

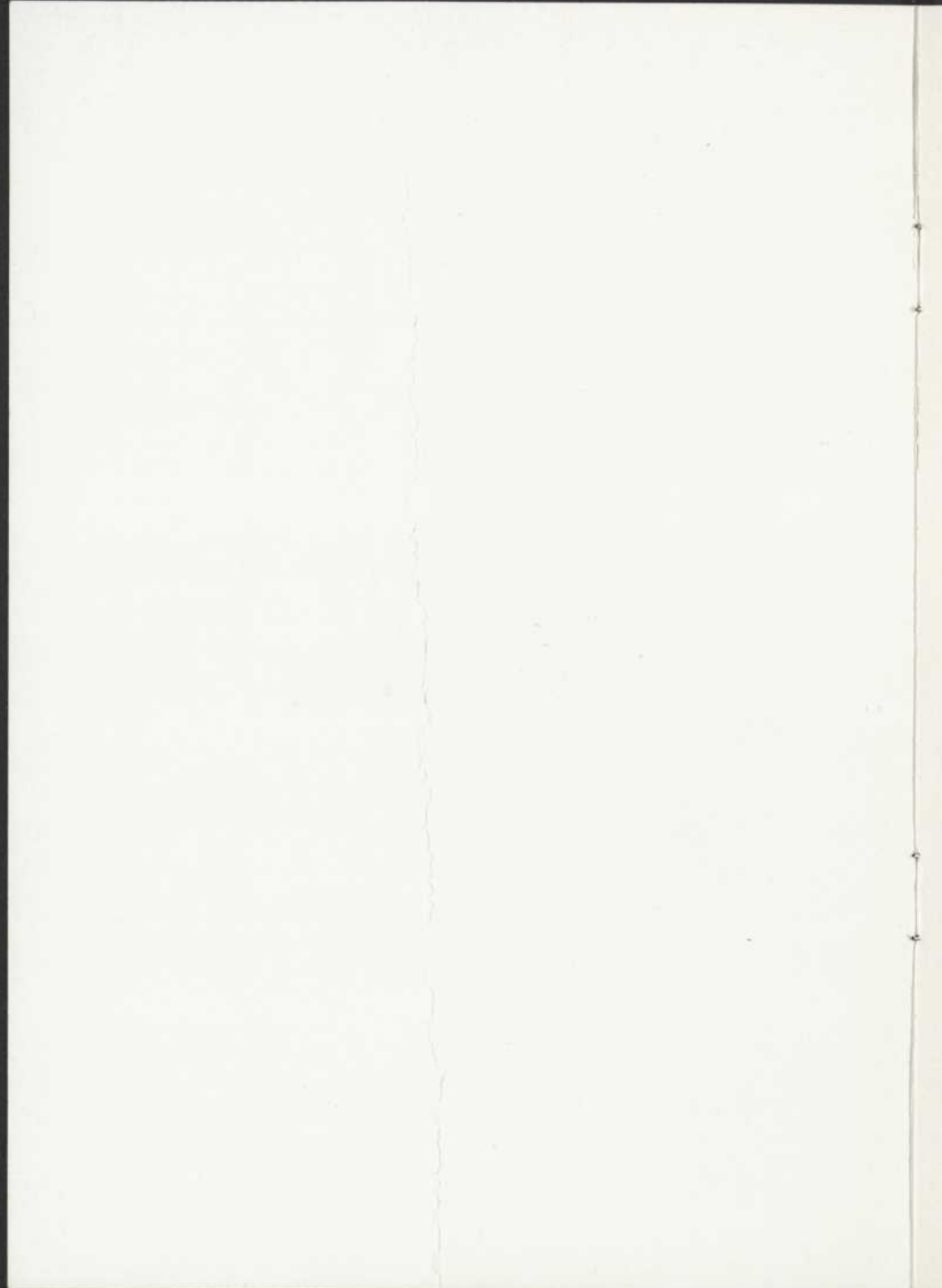
théâtre du nouveau monde



Eugene O'Neill's

LONG DAY'S
JOURNEY
INTO NIGHT

Hudson



LE THÉÂTRE DU NOUVEAU MONDE

EIGHTH SEASON
1958-1959

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Eugene O'Neill's
**LONG DAY'S
JOURNEY
INTO NIGHT**

First produced on February 10th, 1956, at the Royal
Dramatic Theatre Stockholm.

[Samedi soir, 28 mars 1959]

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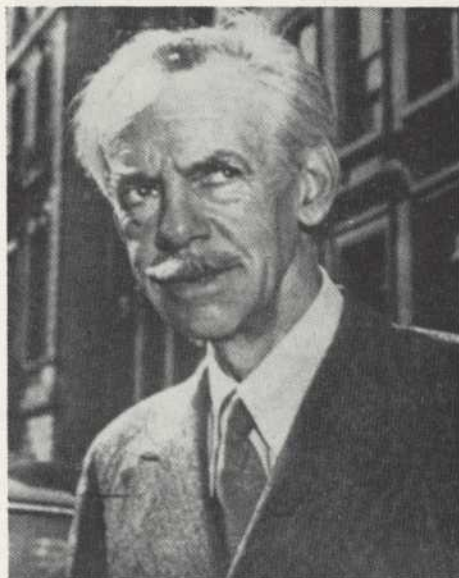
Director

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A few notes about the author and the play



EUGENE O'NEILL

under the Elms (1925), *Marco Millions* (1927), *Strange Interlude* (1928), *Mourning becomes Electra* (1931), *Ah, Wilderness* (1933), *The Iceman Cometh* (1946) and, finally, *Long Day's Journey into Night*.

Eugene O'Neill wrote the play — one of his last — in 1940 to confront a painful and tragic part of his own biography. He had long been haunted, as he says in his dedication, by this "play of old sorrow", and he could bring himself to deal with it only in the medium to which he had devoted his full creative powers — the play. This was a drama requiring far more skill and resolution for its unfolding than are demanded by the plays written about other people and their frailties no matter how involved the writer may be with the myths and themes and motives of their action. Here the playwright had to turn to the loneliest and most entangled of subjects — an unflinching portrayal, in a time of acute psychological stress, of himself and of those closest to him. It is a sombre and moving play, and its writing was an act of magnificent courage.

(This text was quoted from *Long Day's Journey into Night*, Yale edition — 1956.)



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For LONG DAY'S JOURNEY INTO NIGHT

<i>Stage Manager</i>	Roland LAROCHE
<i>Production Assistant</i>	Gordon ATKINSON
<i>Chief Set-Builder</i>	Lucien GAGNON
<i>Chief Painter</i>	Jean-Marc HÉBERT
<i>Chief Electrician</i>	Louis HARRISON
<i>Box Office</i>	Antoinette VERVILLE
<i>Public Relations</i>	Guy-R. SAUVIAT
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A word from the Director

IAN KEITH



MILDRED DUNNOCK

A word from the Director



RUPERT CAPLAN

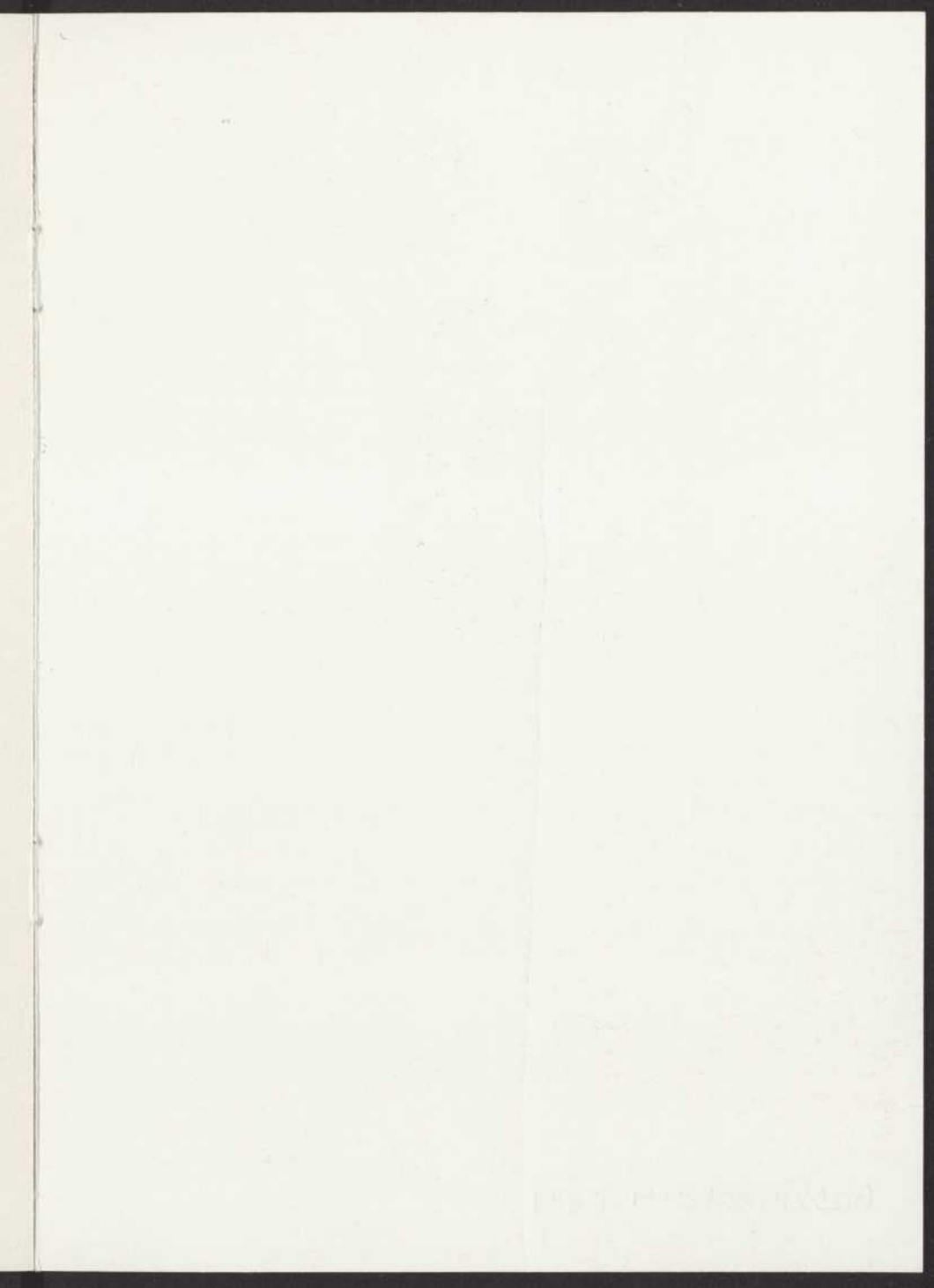
Long Day's Journey Into Night is a tragically beautiful play, I am not directing it as a dramatized documentary — but as a significant, lasting work, which will take its place as a monument to the memory of America's greatest playwright, and which will endure as Eugene O'Neill's greatest gift to the world of drama.

O'Neill's plays have been translated in practically every language and have a revered and

respected place in the repertory of state theatres the world over.

I knew Mr. O'Neill, worked with him at the Princetown Theatre in 1923. His impact on me has been unforgettable. He was a gentle, somewhat sad person — tall, gaunt, and, strangely enough, with a dry Vermont sense of humor.

Directing *Long Day's Journey Into Night* under the auspices of Le Théâtre du Nouveau Monde is, so to speak, the realization of a great and compulsive dream. The play is a sort of catharsis, an outpouring of O'Neill's inner self, and explains the man and his work. It is a challenging play, involving not only the business of setting and directing the work in the conventional sense, but it involves a searching for meaning not easily perceptible in the casual reading. The play is not without humor; the characters are sharp and real — devoid of theatrical tricks. Seeing the play should be a lasting experience that transcends the ephemeral effect of a play once seen and soon forgotten. I hope, with the superb cast: Mildred Dunnock, Ian Keith, Michael Kane, Roland Hewgill and Eileen Clifford — with whom I am working to bring *Long Day's Journey Into Night* to life — to give this masterwork the production it richly deserves.



Au 400
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Je mange chez moi !!

Edouard Lelarge

Mars 1959

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