

*Larry Day's Journey  
into Night*

## **STUDY GUIDE**

GEFFEN  
**PLAYHOUSE**

*Long Day's Journey  
Into Night*

IN THE GIL CATES THEATER AT THE GEFFEN PLAYHOUSE  
**JANUARY 31 – MARCH 18, 2017**

SPECIAL THANKS TO

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*This publication is to be used for educational purposes only.*

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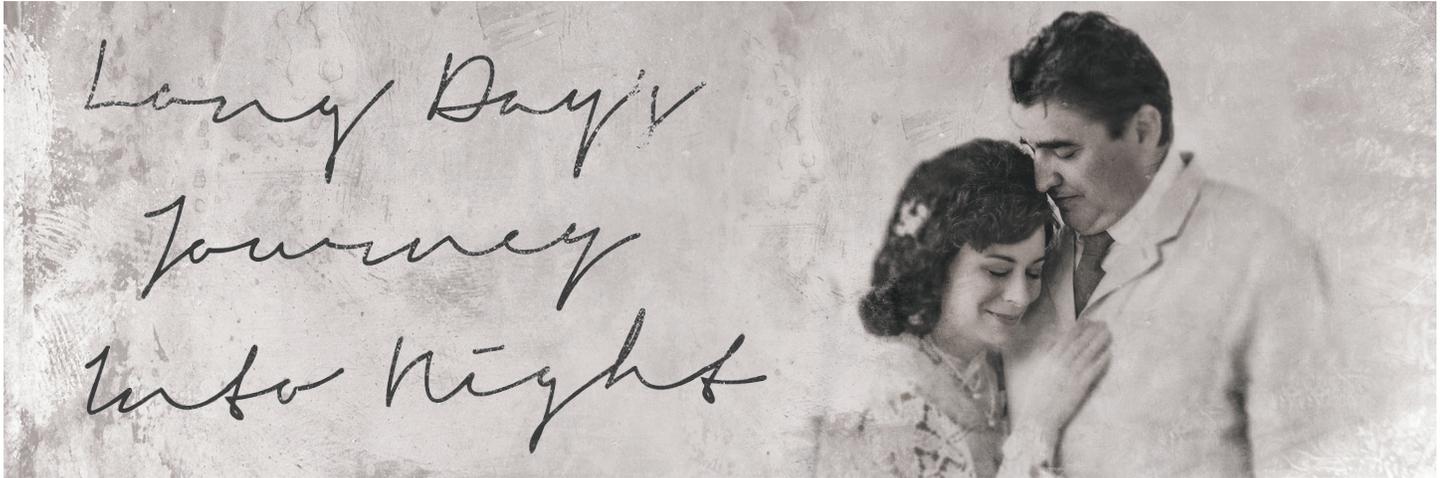
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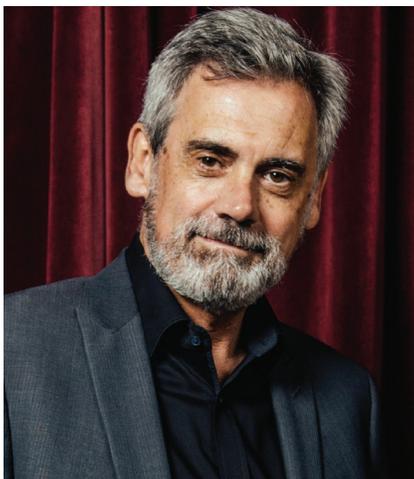
## SECTION 1

# ABOUT THIS PRODUCTION



## ARTISTIC DIRECTOR'S COMMENT

RANDALL ARNEY



WELCOME TO *LONG DAY'S JOURNEY INTO NIGHT* BY EUGENE O'NEILL, arguably our first great American playwright. When director Jeanie Hackett and actors Alfred Molina and Jane Kaczmarek approached me about a production of this play, I leapt at the rare opportunity to bring a seminal work with such esteemed collaborators to the Geffen. To be in the audience of *Long Day's Journey Into Night* is, in a sense, to commune with theater history itself – to witness one of the most profound voices of our past being interpreted anew by some of the most exciting artists of our present.

A masterpiece widely considered one of the most important dramas ever written, this classic is as intensely personal as it is epic and expansive. Breaking with the American penchant for melodrama, O'Neill drew inspiration from his own family, introducing a realism like that of Chekhov and Ibsen. The searingly honest, sometimes brutal observations about family, illness and addiction explain why the play remains so relevant today.

I am delighted to welcome to the Geffen family Los Angeles director Jeanie Hackett. She has assembled a group of designers who masterfully bring fresh life to the Tyrone household. Along with Jane Kaczmarek and Alfred Molina, the powerhouse cast includes Stephen Louis Grush, Colin Woodell and Angela Goethals. Tackling O'Neill's magnum opus requires tenacity, open-heartedness and tremendous faith in the work, and this team has all three in spades.

As our world veers increasingly toward communication in 140 characters or fewer, plays like this one – plays that ask for a depth of involvement, a depth of connection from their audience as well as from their performers – become ever more important. With a master of the craft like O'Neill, the rewards are all the richer.

## SYNOPSIS

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*Long Day's Journey Into Night* invites us to spend a day with a fiercely loving and troubled family, in their summer cottage overlooking a river in a coastal town in Connecticut. James Tyrone is a hard-drinking actor who has succeeded financially by touring for years in a popular play throughout the United States. His wife and sons consider him miserly, especially when it comes to providing proper care for them. Oldest son Jamie, when not working as an actor in his father's production, spends time drinking to oblivion, much to his parents' disappointment. At the beginning of the play, youngest and favorite son Edmund, who is working at a newspaper and publishing poetry, is about to find out if he has tuberculosis. His mother Mary, home for two months after being treated for her addiction to morphine, seems to be happy, but the threat of Edmund's illness has made her anxious. While in the company of family maid Cathleen, Mary ruminates on memories from her youth, which often signals her retreat into addiction. As their hopes for Mary unravel, father and sons must wrestle with their anger, guilt and sorrow.

**TIME** A day in August, 1912.

**PLACE** The Tyrone family's summer home in New London, Connecticut.

**RUNNING TIME** Approximately 3 hours and 20 minutes. There will be one 15 minute intermission.

## ARTISTIC BIOGRAPHIES

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### **EUGENE O'NEILL** (Playwright)

Eugene O'Neill remains the only American playwright to have won the Nobel Prize in Literature (1936). Born in New York City on October 16, 1888, he wrote some fifty plays. His first Broadway play, *Beyond the Horizon* (1920), won the first of his four Pulitzer Prizes, the last of which went posthumously to *Long Day's Journey Into Night*, which was written in 1940 but not published or produced until three years after his death on November 27, 1953. His plays include *Anna Christie* (1921), *The Hairy Ape* (1922), *Desire Under the Elms* (1924), *Strange Interlude* (1928), *Mourning Becomes Electra* (1931), *A Touch of the Poet* (written 1938-1942 but first produced 1958), *The Iceman Cometh* (written 1939 but first produced 1946), *Hughie* (written 1942 but first produced 1964) and *A Moon for the Misbegotten* (written 1943 but first produced 1947), which takes up the story of the character Jamie a decade later.

### **JEANIE HACKETT** (Director)

Jeanie Hackett recently directed *Love, Noel* at The Wallis Annenberg Center with John Glover, Judy Kuhn, Sharon Lawrence and Harry Groener. As the former artistic director of The Classical Theatre Lab and Antaeus, she directed readings, workshops and productions of classical plays and "new" classics, including the world premiere of Jeffrey Hatcher's adaptation of Balzac's *Cousin Bette*, which garnered numerous L.A. Drama Critics Circle and Ovation nominations and awards. Also at Antaeus: *Chekhov X 4* and Noel Coward's *Tonight at Eight-Thirty*. For L.A. Theatre Works: *Kindertransport* (with Jane Kaczmarek) and *The Constant Wife* (with Kate Burton). Williamstown Theatre Festival: *Cousin Bette* with Jessica Hecht and John Rubinstein. As an actor on Broadway: Belle in Eugene O'Neill's *Ah, Wilderness* at Roundabout Theatre Company and Stella in *Streetcar Named Desire* at Circle in the Square. Regional: Williamstown Theatre Festival (seven seasons). L.A. theater: Center Theatre Group, Pasadena Playhouse, South Coast Repertory, The Theatre @ Boston Court, Odyssey Theatre Ensemble, The Fountain Theatre, Blank and 24th Street theaters. Jeanie is the author of two books for actors: *The Actor's Chekhov* and *Toward Mastery*, based on the work of director Nikos Psacharopoulos. In "The Workroom," Jeanie's virtual space for all things acting + creative process + theater art, she teaches acting, blogs about art and entrepreneurship, and produces salons and field trips to gather and connect the #Lathtr tribe. She is married to Geffen Playhouse's Artistic Coordinator, Young Ji.

## SECTION 2

# THEMES & TOPICS

## O'NEILL'S LEGACY

### MASTERPIECE (noun)

A work done with extraordinary skill; especially a supreme intellectual or artistic achievement. (merriam-webster.com)

### SOURCES

American Experience: Eugene O'Neill PBS (2006)

[tinyurl.com/ArtsEdgeEO](http://tinyurl.com/ArtsEdgeEO)

[eoneill.com/biography.htm](http://eoneill.com/biography.htm)

[tinyurl.com/ArtsEdgeO-Neill](http://tinyurl.com/ArtsEdgeO-Neill)

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[tinyurl.com/StanfordNietzsche](http://tinyurl.com/StanfordNietzsche)

[tinyurl.com/LDJNNYTRewiew](http://tinyurl.com/LDJNNYTRewiew)

### PHOTO CREDIT

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Many believe Eugene O'Neill (1888-1953) was America's first great dramatist, who changed American theater by turning entertainment into art. Though melodrama and farce were the popular genres of the day, he chose to illuminate psychic struggles within and among real people, especially those on the edges of society. The winner of four Pulitzer Prizes for Drama and the Nobel Prize for Literature in 1936, he is considered by many to be America's greatest playwright, who paved the way for other luminaries such as Tennessee Williams and Arthur Miller.

O'Neill's immersion in theater as a child, his experiences as a family member and worker and his embrace of an array of artistic influences and opportunities helped shape him as an artist. Going on the road with his family while his actor father starred in *The Count of Monte Cristo* taught him about stagecraft, and is thought by some to have turned him away from writing melodramas when he became a playwright. After being suspended from Princeton following his freshman year, he worked as a seaman and ended up living above a bar in New York, where he drank excessively and, at one point, attempted suicide. He later drew on these experiences and the people he encountered for many of his plays, as he did with his family's struggles with addiction.

In 1912, a bout with consumption that required a 6-month stay in a sanitarium put a stop to his drinking. While there, he read Shakespeare, Greek tragedies and myths, and the works of European playwrights Strindberg, Ibsen and Chekhov, who were proponents of psychological realism in drama. He absorbed theories about human psychology from Sigmund Freud and Carl Jung, and the questioning of Christian faith and conventional morality put forth by the 19<sup>th</sup> century German philosopher Friedrich Nietzsche. During this intellectually enriching period, O'Neill started writing plays. His association with the Provincetown Players starting in 1916 exposed him to experimental approaches and provided a place to mount his one-act works, known as his "sea plays," based on his experiences as a seaman. His first full-length play *Beyond the Horizon*, produced in 1920, was his first play to be awarded the Pulitzer Prize.

O'Neill became a successful playwright and altered American theater by drawing on the variety of influences he'd encountered, searching for ways to make internal contradictions and complexities visible, and developing innovative approaches to structuring and presenting plays. In addition to evoking inner lives in his work, he was also attuned to the social and political currents of his time, taking on repressive attitudes towards sex, prejudice against African Americans and America's obsession with materialistic success. Hardworking and prolific, he completed 20 plays over the course of 23 years; his most well-known include *Anna Christie* (1922) and *Strange Interlude* (1928), which both won Pulitzer prizes; his only comedy, *Ah, Wilderness!* (1933), and three autobiographical plays he wrote later in his life.

Up until he experienced stability with his third wife, former actress Carlotta Monterey, whom he married in 1929, O'Neill's personal life was tumultuous. His alcoholism, relentless work, travel and inability to commit to family life led him to abandon two wives and three children, two of whom later became alcoholic and committed suicide as adults. Between 1920 and 1923 he lost his father to a stroke; his mother to a brain tumor; and his older brother to alcoholism. Battling a neurological disease that made his hands shake and threatened his writing, O'Neill retreated to a house he and Carlotta built in the mountains east of San Francisco, where between 1939 and 1944 he created the autobiographical works that are considered his masterpieces: *Long Day's Journey Into Night* (1941), for which he won his fourth Pulitzer Prize, posthumously; its sequel, *A Moon for the Misbegotten* (1943) and *The Iceman Cometh* (1946).

As often happens as great artists age, his craft had become more seamless and his insights more distilled and profound. He no longer sought inventive devices to use. The vehicle for sharing his knowledge, illuminating pain and exploring unanswered and likely unanswerable questions became the family, and in the case of *Long Day's Journey Into Night*, his family. O'Neill went so deeply and unsparingly into his personal history to write the play – evoking his miserly actor father who felt he'd betrayed his artistry; his mother, whose lengthy drug addiction overwhelmed her husband and sons; his hard-living, jealous brother; and himself, the sensitive aspiring poet – he decided not to have it published until 25 years after his death; he also insisted that it never be performed. Over the objections of his publisher, Carlotta had the piece published three years after O'Neill's death. When it was premiered in New York City in 1956, *New York Times* theater critic Brooks Atkinson affirmed O'Neill's place in theater history by declaring the play "restores the drama to literature and the theatre to art."

# A FAMILY DISEASE

### **ADDICTION** (noun)

Addiction is characterized by the inability to consistently abstain, impairment in behavioral control, craving, diminished recognition of significant problems with one's behaviors and interpersonal relationships, and a dysfunctional emotional response. (America Society of Addiction Medicine)

### **DENIAL** (noun)

Denial is used by addicts and alcoholics to keep themselves unaware of the harmful consequences of their use... Denial is a trick the addict's mind plays on itself to excuse the use of alcohol or other drugs no matter what harm it does. (hazelden.org)

### SOURCES

*American Experience: Eugene O'Neill* PBS (2006)

ncadd.org

*Adult Children of Alcoholics*, Janet G. Woititz, Health Communications, 1983

### PHOTO CREDIT

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Central to the action of O'Neill's play is the state of Mary Tyrone's fragile sobriety and the impact of her addiction on her husband and sons, who are heavy drinkers themselves. In showing how James and his sons first relate to Mary then gradually accept the truth of her condition, O'Neill captures the tragic cycle of hope, heartbreak, guilt and bitterness that can engulf many families when living with a beloved but afflicted family member.

O'Neill wrote about addiction at a time when being unable to stop using alcohol and drugs was considered a failure of the will. These days, most medical professionals identify addiction as a brain-based "disease," which cannot be cured, just arrested and managed, usually with the intervention and support of rehabilitation programs and self-help groups. Without outside help, addiction to alcohol or drugs can wreak havoc on families. The addict is often in denial and rationalizes his actions, often by blaming them on his circumstances and the loved ones struggling to cope with his out-of-control behavior. His family members may inadvertently "enable" the addict by minimizing the seriousness of the problem, believing his excuses and assuming he will stop drinking or using drugs when he wants to. Those who grasp the extent of the problem and fear where it will lead, as it so often does, to chaos, insanity and death, can become unwell themselves as they struggle to control and fix the addict. For these reasons addiction is often called a "family disease."

In *Long Day's Journey Into Night*, we see how husband James and sons Jamie and Edmund are both deeply concerned about Mary and at the effect of her disease. Throughout the beginning of the play, they are hypervigilant, constantly scanning Mary's face to see if she is unhappy or on morphine. Spouses and children of addicts look for signs their loved one is about to drink or use in the vain hopes they'll be able to spring into action to prevent it, and they become alert to personality changes to prepare themselves for the unpredictable or hurtful behavior to come. The Tyrone men are clearly in the habit of trying to control Mary's disease by making sure she is never alone for too long, now that she is home from the hospital. As Mary shows signs she's about to use, Jamie scolds his brother Edmund for allowing her to go off to the spare room of their house for a nap, because that's where she has gone to shoot up morphine in the past.

In addition to subjecting them to out-of-control behavior, alcoholics and drug addicts can harm family members by abandoning them. Preoccupied with satisfying the

## CODEPENDENCY

(noun)

Codependency is a type of dysfunctional helping relationship where one person supports or enables another person's drug addiction, alcoholism, gambling addiction, poor mental health, immaturity, irresponsibility, or underachievement. (BPD.com)

## RELAPSE

A relapse is a downward spiral into compulsive behavior and addiction. (summitbehavioralhealth.com)

demands of their addiction or completely absorbed in their thoughts and dreams while under the influence, they are not fully present. Mary's sons and husband know they have lost her to the "fog" of her addiction, when she becomes remote and retreats into her idealized innocent past. Addicts are also adept at pointing to painful experiences or the upsetting actions of their loved ones as the causes of their destructive behavior. Mary berates James for not providing a stable home and for securing the services of a "quack" doctor who gave her morphine after Edmund's difficult childbirth, because he didn't want to spend the money on a specialist. While James never fully takes the blame, and tries to escape Mary's oppressive illness by retreating into resignation and drunkenness, he loves Mary deeply and the pain of losing her to morphine is palpable.

Parental addiction is especially traumatic for children, who often carry the damage into their adult lives. Because they love their parents and depend on them for survival, they accept abandonment, irrational behavior and even abuse to remain tied to them. They end up "not knowing what normal is," which leaves them utterly out of touch with their own needs and feeling out of alignment with the world around them. To cope with the havoc of living with an addict, children often take on roles that persist into adulthood. Edmund tries to make peace, and his family whole, by insisting that his parents stop criticizing Jamie and by treating his mother with tender care in the hopes she will not relapse. Jamie has been designated the family "ne'er-do-well," and is also its most observant truth-teller, as evidenced by how quickly he picks up on the signs of his mother's relapse. Tragically, Jamie shows how children of addicts often become afflicted themselves because of the genetic pre-dispositions they have inherited from their parents, combined with the damage incurred by growing up in a household overwhelmed by the disease. In Jamie's case, he's likely internalized the shame both parents shower on him, and the resulting self-hatred helps fuel his self-destructive drinking.

Children of addicts hate the disease for taking their parents hostage, yet feel guilty if they express it, for fear that it will inflame the parents' problems. When Edmund becomes increasingly frustrated by his mother's refusal to absorb serious news about his health, he blurts out, "It's pretty hard to take at times, having a dope fiend for a mother!" O'Neill's stage directions reflect how Edmund's dismay has wounded Mary: "She winces – all life seeming to drain from her face..." Edmund instantly regrets flaring and stammers, "Forgive me, Mama. I was angry. You hurt me."

In Mary's day, when she "took the cure," it is likely she simply detoxed, endured having no access to drugs and hung on for as long as she could when she got home. These days, long-term recovery often depends on a lengthy and arduous process: addicts become alert to situations that might trigger substance use, are guided to make healthy choices and repair their relationships, and learn how to cope with difficult realities. Even then, cravings, which are based in the brain, can remain powerful for a long time, especially with addictions to cocaine, methamphetamines and opiates like morphine, making relapses common. The addict's inability to remain substance-free and mentally healthy, though given many opportunities and the support to heal, can set up another cycle of heartbreak for families, as it does for the Tyrones when they hope that Mary's latest cure has finally taken hold.

## DISCUSSION POINT

How can we live through hardship without seeking escape through the abuse of alcohol and drugs? What internal and external resources can we use to make our way through life with courage and self-compassion?

## A TRAGIC JOURNEY

### TRAGEDY (noun)

A drama or literary work in which the main character is brought to ruin or suffers extreme sorrow, especially as a consequence of a tragic flaw, moral weakness, or inability to cope with unfavorable circumstances.

(freedictionary.com)

### SOURCES

*American Experience: Eugene O'Neill* PBS (2006)

[tinyurl.com/EO-NeillTheissen](http://tinyurl.com/EO-NeillTheissen)

[tinyurl.com/EO-NeillLDJN](http://tinyurl.com/EO-NeillLDJN)

[tinyurl.com/GuardianO'Neill](http://tinyurl.com/GuardianO'Neill)

### PHOTO CREDIT

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“For life to be felt as noble, it must be seen as tragic.” Eugene O’Neill

Very little happens in *Long Day’s Journey Into Night* in terms of the plot. Instead, we engage for a day with four family members haunted by painful losses, regrets about life choices and sorrow about broken relationships, all of which darken as they drink and drug deep into the night.

It is a testament to O’Neill’s artistry that our “journey” with these characters goes well beyond spending time with a dysfunctional family. He has drawn the characters in such distinctive ways, each is compelling and recognizable. Through the natural yet highly expressive dialogue and rich imagery the characters use to help each other, and us, understand their inner lives, we learn and care about the secrets they hold, the risks they take and their desire to reach out to each other for acceptance or absolution and, therefore, respite from their suffering. These intelligent and highly sensitive souls also seem to be reaching for something larger than themselves – perhaps religious faith or a sense of transcendence – that will help them elevate or at least endure their lives. Propelled by love, they seek to connect, and then just as quickly they retreat fueled by anger and resentment. As their sense of isolation grows so too does their neediness, which, inflamed by substances and the self-hate that addiction usually inspires, makes them lash out, which only drives husband, wife, mother, father, son, and brother farther apart.

Anyone who has lived from young adulthood on has likely idealized some aspect of their childhood, collected regrets about certain choices, suffered losses, and experienced disappointments with parents and siblings, as O’Neill’s characters have. He has turned his family into our family by pulling us into what each character is feeling with such insight and passion, we lose the power to judge or distance ourselves. Instead, his extraordinary craft and willingness to use deeply painful truths inspire compassion, as the characters – in a classically tragic sense – are undone by their frailties. Perhaps, in this way, we join O’Neill in bestowing the understanding and forgiveness he apparently sought to extend to his family members by writing this masterpiece.

### DISCUSSION POINT

What tragic dramas have you experienced – plays, films, novels – in which the characters wrestle with their shortcomings? What can we learn from such struggles?

# WRITING POWERFULLY FROM LIFE

In his dedication to his wife Carlotta after completing *Long Day's Journey Into Night*, O'Neill noted that the play was "written in tears and blood." As deeply personal as the work is, O'Neill used his imagination to envision vivid characters and compelling encounters. He also employed a well-honed sense of craft to create dialogue that revealed the characters and their relationships, and to structure the scenes. Like all great artists, he likely stepped back periodically to gaze critically at his work to see where it needed details and stronger shaping to achieve maximum impact.

In the following activity, you are invited to write a short monologue based on a personal experience, and explore how to make it as powerful as possible. Characters in plays often engage in monologues to reveal something about themselves, or to go deeply into an idea or moment in order to understand it better. O'Neill was a master at illuminating aspects of his characters through monologues. In the excerpt below, from a longer monologue, Edmund shares with his father an exhilarating moment he experienced while he was at sea.

"I lay on the bowsprit, facing astern, with the water foaming into spume under me, the masts with every sail white in the moonlight, towering high above me. I became drunk with the beauty and singing rhythm of it, and for a moment I lost myself – actually lost my life. I was set free! I dissolved in the sea, became white sails and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred sky! I belonged without past or future, within peace and unity and a wild joy, within something greater than my own life, or the life of Man, to life itself!"

1. **Think about a place where you felt most safe and free to be yourself.** Where was it? What were its features? Was anyone with you? If so, who? Why did you feel safe and free there? Using a blank sheet of paper, **write down and sketch your thoughts.**
2. **Use your imagination to elaborate on what you have envisioned.** Consider adding other features and details to make what you are describing clearer and more riveting. Reveal something surprising or unexpected about this place. How might what you are describing connect to a big idea or lesson about life?
3. **Write a short monologue in 7-10 sentences that evokes the place so strongly the reader can see what you are describing and feel how you feel.** Once you have written it, intensify the energy of the language by revising it: take out any unnecessary words, add active verbs and rich descriptors and vary the length and rhythm of the sentences. Rewrite your final draft on a clean sheet of paper.
4. **Decide to whom you are telling your monologue,** using someone from real life or your imagination. Practice saying your monologue to this person in ways that will help him or her see what you see and understand what you understand.
5. **Perform your monologue for a listener.** Afterwards, ask them what they saw and felt and how what you described made them think about a special place in their lives.

## SECTION 3

# PERSONNEL PROFILE

## AN INTERVIEW WITH SAMONE WATTS

***What is your title and how long have you worked at the Geffen?***

My title is Accounts Payable, and February 2017 will make it one year since I've been a part of the Geffen.

***What are your primary responsibilities?***

I assist with all things financial at the theater, including a weekly check run to ensure all vendors are paid on time. I am responsible for reconciling accounts, daily calculations for tickets sold and weekly bank runs, and I stay aware of sales goals and departmental budgets.

***How did you get into accounting?***

Prior to working in accounting, I didn't have much interest in the field. Then an opportunity kind of fell into my lap a few years ago. I started off in an entry-level position. As I learned to execute my tasks in a timely fashion, I grew more interested in what accounting was all about. I started to ask more questions and take on more work. As I got more involved, I gained a better understanding of what a bank statement, general ledger and balance sheet do and how they are important to accounting.

***How did you assume your position at the Geffen Playhouse?***

Around this time last year, I was on the hunt for a new job. I wanted to work where I could bring my experience and all the things I'd learned, and still expand my career. I saw an ad for the Geffen Playhouse, read about the company and fell in love with what it stands for. I was asked to interview with Accounting and Payroll Manager Peter Banachowski and met with Chief Financial Officer Behnaz Ataee, as well. Later that day I got an email with an offer, and just like that became a part of the Geffen.

***How would you characterize the differences between working in a non-profit theater and a conventional business environment?***

When most people think of accounting they think it's scary, about crunching numbers, in a stuffy office. The Geffen is far from that. We're all here because we want to be. We're like the biggest tight-knit family and no job is too small for any of us. We all know each other on a first name basis, from the leaders to our custodial department. That isn't something you find often in a corporate environment.



***What have you enjoyed about working at a theater?***

I've appreciated working with such great people, who are all dedicated to making our shows and programs happen. Everyone is so hardworking. I've enjoyed learning everyone's position and seeing how staff members collaborate to produce a show. While watching on opening nights I think to myself, "That's part of that huge check request that was turned into me to pay out," or "I cut that check for those beautiful props," or "That's what all the fuss was about in that email thread." I just love seeing it all come together.

***What do you find most challenging about your work?***

I'm one of those people who takes everything in stride. The Geffen does so much more than just put on shows. We're here for our community. It's bigger than me just coming into work and feeling challenged – it's about keeping theater alive.

***What do find most satisfying?***

In the accounting world, completing an audit is such a joy. It provides extra validation that all the hard work I do throughout the year is worth it. Regarding the Geffen as a whole, I'd have to say that while sitting in the theater and watching a production come to magically to life, I get to see the impact of my work in a completely different light. ■

## SECTION 4

# AUDIENCE ETIQUETTE

Going to the theater is a unique experience, and we all need to be mindful of “audience etiquette,” or how to behave at the theater.

**The Audience’s Role:** The audience plays an essential role at the performance of a play. Without an audience, the actors are only rehearsing. Audience members’ concentrated silence and responses, such as laughing and applauding, provide energy to the actors as they bring the performance to life.

**Behaviors to Avoid:** Since the actors can hear the audience so clearly, it is important not to engage in behaviors that might disturb or distract them – and fellow audience members.

These actions include:

- Talking
- Texting
- Allowing cell phones to ring
- Taking photographs or video
- Getting up to leave before intermission or the end of the show (unless it is a true emergency)
- Eating or drinking
- Unwrapping candy or cough drops.

**Use of Social Media:** We appreciate you sharing your Geffen Playhouse experience via social media, but ask that you **do not do so inside the theater, where the use of electronic devices is prohibited.**

We recommend that you post your status **in the lobby after the performance**, and invite you to tag @GeffenPlayhouse and use #GeffenPlayhouse to share your experience and continue the conversation with us online.

**Audience Awareness Activity:** Before going to the Geffen Playhouse for the first time, compare and contrast the experience of seeing a live play with:

- going to the movies
- attending a live sporting event
- watching television.

### DISCUSSION POINT

If you were onstage performing a play, how would you want the audience to behave?

# POST-SHOW DISCUSSION QUESTIONS

Depending on the time available and your group members' interests, guide them to respond to questions selected from those suggested below. Encourage everyone to participate, while having respect for differing opinions. Individuals can share their thoughts with a partner or in a small group. Ask for several volunteers to share their groups' answers with the larger group.

- Overall, how did you feel while watching *Long Day's Journey Into Night*? Engaged? Distanced? Entertained? Bored? Confused? Conflicted? Inspired? What made you feel this way?
- What did you enjoy most about the play? What did you find difficult to enjoy? Why? (Provide evidence from the production.)
- Did you identify or empathize with any of the characters? If so, which character(s) and why? If not, why not?
- How would you describe the inner life of each character in this play? Are they conflicted? If so, how and why?
- How would you characterize the relationships between the husband and wife, the parents and children and the siblings in this play?
- What do you think happened among family members the next day?
- Did you identify or empathize with the family's struggles with addiction? If so, how? (If in a group discussion, feel free to contribute only what you are comfortable sharing.)
- How did O'Neill reveal the impact of addiction on the Tyrone family through the dialogue and behavior of the characters?
- Did seeing the play inspire you to learn more about addiction and/or ways to get help?
- What did you find most moving about the play?
- What did you appreciate most about the performances by the actors?
- Would you recommend this production of *Long Day's Journey Into Night* to other theatergoers? Why, or why not?
- Did experiencing this production inspire you to read or see Eugene O'Neill's other plays? If so, why? If not, why not?

## SECTION 5

# RESOURCES

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**WATCH** *American Experience: Eugene O'Neill* an excellent PBS documentary, directed by Ric Burns, on the life and work of this masterful American playwright. (Available at the Beverly Hills Public Library and at Amazon.) Go to [tinyurl.com/PBS-AmExpO-Neill](http://tinyurl.com/PBS-AmExpO-Neill) for written resources.

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**RESEARCH** the life and work of Eugene O'Neill by consulting an electronic archive that includes a biography, articles on his works, primary resources, and images at [eoneill.com/index.htm](http://eoneill.com/index.htm).

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**VIEW** images and learn about the Monte Cristo Cottage in New London, Connecticut, where O'Neil and his family lived and was the setting for *Long Day's Journey Into Night* at [theoneill.org/monte-cristo-cottage](http://theoneill.org/monte-cristo-cottage).

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**LEARN** about the one of the key influences in O'Neill's early years as an artist by exploring the work of the Provincetown Playhouse at [provincetownplayhouse.com/home.html](http://provincetownplayhouse.com/home.html).

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**LEARN** about the special connection between the works of Swedish playwright August Strindberg and Eugene O'Neill at [tinyurl.com/NYTStrind-EO](http://tinyurl.com/NYTStrind-EO).

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**LEARN** about the causes of addiction and treatment for addicts and family members at [ncadd.org](http://ncadd.org) and [drugabuse.gov](http://drugabuse.gov).

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