

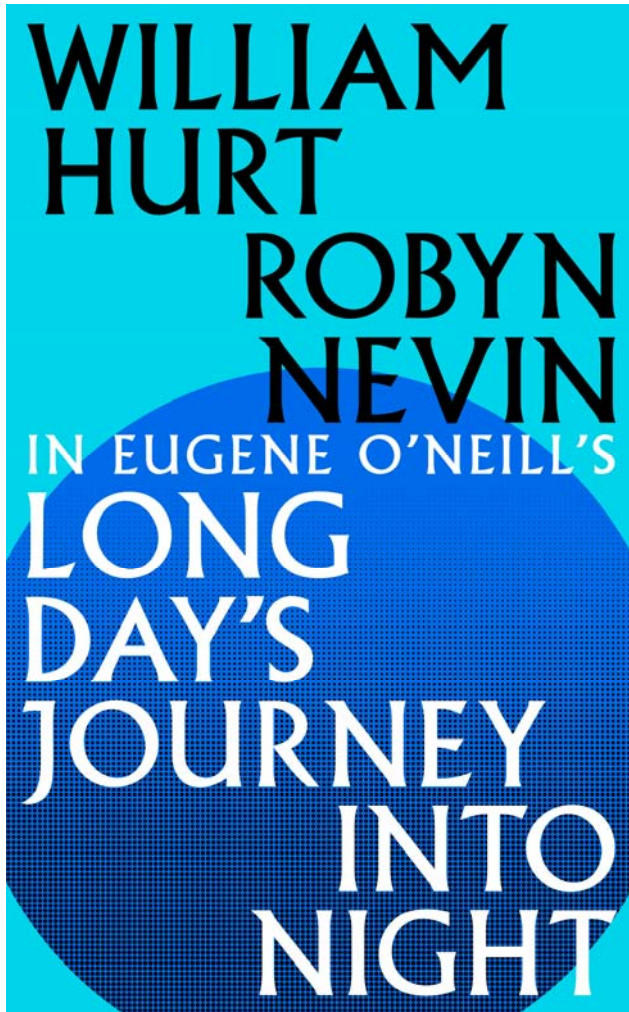


Education Resources Pre-Production

Sydney Theatre Company and Artists Repertory Theatre present

LONG DAY'S JOURNEY INTO NIGHT

By Eugene O'Neill



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Education Resource compiled by Education manager **Naomi Edwards**, Education Coordinator **Toni Murphy**, Editor **Lucy Goleby**, Contributors **Jeffrey Dawson**, **Michael Mitchell** and **Elizabeth Surbey**

KEY



AIM of exercise or section



Extension Exercises



Download and watch



Drama Exercises



English Exercises



Play online

LONG DAY'S JOURNEY INTO NIGHT

Sydney Theatre Company Education Resources 2010

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ABOUT SYDNEY THEATRE COMPANY

www.sydneytheatre.com.au/about

ABOUT STCED

www.sydneytheatre.com.au/stced/about

ABOUT ARTISTS REPERTORY THEATRE

Artists Repertory Theatre challenges artists and audiences with plays of depth and vibrancy staged in an intimate environment.

We offer unexpected experiences that expand hearts and minds. Artists Rep feeds our community's artistic soul with premieres, re-imagined classics, new play development, and educational outreach.

We thrive on the passion, vitality, and creativity of our community and reflect that in our work on and off the stage. As an active member of our city's burgeoning arts scene and a nationally respected professional theater company, we are proud to bring Portland the newest and most exhilarating plays being written today and simultaneously showcase the talents of local theater artists.

The intimacy and immediacy of our work is enhanced by our on-stage homes – two off-Broadway-sized, sleek, and comfortable theaters. Our theaters are also the artistic home of our four-member Resident Acting Company – actors who will be appearing throughout the season.

Michael Ward and Doug Adler answer the question, "What Is Artists Rep?"

<http://www.vimeo.com/6898244>



CREATIVE TEAM

Director – Andrew Upton

Set Designer – Michael Scott-Mitchell

Costume Designer – Tess Schofield

Lighting Designer – Nick Schlieper

Composer and Sound Designer – Max Lyandvert

CAST

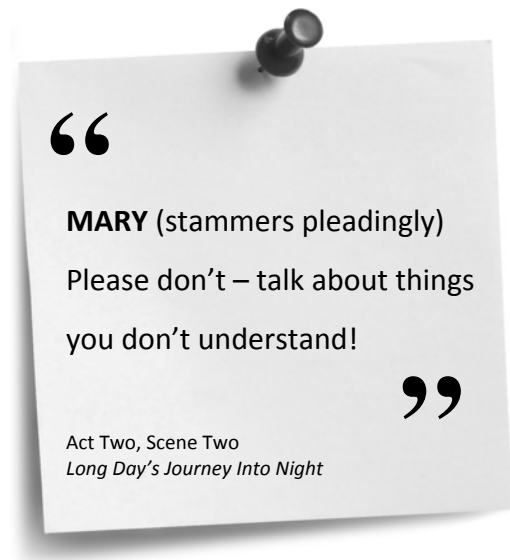
William Hurt

Luke Mullins

Robyn Nevin

Emily Russell

Todd Van Voris



THEMES

Family dynamic, addiction, autobiography, alcoholism, parental expectations, the theatre, denial, self-deulsion, concealment, blame, resentment, regret, money, illness, innocence, suspicion, the past, loss of faith, breakdown of communication.

This analysis of *Long Day's Journey into Night* is aimed at HSC Advanced and Standard English teachers and their students as a suitable related text for Stage 6 English Area of Study: Belonging. Activities can also be used for other English and Drama classes.

Long Day's Journey into Night is set in the living room of the Tyrone family in August, 1912. The play revolves around the relationships between James Tyrone, his wife Mary and their two sons, Jamie and Edmund.

ACT ONE

Mary has recently returned to the family home after a prolonged stay in a sanatorium as treatment for her morphine addiction. Edmund has also just returned from traveling, and has a nasty cough. Once Mary and Edmund exit, Jamie and Tyrone raise their shared concern that Edmund has consumption, the disease which killed Mary's father. Angrily, the two introduce many of the arguments that continue to rear over the course of the play. Tyrone accuses Jamie of having no direction or ambition, and Jamie accuses Tyrone of being miserly, suggesting that Mary's morphine addiction is a result of Tyrone's refusal to pay for a proper doctor when Mary fell ill after giving birth to Edmund. The two men exit, and Edmund and his mother re-enter. Both are concerned about the other's health, yet both avoid talking honestly. Eventually Edmund exits, leaving Mary alone.

“

JAMIE You wouldn't pay
for a first-rate-

TYRONE That's a lie! (*Furiously*)
So I'm to blame! That's what
you're driving at, is it?

Act One
Long Day's Journey into Night

”

ACT TWO, SCENE ONE

Jamie and Edmund argue about leaving Mary to her own devices. Jamie is convinced that she will have reverted to taking morphine, whereas Edmund tries to believe she is simply resting. When Mary reappears, her oddly detached behaviour confirms Jamie's suspicions.

ACT TWO, SCENE TWO

Mary accuses Tyrone of bad investments. He leaves to take a call from the doctor, and when he returns, Mary goes upstairs to her morphine. Edmund follows her, and once he exits, Tyrone tells Jamie the doctor confirmed a diagnosis of consumption for Edmund. Tyrone and Jamie fight again about money, as Jamie insists Tyrone sends Edmund to a good sanatorium, regardless of cost. Jamie exits as Mary re-enters. Dosed with morphine, Mary blames Jamie for the death of her second child, Eugene. Jamie had been forbidden to enter the baby's room when he had measles, yet he disobeyed and Eugene died after catching the measles. Mary then goes on to say that Tyrone insisted she have another baby to replace Eugene, though she knew that Edmund would suffer. Tyrone exits, and Edmund re-enters, again trying to talk to Mary about overcoming her addiction. She deliberately misunderstands him and eventually Edmund, Jamie and Tyrone go into town, leaving Mary alone.

“ MARY

I've always believed Jamie did it on purpose. He was jealous of the baby. He hated him...

I've never been able to forgive him for that. ”

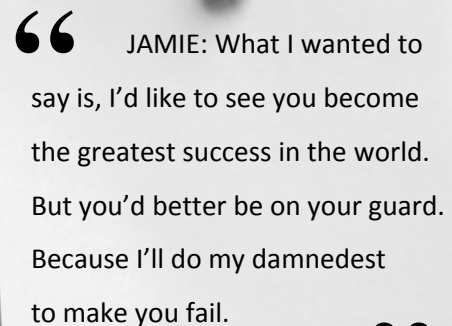
Act Two, Scene Two
Long Day's Journey into Night

ACT THREE

Heavily mediated, Mary sits in the living room with Cathleen, the hired help. Mary pours Cathleen more and more whiskey, as she talks about her past, her youthful dreams to become a pianist and enter the convent and the beginnings of her relationship with Tyrone. Edmund and Tyrone enter, quickly recognising Mary's morphine-addled behaviour. She criticises and fusses over Tyrone of them, eventually leaving to get her wedding dress from the attic. Tyrone leaves to get more whiskey. Edmund tries to tell his mother about his consumption, and bring up her addiction, but again she refuses to listen. Edmund leaves, and Mary returns to her morphine.

ACT FOUR

Edmund and Tyrone play cards, arguing along familiar bitter battle lines. Tyrone opens up to Edmund, talking about the choice he made to continue acting in one part to make money rather than further his acting talent. Edmund, in turn, shares stories of his travels as a sailor, and talks of perhaps pursuing a writing career. Jamie returns home, very drunk, and proceeds to tell Edmund that he both loves and resents him in equal measure. Tyrone, Jamie and Edmund begin to argue again, when Mary enters, so drugged with morphine that she does not recognise them. She is carrying her wedding dress, and begins to talk as though she is a young convent girl again, while Tyrone, Jamie and Edmund watch her in horror.



“ JAMIE: What I wanted to say is, I'd like to see you become the greatest success in the world. But you'd better be on your guard. Because I'll do my damndest to make you fail. ”

Act Four
Long Day's Journey into Night

HISTORICAL AND SOCIAL BACKGROUND OF THE PLAY

Long Day's Journey into Night is a deeply, unashamedly autobiographical play. O'Neill was born to a respected actor, James O'Neill and Ella Quinlan O'Neil. The couple frequently left their two children, Jamie and Edmund, in the care of Ella's mother while touring with James' plays. On one tour, Jamie contracted measles and disobeyed instructions not to enter the nursery. Edmund caught the measles and died. James convinced his wife to have another child, Eugene, whose difficult birth led to a doctor prescribing Mary morphine, thereby precipitating a 26-year addiction. The subsequent guilt, blame and dysfunctional family dynamic haunted and traumatised all four surviving Tyrones. *Long Day's Journey into Night* is a realistic and accurate portrayal of Eugene's family. The noticeable difference is that Eugene takes his dead brother's name as his own, calling his character Edmund in the play.

In his dedication, O'Neill writes:

“ 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...

GENE

Tao House, July 22, 1941.

”

Upon its completion in 1942, Eugene O'Neill had a sealed copy of *Long Day's Journey into Night* placed in the document vault of publisher Random House, and instructed that it not be published until 25 years after his death. A formal contract to that effect was drawn up in 1945. However, two years after his death, O'Neill's third wife Carlotta Monterey instructed Random House to publish the play. When they refused, Monterey transferred the rights of the play to Yale University Press. *Long Day's Journey into Night* was published in 1956, and in the same month performed for the first time by the Royal Dramatic Theatre in Stockholm, Sweden.



AIM: To explore different theatrical styles and acting techniques.



JAMIE (*jeeringly*)

Seals are intelligent and honest.
They don't put up any bluff
about the Art of Acting.
They admit they're just hams
earning their daily fish.



Opening stage directions, Act Four.
Long Day's Journey into Night

FOURTH WALL

Long Day's Journey into Night has often been performed as 'fourth wall realism', where the acting world is completely naturalistic and disassociated from the audience. Design elements of Sydney Theatre Company and Artists Repertory Company's production intend to blend the external world of the theatre with the onstage world of the play. This idea could be interpreted as a commentary on the theatrical heritage of the Tyrones, to reveal the world of the Tyrones through shadows, light and interplay of structural archways.



Use a simple setting of a table with four chairs, as you might find in any dining room.

Gather together in groups of up to four characters.

Determine your familial relationship.

Develop frozen tableaux and/or scenes behind the fourth wall of realism within this setting.

Take turns being audience for each other.

Articulate what you see revealed in the scenes.

Look for dynamics in placing of actors and their relationship to the set furniture.

Consider

1. What or where does the fourth wall look out to, for the characters onstage? (Remember, it's not the audience, because they don't exist for the characters).

Then

Replay a similar familial scene in your realistic setting.

Remove the fourth wall.

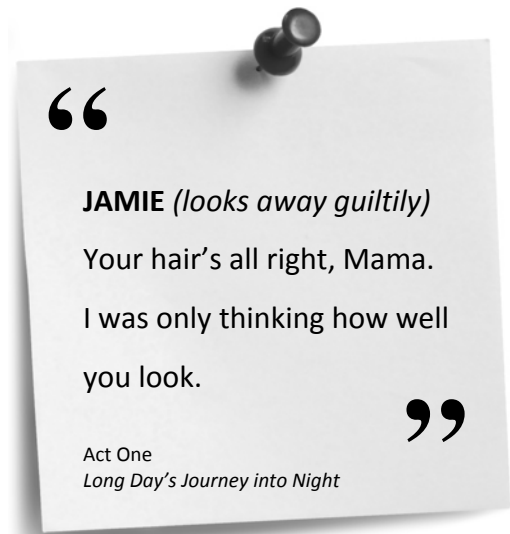
Consider

1. What is your relationship with the audience?
2. How much do you acknowledge their presence?
3. How does an audience influence the onstage dynamic between the characters?



SUBTEXT

Subtext is the truth behind the spoken text. It is the unspoken thoughts and emotions that motivate a character beneath the surface of dialogue. Subtext makes a scene interesting and nuanced, and can also be a cause of misunderstanding and relationship breakdowns between characters. Or, as in *Long Day's Journey into Night*, a refusal by the characters to acknowledge each other's subtext can lead to an ongoing repetition of everyday life, seemingly without end.



Perform a simple onstage task from the list below (or come up with your own).

1. A character enters a room holding a letter that reveals their true feelings about another. They must decide whether they will leave it to be discovered by their true love later.
2. A character is waiting for an important interview, but they are very thirsty.
3. A character is waiting for their exam results, but they really want to leave.
4. A character has great news to tell someone, but must wait their turn to reveal it.
5. A character makes a pot of tea for someone they loathe.
6. A character makes a cup of tea after hearing terrible news.

Use the following dialogue, regardless of which task you are performing.

It's getting so cold lately. Funny how the weather turns so suddenly. It was beautiful last weekend. I went for a run through the park near my house and there were people everywhere, it was such a lovely day.

Create a clear and distinct character. For example, age, sex, unique personality traits.

Layer your performance with Stanislavski's ideas about subtext, motivation and intention.

Discuss

1. As an audience member, what did you understand by the scene?
2. How much did the actor reveal about the given circumstances for each scene?
3. Did the actor add anything to the given circumstances? For example, did they make tea with a teabag or tea leaves?
4. What did the actor reveal about their inner monologue?
5. What physicality did the actor employ to assist them to reveal their subtext?
6. What did the actor do vocally to reveal their subtext?



Write the character's inner monologue around the same simple events.

Experiment with including subtext about something beyond the inner world of the characters.

For example, perhaps the thirsty character begins to imagine they own a soft drink company and are receiving an award for a fabulous new recipe. Or they remember a documentary they saw about children dying in Africa from diseases found in dirty drinking water.

Perform the scene using both the original dialogue and your inner monologue.

Ensure that you clearly delineate for your audience which is dialogue and which is thought.

For example, you could use direct address to your audience for dialogue and not for thought, or you could enlist a second performer to read the inner monologue, or the dialogue.



LABAN MOVEMENT ANALYSIS

Original concept created by Rudolf Laban (LMA was extended by Irmgard Bartenieff and is also known as Laban/Bartenieff Movement Analysis). **Read more:** <http://www.laban.com.au/>

Laban Movement Analysis is a method and language for interpreting, describing, visualising and notating all ways of movement. Created by Rudolf Laban, LMA draws on his theories of effort and shape to describe, interpret and document human movement. Used as a tool by dancers, athletes, physical and occupational therapists, it is one of the most widely used systems of human movement analysis. As an acting technique, LMA looks at movement from the lenses of Body, Shape, Space, Effort, Patterning, and Relationship. Laban Movement Analysis is a way of describing the characteristics of movement and can be a useful tool for physically bringing a character to life.

The different movement categories are:

Space: Direct / Indirect

Weight: Strong / Light

Time: Sudden (or Quick) / Sustained

Explore each type of movement individually.

Consider

1. What is it like to move with directness as opposed to indirectly?
2. What kind of characters/emotions would make you move with strength?
3. What kind of characters/emotions make you move with lightness?
4. How does it feel to move with quick movements compared to sustained movements?

When used in combinations, Laban actions are described as:

Float, Punch, Glide, Slash, Dab, Wring, Flick, and Press.

A Float, for example would be Indirect, Light and Sustained

A Punch would be Direct, Strong and Quick.

Practice a Glide, Slash, Dab, Wring, Flick and Press.

Explore different combinations of actions.

Walk around the room as each action.

Pay attention to the action that is your default movement style.

Then

Read the excerpt from Act Two, Scene Two of Eugene O'Neill's *Long Day's Journey into Night* below.

Choose one of the characters – either Tyrone or Jamie.

Decide what actions might be leading their movement.

Develop the scene in pairs.

Assign each spoken line with a particular Laban action style – try not to have many double-ups.

Concentrate on the physical journey of your character.

Consider the balance of actions between the two characters – again, try not to have similar actions, particularly concurrently.

Perform the scene without dialogue.

Consider

1. What difference does it make to your character portrayal?
2. Do you agree with the physical choices for each character?

Develop the scene including the dialogue.

Consider

1. Can you incorporate your physical ideas into your vocal characterisation?
2. How can you make sure your physical actions support the dialogue?
3. How can you make sure the dialogue does not overwhelm your physicality?

“ *She doesn't look at him.
He glances away, ignoring her
question but she doesn't seem to
expect an answer. She comes
forward, addressing her husband
without looking at him.* ”

Stage directions, Act Two, Scene Two
Long Day's Journey into Night

LONG DAY'S JOURNEY INTO NIGHT

ACT TWO, SCENE TWO

JAMIE (*after a pause*) What did Doc Hardy say about the Kid?

TYRONE (*dully*) It's what you thought. He's got consumption.

JAMIE God damn it!

TYRONE There is no possible doubt, he said.

JAMIE He'll have to go to a sanatorium.

TYRONE Yes, and the sooner the better, Hardy said, for him and everyone around him. He claims that in six months to a year Edmund will be cured, if he obeys orders. (*He sighs - gloomfully and resentfully*) I never thought a child of mine – it doesn't come from my side of the family. There wasn't one of us that didn't have lungs as strong as an ox.

JAMIE Who gives a damn about that part of it! Where does Hardy want to send him?

TYRONE That's what I'm to see him about.

JAMIE Well, for God's sake, pick out a good place and not some cheap dump!

TYRONE (*stung*) I'll send him wherever Hardy thinks best!

JAMIE Well, don't give Hardy your old over-the-hills-to-the-poorhouse song about taxes and mortgages.

TYRONE I'm no millionaire who can throw money away! Why shouldn't I tell Hardy the truth?

JAMIE Because he'll think you want him to pick a cheap dump, and because he'll know it isn't the truth – especially if he hears afterwards you've seen McGuire and let that flannel-mouth, gold-brick merchant sting you with another piece of bum property!

TYRONE (*furiously*) Keep your nose out of my business!

JAMIE This is Edmund's business.



AIM: To investigate initial inspirations for the vision of set designer Michael Scott-Mitchell.

“

A ghost light is a single bare-bulb lamp left burning in the middle of the stage all night.

”

www.siskiyous.edu/theatre/theatersuperstitions/ghostlight.htm

Long Day's Journey into Night moves between the world of a family and the family's important connection to theatre. The design vision for this production piques our engagement with these dual worlds with an investigation of the architecture of theatres, interweaving the family room and the theatre that lies beyond. A ghost light has found a place in Michael Scott-Mitchell's initial design and the model box for the set of this production of *Long Day's Journey into Night*.



Research the various theories around the tradition of a ghost light in American theatre.

Create your own legend about a ghost light in the theatre.



Play with light in a darkened room or theatre.

Use torches and lamps to create shadows and other simple effects.

Discuss

1. What kind of light does the ghost light provide?
2. How might it be interpreted on stage?
3. How does the ghost light effect make you feel?
4. What does shadow play do to characters in the light or behind the light?
5. What can the lighting do to the set?
6. If a ghost light were a symbol for something beyond the theatre world, what might that be?

“

Some say that ghost lights are left on to allow the ghosts in the theater to perform at night.

”

www.theatre crafts.com/glossary/pages/moreghostlight.html





SET DESIGN



Michael Scott-Mitchell's set design has been inspired by the house that was O'Neill's summer home in Connecticut, the world of the theatre, and a red, built-in proscenium arch in the Artists Repertory's theatre in Portland, Oregon.

Find pictures of homes and manor houses in Connecticut or any other 'family rooms'.

Search for O'Neill's 'Monte Cristo Cottage' which Michael Scott-Mitchell used as inspiration for his set design for the Sydney Theatre Company/Artists Repertory Theatre production.



Discuss

1. How might these be realised into a set design?
2. What are the important elements?
3. What can be seen through the windows?



REMEMBERING PLACE

Find a comfortable spot on the floor.



Lie down with your eyes closed.

Remember a place that you often visited in your childhood. It may be a grandparent's house, a house that you used to live in or a friend's house.

Try to create a sensory photograph of this room in your head.

Consider

VISUAL

1. What does it look like?
2. Where do the doors in this room lead?
3. What furniture is on the floor?
4. Where are the windows?
5. Is it tidy or messy?
6. Are there pictures on the walls? Books?

AUDIO

1. Is there noise coming from another room?
2. Are there any animals outside?
3. Is the TV turned on?
4. Is there music or radio playing?

SMELL

1. Is there something cooking?
2. Is there a fireplace?
3. Is there incense?

FEEL

1. Do you feel welcome?
2. Free? Restricted?
3. Do you feel like you have to be less like yourself in this room?
4. Is it hot/cold?
5. Is there plenty of fresh air?

Write a description of the place that you remember as if it were the setting of a play.

Include details that would assist a designer in creating their set design.

Swap your written description with a partner, without discussing your scene.

Create a bird's eye view design of the scene that your partner has described.

Download a stage plan of either Wharf 1 or Wharf 2 to use as your starting point

www.sydneytheatre.com.au/stced/resources/hsc





AIM: To explore autobiography as a theatrical form.



Eugene O'Neill wrote *Long Day's Journey into Night* in 1942. The play is set in 1912 and it was first published and performed in 1956.



Discuss

1. How is memory fragile?
2. Does memory become corrupted deliberately or accidentally?
3. How accurate memories that are written down thirty years later could be.
4. Does every memory have an inevitable bias?
5. Why do different people have different ideas about the accuracy of memory?



Write a 3-5minute scene or short story involving two or more members of your family.

Set your scene in a room in your house.

For example, at the dinner table, in the kitchen, on the patio.



Think about what your family does when they are at home together.

Use the trivial, everyday conversations you have with your family as your dialogue.

Try to represent your family dynamic and the 'role' that each member of your family plays.

Read/Perform your story or scene.

Discuss

1. Is this a representation of a recognisable family?
2. Has each character been represented fairly?
3. What has been revealed about each character individually?
4. What has been revealed about the various relationships between characters?
5. How were these revelations achieved?
6. Is each character a true representation of a family member, your opinion of the family member or the opinion that you want the rest of the class to have of that character?
7. How can an audience tell the difference?
8. Does it matter how truthful a representation of a real person or situation is? Why?



REMEMBERING CONFLICT

Think back to a conflict that existed between you and somebody else over a year ago.

Think about what happened in great detail.



Write a 3-5minute script that represents that conflict, including stage directions, which could be performed by other members of the class as a moved reading.

Consider

1. Did you change any of your memories to make yourself seem like the 'good guy'?
2. Did you make yourself sound smarter?
3. Did you attempt to justify your actions or behaviour?
4. Did you say what you really said and did or what you wish you had said and done?

Swap scripts with a partner.

Read your partner's script,

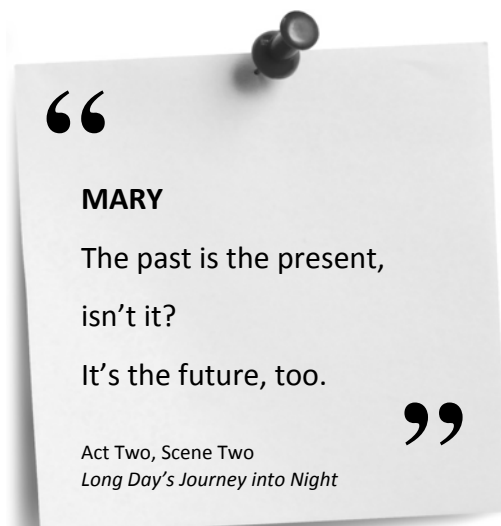
Consider

1. How is each character portrayed?
2. Can you detect bias in the storytelling?
3. Is the bias justified by the action of the scene?
4. Do you believe this is exactly what happened?

Rewrite the script so that each character is fairly represented in the scene.

Make notes of the changes you make.

Ask your partner how s/he feels about the changes that you made.





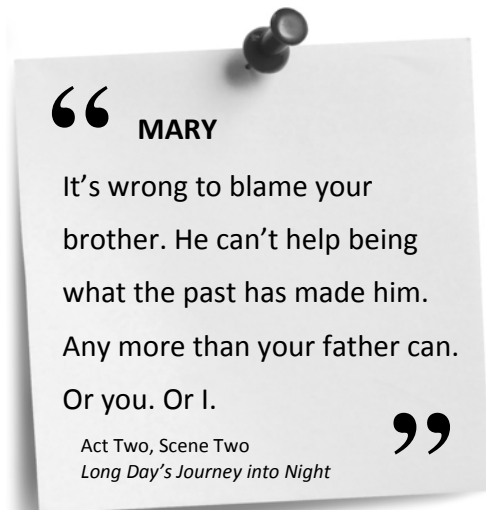
AIM: To examine belonging in *Long Day's Journey into Night*, through a focus on relationships between members of the Tyrone family and sub-groups such as the theatre and the Navy.

Long Day's Journey into Night is an ideal belonging text, with its focus on relationships between family members. Their characters are represented as being set in their DNA patterning; they are not able to change their life trajectories but are cast in a specific role in the family dynamic and in life. This notion of the inevitable lends an interesting perspective to a discussion of belonging.



Discuss a sense of belonging in

1. A family
2. A town
3. A culture
4. A sporting club
5. A drama class
6. An economic class
7. A social networking site



Discuss

1. What are the alternatives to belonging?
2. How do you interpret words like alienation, exclusion, the outsider, the 'black sheep'?
3. How does somebody demonstrate not belonging?
4. What is the difference and relationship between not belonging and not wanting to belong?
5. What is the potential for individuals to challenge the idea of belonging as espoused by a family or community or group?
6. What are some of the barriers to belonging in a family?





Analyse how the concept of belonging or not belonging is represented in *Long Day's Journey into Night*.



1. How do the ideas of belonging drive or challenge the text?
2. How does the language of the text develop or convey these ideas?
3. How are the characters represented as belonging to the family, a community or group?
4. How are they excluded?



Choose a scene or Act from the play.

Mark the changes in belonging within your chosen scene.



For each section, **consider**

5. Who belongs?
6. Who doesn't?
7. What has happened to change the dynamic of belonging?
8. What are the expectations required or assumptions made about belonging to a group?

Look for Shakespearean allusions in the play, such as Jamie quoting *Othello* in Act One and James quoting King Lear to Edmund in Act Two, Scene Two.

Look for Irish American references in the play, such as the tenant on the Tyrone farm whom Tyrone refers to as "a wily Shanty Mick," [Act One] or Jamie calling their servant Cathleen "our wild Irish lark." [Act Two Scene One].

Discuss

1. How do the characters use external references to demonstrate and provoke belonging or not belonging?





STATUS HAT (from Lyn Pierce's *Improvisation: The Guide*, 2006)

Status hat games provide a clear demonstration of status: how it is endowed, lost and gained.

Note: use wide-brimmed, soft, floppy hats as these are easily removed, durable and cannot cause injury.

Distribute hats amongst the players.

Each hat represents a status position.

There is one hat **fewer** than there are players.

The bottom status player wears no hat.

Determine a basic scenario for the players. For example, Mum, Dad and two kids at a fair.

Assume one of the characters.

Begin to play the scenario.

Attempt to raise your status by grabbing the hat that represents the highest status.

Continue playing the scenario at all times.

Remain the same character throughout the scene, even though you change hats and status.

Display your new status every time you change your hat.

Respond to the changing status of the other characters appropriately.

Note: you never talk about the hat!

Stay in the scene or given playing area – no walk outs!

Defending your hat by physically blocking a grab or holding on to your hat is NOT allowed!

You **can** grab your own hat off your head, but only when an opposing player is grabbing for it.

If an opposing player attempts to grab your hat and fails, you remove your hat and hit it on the floor, verbally berating the opposing player, who must drop to the floor and say, "I'm sorry!"

Replace your hat and the scene continues.

If you are playing with two hats and three players, and a player with the second status hat acquires the top status hat, they throw the second status hat to the ground and the other two players vie for it.

Risk losing your hat and change status as often as possible in order to serve the scene.



CONTEXT

Perceptions of belonging are shaped by our context: social, gender, political, religious, cultural and workplace. Attitudes to belonging are modified over time: consider current contextual influences such as the Global Financial Crisis, and climate change.



Research one of the following contexts of *Long Day's Journey into Night*

1. Eugene O'Neill's context in the 1940s when he wrote the play.
2. The context of 1912, when the play is set.
3. The premiere production in Sweden in 1956.
4. The first performance in America in 1958.
5. The Sydney Theatre Company/Artists Repertory Theatre production in 2010, using the quote from director Andrew Upton.

To get you started

Timeline for 1912, when *Long Day's Journey into Night* is set. A time of no war zones, except perhaps within the family.

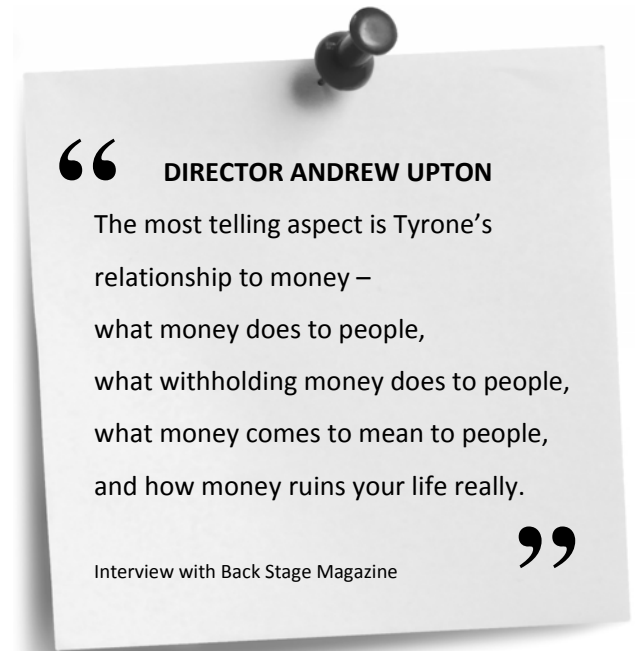
http://din-timelines.com/1912_timeline.shtml

Timeline for 1940, when *Long Day's Journey into Night* was written - during World War II.

<http://history1900s.about.com/od/timelines/tp/1940timeline.htm>

What do you think?

Maybe O'Neill deliberately set *Long Day's Journey into Night* in a time of international peace in 1912 to set it back from the milieu of WWII in 1940/41 when he wrote the play.



“ DIRECTOR ANDREW UPTON

The most telling aspect is Tyrone's relationship to money – what money does to people, what withholding money does to people, what money comes to mean to people, and how money ruins your life really.

Interview with Back Stage Magazine

”



Compile the group's research into the context of *Long Day's Journey into Night*.

Construct a timeline of context.



Discuss

1. How do the changing contexts of the play impact various audiences' interpretation of the characters?
2. What is the impact of *Long Day's Journey into Night* on a contemporary audience?
3. What are the most significant elements of context for an audience when viewing *Long Day's Journey into Night* or any play not set in a contemporary world?

Consider Tyrone's statement, quoted right.

He has spent his life around money and in the end it has left him with nothing. This one sentence references a strong strand of the play and it speaks to a lot of the modern Western world's problems – money, the individualistic society, control, power, addiction, materialism, and filling a spiritual void with material goods.

“

TYRONE

What the hell was it that
I wanted to buy, I wonder,
that was worth...

”

Act Four
Long Day's Journey into Night

Consider the Irish Catholic context of the Tyrones.

For instance, James declares in Act Two Scene Two, “There's little choice between the philosophy you [Jamie] learned from Broadway loafers, and the one Edmund got from his books. They're both rotten to the core. You've both flouted the faith you were born and brought up in – the one true faith of the Catholic Church – and your denial has brought nothing but self-destruction!”



Brainstorm some of themes and concerns of plays set in the technological age.



Consider whether these themes and concerns will remain valid as technology evolves.

LONG DAY'S JOURNEY INTO NIGHT

5

Sydney Theatre Company Post-Production Education Resources 2010

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AIM: To investigate the metaphors used in *Long Day's Journey into Night*.

Long Day's Journey into Night is a poetic drama. It is rich in recurring metaphors and motifs such as fog in the case of Mary and the sea in the case of Edmund. This play can be seen as O'Neill's grapple with naturalism and expressionism – the latter being a non-naturalistic theatre style.

FOG



Mary Tyrone is addicted to laudanum [also known as opium tincture, as it contains powdered opium, morphine and codeine, amongst other narcotics]. Mary's addiction to laudanum/morphine is reflected by the representation of fog in the play.



Find as many references to fog as you can in the play.

Replace the word **fog** with the truth behind the character's words.

TYRONE ...Take a look out the window, Mary. There's no fog in the harbour. I'm sure the spell of it we've had is over now.

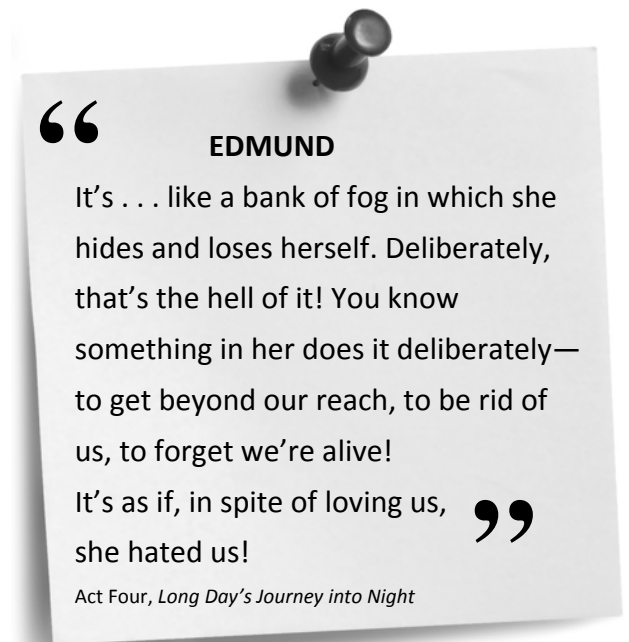
...

MARY ...I mean, take advantage of the sunshine before the fog comes back. (*Strangely, as if talking aloud to herself.*) Because I know it will.

THE OCEAN

Edmund is an outsider, independent of his family. O'Neill highlights Edmund's experiences at sea in the Navy. He has cut the family chord and connects to nature.

Find references that Edmund makes to the sea within the text.



“

EDMUND

It's . . . like a bank of fog in which she hides and loses herself. Deliberately, that's the hell of it! You know something in her does it deliberately—to get beyond our reach, to be rid of us, to forget we're alive!

It's as if, in spite of loving us, she hated us!”

Act Four, Long Day's Journey into Night



MONEY

Now look at the father figure of the play, James Tyrone. As director Andrew Upton has said,

“ I wasn’t satisfied with the portrayal of the father [in other productions]. Everything in the play is a reaction to him. He is the world. So he really needs to pack some punch... On the other hand you can’t have him overshadowing Mary, because she is the thing they are fighting over. Her love, her lack of love, her disappearance, they all want to keep her there, they all want to have her, they all want to save her and they all want to destroy her. ”

Find references that Tyrone makes to money within the text.

Analyse the importance Tyrone places on money as a metaphor for security and stability.



GIBBERISH ACTION

This exercise is designed to explore the expressionist style of Long Day’s Journey into Night, as well as revealing a character’s inner truth or subtext.

Read the excerpt from Act One below.

Note the actions of each character– what do the characters ‘do’ to each other.

Play the actions or intentions of the scene using only simple words or nonsense gibberish.

Note: to begin, you can use vowels as your gibberish language.

So the first actor speaks with AA E II U YY and the second actors speaks with OO II Y E UU.

Then

Choose a focus word for each character to use as their sample dialogue.

Tyrone – **money**

Edmund – **guilt** or **pain** or **sickness**

Jamie – **drink** or **shame** or **angry**

Mary – **dope** or **need** or **forgive me**

Play the actions or intentions of the same scene.

Use your own focus word, or the words of the other characters instead of the actual text.

LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neill

ACT ONE

MARY (*turns smilingly to them, in a merry tone that is a bit forced*) I've been teasing your father about his snoring. (*To Tyrone*) I'll leave it to the boys, James, They must have heard you. No, not you, Jamie. I could hear you down the hall almost as bad as your father. You're like him. As soon as your head touches the pillow you're off and ten foghorns couldn't wake you. (*She stops abruptly, catching Jamie's eyes regarding her with an uneasy, probing look. Her smile vanishes and her manner becomes self-conscious.*) Why are you staring, Jamie? (*Her hands flutter you to her hair.*) Is my hair coming down? It's hard for me to do it up properly now. My eyes are getting so bad and I never can find my glasses.

JAMIE (*looks away guiltily*) Your hair's all right, mama. I was only thinking how well you look.

TYRONE (*heartily*) Just what I've been telling her, Jamie. She's so fat and sassy, there'll soon be no holding her.

EDMUND Yes, you certainly look grand, Mama.

(*She is reassures and smiles at him lovingly. He winks with a kidding grin*)

EDMUND I'll back you up about Papa's snoring. Gosh, what a racket!

JAMIE I heard him, too. (*He quotes, putting on a ham-actor manner*) "The Moor, I know his trumpet."

(*His mother and brother laugh*)

TYRONE (*scathingly*) If it takes my snoring to make you remember Shakespeare instead of the dope sheet on the ponies, I hope I'll keep on with it.

MARY Now, James! You mustn't be so touchy.

(Jamie shrugs his shoulders and sits down in the chair on her right)

EDMUND (*irritably*) Yes, for Pete's sake, Papa! The first thing after breakfast! Give it a rest, can't you?

(He slumps down in the chair at left of table next to his brother. His father ignores him)

MARY (*reprovingly*) Your father wasn't finding fault with you. You don't have to always take Jamie's part. You'd think you were the one ten years older.

JAMIE (*boredly*) What's all the fuss about? Let's forget it.

TYRONE (*contemptuously*) Yes, forget! Forget everything and face nothing! It's a convenient philosophy if you've no ambition in life except to –

MARY James, do be quiet. *(She puts an arm around his shoulder – coaxingly)* You must have gotten out of the wrong side of the bed this morning. *(To the boys, changing the subject)* What were you two grinning about like Cheshire cats when you came in? What was the joke?

TRYONE (*with a painful effort to be a good sport*) Yes, let us be in on it, lads. I told your mother I knew damned well it would be one on me, but never mind that, I'm used to it.

JAMIE (*dryly*) Don't look at me. This is the Kid's story.



AIM: To reveal the familial relationships and family dynamic that is present in *Long Day's Journey into Night*.



Read the following snippets of dialogue from each character that reveals his or her opinion of another member of the family.



TYRONE Jamie's... forever making sneering fun of somebody. [Act One]

TYRONE Forget everything and face nothing! It's a convenient philosophy if you've no ambition in life. [Act One, about Jamie.]

TYRONE Never mind the Socialist gabble. I don't care to listen.... Keep your damned anarchist remarks to yourself. [Act One, about Edmund]

TYRONE You dare tell me what I can afford? You've never known the value of a dollar and never will! You've never saved a dollar in your life! At the end of each season you're penniless! You've thrown your salary away every week on whores and whiskey! [Act One, about Jamie.]

TYRONE You've been the worst influence for him [Edmund]. If you ever gave him advice except in the ways of rottenness, I've never heard of it! [Act One, to Jamie.]

TYRONE Whatever Edmund's done, he's had the guts to go off on his own, where he couldn't come whining to me the minute he was broke. [Act One, to Jamie about Edmund.]

“ **CHARACTERS**

James Tyrone
Mary Cavan Tyrone,
 his wife
James Tyrone, Jr.,
 their elder son
Edmund Tyrone,
 their younger son ”

Long Day's Journey into Night

- TYRONE** I'm not your jailor. This isn't a prison". [Act Two Scene Two, to Mary.]
- TYRONE** She's a different woman entirely from the other times. She has control of her nerves - or she had until Edmund got sick. Now you can feel her growing tense and frightened underneath. I wish to God we could keep the truth from her, but we can't if he [Edmund] has to be sent to a sanitorium. [Act One, to Jamie about Mary.]
- JAMIE** You're one of the biggest property owners around here...If Edmund was a lousy acre of land you wanted, the sky would be the limit. [Act One, to Tyrone about Edmund.]
- JAMIE** I never wanted to be an actor. You forced me on the stage. [Act One, to Tyrone.]
- JAMIE** His quietness fools people into thinking they can do what they like with him. But he's stubborn as hell inside and what he does is what he wants to do, and to hell with anyone else! What had I to do with all the crazy stunts he's pulled in the last few years – working his way all over the map as a sailor and all that stuff. You can't imagine me getting fun out of being on the beach in South America or living in filthy dives, drinking rotgut, can you? [Act One, to Tyrone about Edmund.]
- MARY** Oh, I'm sure you don't feel half as badly as you make out. You're such a baby. You like to get us worried so we'll make a fuss over you. [Act One, to Edmund]
- MARY** But I seem to be always picking on you, telling you don't do this and don't do that. Forgive me dear. It's just that I want to take care of you. [Act Two Scene One, to Edmund].

- MARY** He thinks money spent on a home is money wasted. He's lived too much in hotels. Never the best hotels, of course. Second-rate hotels. He doesn't understand a home. He doesn't feel at home in it. And yet, he wants a home. [Act Two, Scene One to Jamie and Edmund about Tyrone]
- MARY** It's always seemed to me your father could afford to keep on buying property but never to give me a home." [Act Two Scene Two, to Jamie and Edmund about Tyrone]
- EDMUND** Because you've never given her anything that would help her want to stay off it! [Act Four, to Tyrone about Mary]
- EDMUND** ...I've tried to be fair to you because I knew what you'd been up against as a kid. I've tried to make allowances. Christ, you have to make allowances in this family or go nuts! [Act Four, to Tyrone]
- EDMUND** Because she accused me – and you and papa – of spying on her all the time and not trusting her. She made me feel ashamed. I know how rotten it must be for her. [Act One, to Jamie about Mary]
- EDMUND** (*scornfully parodying his brother's cynicism*) They never come back! Everything is in the bag! It's all a frame-up! We're all fall guys and sucker and we can't beat the game! (*Disdainfully*) Christ, if I felt the way you do – ! [Act Two Scene Two, to Jamie]

Discuss

1. What do you learn about the relationships between the characters?
2. What events have influenced or created those relationships?
3. Do you think the relationships will change? Why or why not?
4. What do you think would cause a change in the family dynamic?



INTERVENTION

Three members of the Tyrone family have planned an intervention with the fourth member to talk about a major problem that is affecting the family.

The aim of the intervention hosts is to convince the fourth family member to acknowledge their problem, and to submit to a treatment plan proposed by the group.

Choose which characters are hosting the intervention.

Ideas can include

1. Mary's addiction,
2. Tyrone's expectations of his family
3. Jamie's reckless behaviour
4. Edmund's consumption.

Play out the intervention in character.

Include an impartial moderator, if you like.

Host another intervention, for a different character.

Discuss

1. Which characters were in denial?
2. Which characters were defiant?
3. Where did the power lie within each intervention?
4. What were the successful strategies used by the hosts of the intervention to convince the character to recognise their problem and accept help?
5. What were the unsuccessful strategies?
6. How did the strategies change, depending on which character was the focus of the intervention?



STANISLAVSKI'S ACTING SYSTEM

Constantin Stanislavski and his method of realistic acting relied on actors using their own experiences to inform their characters. There have been many varying interpretations of Stanislavski's intentions; from Lee Strasberg's Method acting approach, which suggests that an actor needs to fully experience their role as a reality, so that an actor playing a prostitute should live as a prostitute in real life to enable her to 'live' her character onstage; to a more universally accepted understanding that an actor may begin with a memory of a similar emotion and build on that memory to create a character through imagination and the facts that are provided in the text as the world of the play.



CIRCLES OF ATTENTION/CONCENTRATION

This activity is a way to open up the theory of sense memory, which was developed by Stanislavski, and can be found in his book, *An Actor Prepares*. Sense memory or emotional memory aims to find the real in your acting by recreating the real world through three expanding circles of attention or concentration.

Stand behind a chair.

Close your eyes.

Focus on your breathing and your heartbeat.

This is your inner circle – the world inside me.

Zoom out a little from yourself and re-focus.

Listen to the sounds and changes in the room.

Identify what you are hearing (just to yourself). For example, a person on my right is shifting their weight, someone far from me clears their throat.

This is the immediate world.

Stretch your attention beyond the walls of the room.

Listen to the external sounds: children in the playground, sounds of other voices, cars on the street, aeroplanes.

This is the external world.



SENSE MEMORY

Keep your eyes closed.

Put your hand in front and connect with the back of the chair you are standing behind.

Discover everything you can about it by touching it.

Consider

Textured or smooth

Hard or soft

Warm or cold

Solid or malleable

Leather, wood, metal or plastic?

Memorise the sensation of touching the chair.

Turn away from the chair – eyes still closed!

Place your hand into the invisible vacant space.

Attempt to recreate the chair in mid-air using your sense memory.

“ (Description of TYRONE)
*...But the actor shows in all his
unconscious habits of speech,
movement and gesture. These
have the quality of belonging to
a studied technique.* ”

Opening stage directions, Act One.
Long Day's Journey into Night



PERFORM A CHARACTER

Choose a character from *Long Day's Journey into Night*.

Find a scene that features your chosen character (or use the excerpt from Act One below)

Write a character profile for your character in that scene, using the following components of Stanislavski's system of acting.

1. Given circumstances – the who, what, where, when, why that create the present moment in time on stage. For example, where does the scene take place? Who is present? What is going on? Why is this conversation happening?

2. Objectives – what each character wants, both physically and emotionally.

3. Obstacles – what might prevent a character from achieving their objective.

4. Inner monologue – what is the character thinking when they are talking, and what are they thinking in between their lines? *Note: the inner monologue is a device to help guide the actor in the process of finding a certain truth on stage.*

5. Magic if – as an actor, how would I feel if this happened to me?

What would I do if I was in this situation?

Perform your chosen scene **or** your inner monologue.

Discuss

1. Which components of Stanislavski's system as you interpreted them were the most helpful to you in creating your character? Why?

2. Which components were the most helpful to you in maintaining a truthful performance? Why?

3. Which plays/characters would you approach using some of Stanislavski's ideas?

4. Which plays/characters would not be well served by using Stanislavski's ideas?



Research Lee Strasberg's Method as an interpretation of Stanislavski's ideas.



AIM: To investigate the autobiographical elements of Eugene O'Neill's *Long Day's Journey into Night*.



THE FAMILY'S RESPONSE

Imagine that all four of the family members were present on opening night of the play. **Improvise** a scene that shows the family together that evening discussing the way they were depicted in the play and how they feel that they were represented.

Use clues from the play to give you ideas about how the characters would act and react in this sort of situation.

Discuss as a whole class who was the most distressed, who was the angriest etc.

Explain why these choices were made.

Note the differences from each group's experience.



AUTHORIAL INTENT

Look at some of the stage directions and descriptions of the set, characters, and actions performed, as written by Eugene O'Neill in the script of the play.

Think about how Eugene O'Neill would have felt watching this production.

Write a letter to director Andrew Upton from playwright Eugene O'Neill.

Reference the detailed descriptions and stage directions in the play and the choices made by the director and designers in the Sydney Theatre Company/Artists Repertory Theatre production.

Detail how you believe Eugene O'Neill would feel about the way in which his story has been presented.

Write a letter in response from either director Andrew Upton, set designer Michael Scott-Mitchell or costume designer Tess Schofield, that addresses the issues raised in the first letter.

“

MARY (*dreamily*)

Only the past when
you were happy
is real.

Act Three
Long Day's Journey into Night

”





EUGENE

In the play, Eugene is the name of the baby who dies before Edmund was born.

In real life, Edmund is the name of the deceased infant and Eugene is the youngest son.



Discuss

1. Why do you think O'Neill made this choice when writing his play?
2. How do you think Eugene O'Neill perceived himself? *Use quotes from the play to support your argument!



THE BLAME GAME

(from Sydney Theatre Company's Post-Production Resources: Oresteia)

Long Day's Journey into Night presents us with a family dynamic that revolves around blame, denial and recrimination. Everybody is guilty of something, but who is ultimately responsible for the disconnect and familial breakdown? Is one character more to blame than any other?

Write the names of the major players on individual cards: Tyrone, Mary, Jamie and Edmund.

Write a statement for each character outlining a reason for their guilt.

For example, Jamie is guilty because he went into the nursery when he was contagious, and baby Eugene caught measles and died.

Lay out the cards in the order of which character you think is the most to blame.

Discuss

1. Does everyone have the same order?
2. What are the differences?
3. What are the reasons for your particular order?
4. Where there influences external to the play that impacted your decisions about ordering?
5. How do you justify laying the responsibility on just one character?
6. In what ways are some characters equally responsible?
7. How do you justify the character you placed last, with the least blame?
8. In your own life, how do you attribute blame?



WORK AGAINST WHAT YOU SAY

This exercise is designed to explore working in contradiction between what you're doing physically and what you're saying. The idea is to help the actor discover the true impulses for a character's behaviour, such as the fidget or nervous twitch of Mary.

Player A repeats words of undying love whilst rejecting Player B, by physically moving away from, or pushing (gently!) Player B away.

Player B verbally rejects the love but physically plays the opposite, by following Player A.

For example

Player A (*whilst putting up their hands in a stop signal*) I love you, you mean everything to me.

Player B (*caressing and looking intimately into Player A's face.*) I can't be with you anymore. I am leaving you and I don't love you.

Then

Player A continuously denies lying or a particular behaviour, whilst physically playing the opposite by nodding head, bowing or begging for forgiveness.

Player B condemns Player A verbally, while physically forgiving Player A, by shaking hands, nodding head or spreading their arms wide in reconciliation.

“ (description of Mary)
She begins a desperate battle with herself. Her long fingers, warped and knotted by rheumatism, drum, on the arms of the chair, driven by an insistent life of their own, without her consent.

*Stage directions, end of Act One
Long Day's Journey into Nighaat*

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