

# Long Day's Journey Into Night

By: Eugene O'Neill

**Play no. 296**

**Opening show: 01/02/1975**

**Hebrew by:** Ada Ben-Nachum

**Directed by:** Michael Meacham

**Designed by :** Joseph Carl

**Music by :** Poldi Schatzman

**Lightning by :** Nathan Panturn

The Cast

**Mary Tyrone:** Miriam Zohar

**James Tyrone:** Shimon Finkel

**Jamie Tyrone:** Misha Asherov

**Edmund Tyrone:** Alex Peleg

**Cathleen:** Miriam Evron

## The Play

### Part One

#### Scene 1. After Breakfast

The Tyrones are spending the closed-season in their summer home in Connecticut.

Mary has been out of hospital for only two months and is already feeling the strain of family-life where she is always under suspicion. Eduard her younger son, plainly in very bad health, Jamie, her older son, as much a wastrel as ever and her husband, James Tyrone, watch her closely for any sign that her increasing nervousness will drive her to return to morphine addiction. While Tyrone optimistically insists she is well on the way to recovery, Jamie and Eduard fear that Mary took the first background step last night. They encourage her to fight her weakness. She denies their accusations and bitterly complains that they are making her more nervous by constantly spying on her.

#### Scene 2. Before Lunch

It is obvious the "sick-headache" which caused Mary to rest in her room during the morning, was an excuse for her to calm herself with morphine.

#### Scene 3. After Lunch

Both, Tyrone and Eduard, unsuccessfully plead with Mary to stop taking the drug. She painfully explains her inability to control her addiction; she cannot overcome her sense of guilt for the death of another son, Eugene, who died before Edmunds was born.

The men all leave her and go into town: Edmund to hear the diagnosis of his illness, accompanied by Jamie, Tyrone on business.

Mary is left alone.

## **Part Two**

### **Scene 4. Before Dinner**

Although calmer, after taking another dose of morphine, Mary cannot bear being alone and has persuaded Cathleen, the Maid, to keep her company. She talks to her of the happy, early years she spent with Tyrone.

Tyrone and Edmund return. They recognize Mary's condition. In a vain attempt to bring her to her senses, Edmund reveals to Mary that his illness is advanced consumption and that he must go into a sanatorium. She is very frightened but refuses to believe it. Painfully disappointed by her neurotic evasiveness, Edmund goes back into town. Mary anxiously retires to her room, leaving a dejected Tyrone to go in to dinner alone.

### **Scene 5. Night**

Tyrone is alone drinking steadily. Edmund returns. He is fairly drunk and accuses his father of meanness towards his mother and himself in the treatment of their different illnesses (it has been arranged for Edmund to go into a State-owned sanatorium).

Tyrone acknowledges his tight-fistedness, but tells Edmund the story of his impoverished childhood, in Ireland, by way of explanation. He also tells how his illogical fear of the poor-house caused him to sacrifice his very special talent as an actor for the easy rewards of popular success.

Jamie comes back, very drunk from a dispiriting experience at the local brothel. In a painfully tortuous confession he warns Edmund that his great love for him – is matched by an equally great feeling of jealous destructiveness and that Edmund must always be on his guard against him.

Tyrone, who has been listening outside, advises Edmund to heed the warning. Mary comes down-stairs, oblivious to her surroundings. She relives girl-hood memories of a happy future. When her wandering mind arrives at the point of her marriage to Tyrone the dark cloud of sorrow, which envelops all, finally silences her.