happens to be working in the Broadway community. The variety that comes with a regional theatre (nothing ever runs that long), the people, the challenges, the satisfaction of helping to create a theatre experience that is highly regarded by actors, directors, and audiences alike, is the reason I continue to do what I do. I think the hardest part of the job would be dealing with the hours required and the time away from family and home. However, I took a show off and tried a desk job for about 2 months. While the work was rewarding, I had to come back to what I truly enjoy doing, live theatre. And I couldn't think of a better place to be doing it than the Roundabout's American Airlines Theatre; it's become a second family and home away from home. •

Learn more at roundabouttheatre.org. Find us on:



WHEN YOU GET TO THE THEATRE

TICKET POLICY

As a student, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row, and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the restroom for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone or anything else that might make noise, please turn it off before the show begins.



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