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

Set: the living room of the Tyrones’ summer house
Time: a single day in August 1912

Act I: 8:30am
Act II, Sc I: 12:45pm
Act II, Sc II: 1:15pm
Act III: 6:30pm
Act IV: around midnight

There will be two 10-minute intermissions

CAST OF CHARACTERS

James Tyrone ................................................................. Ethan Karschnik
Mary Tyrone ...................................................................................................................... Lianna Brice
Jamie Tyrone ................................................................. Tom Forshee
Edmund Tyrone ............................................................................................................. Jonathon Gideon
Cathleen ........................................................................................................................ Angela Penterman
Eugene O’Neill ............................................................................................................. Jonah McGinnis

PRODUCTION TEAM

Producer/Director ................................................................. Lori Woodall-Schaufler
Stage Manager ................................................................................................. Abbey Pitchford
Assistant Stage Manager ................................................................. Lauryn Heppe, Catarina Erba
Scenic Design and Construction ................................................................. Brian Harries
Lighting Design ............................................................................................. Dan Hummel
Costume, Hair, and Makeup Design ............................................................. Lori Woodall-Schaufler
Sound Design .................................................................................................. Lori Woodall-Schaufler
Sound Engineering ........................................................................................ Bradley Dunigan
Lighting Tech ................................................................................................. Erin Kline
Sound Tech ......................................................................................................... Jacob Petrowsky
Graphic Design .............................................................................................. Sarah Schmeiser
Photography .................................................................................................. Courtney Richards
Filmography .................................................................................................. Evan Atwood
Marketing and Publicity ............................................................................. Footlights, Jeff Bandurski

SPECIAL THANKS

CUW Marketing, Bill Cario, Steve Taylor, Duplication Center, Bob MacPherson, Terry Ronsman, Boomers Magazine, Footlights, and anyone else we’ve missed due to deadline!
Eugene Gladstone O’Neill is widely considered America’s foremost playwright, and his final play, *Long Day’s Journey into Night*, is hailed as being an American masterpiece. The play is an autobiographical account of one day in the life of his family at a time during his youth, in 1912 New England. O’Neill was born into a theatre family, with his father, James O’Neill, being one of America’s leading stage actors during the age of 19th century Melodrama. Much of his early life consisted of traveling and living in and out of hotels, due to his father’s bohemian lifestyle. His fragile wife, Mary, did not favor the instability of his profession. This factor, coupled with the death of their second child and a painful pregnancy while carrying Eugene, led to a tragic morphine addiction that heavily impacted their family. The play, described by O’Neill as written with “tears and blood”, reveals the complex layers of the four family members affected by the ravages of tuberculosis, alcoholism, and morphine. In James Tyrone, the patriarch based on his famous father, James O’Neill, best known on the Victorian stage as the Count of Monte Cristo, we see a man who feels defeated in his career and as a father. His mother, Mary, is a shell of the person she once was, grappling to regain her identity in the throws of morphine addiction, and his brother an embittered alcoholic who never seems to earn the approval and affection of his parents. Eugene reveals his younger self in Edmund, a youth who is faced with his mortality, and disillusioned with the prospect of both physical and spiritual survival.

As a writer, O’Neill was largely influenced by Swedish playwright August Strindberg, whose tragic themes often echo in O’Neill’s plays. By 1940, Eugene was regarded as America’s leading playwright, as he was the first to make Expressionism popular on the American stage, and by that time had acquired a sizable body of work. Aside from *Long Day’s Journey into Night*, his well-known works include *Ah! Wilderness, Anna Christie, Desire Under the Elms, Mourning Becomes Electra, The Hairy Ape, Strange Interlude*, and *The Iceman Cometh*. He was the first American dramatist to regard the stage as a literary medium and the only American playwright ever to receive the Nobel Prize for Literature (in 1936). He won several Pulitzer Prizes: *Beyond the Horizon, Anna Christie, Strange Interlude*, and *Long Day’s Journey into Night* (posthumously). In addition, he was the first acclaimed playwright to write a play with an African-American as the central character, and played by an African-American actor (*The Emperor Jones*). Though heavily flawed, and it received criticism for not veering far enough away from harmful character tropes of African-Americans of the era, it still is noted for revealing more of a three-dimensional characterization of an oppressed race.

For our CUW production of Journey, I ventured to explore what it would be like to approach it as a ‘dream play’, a moderate ode to O’Neill’s expressionist origins (and pays homage to his surrealist idol, Strindberg), but also a nod to his life itself. O’Neill was born into a theatrical family and the theatre was such a prominent part of his life, one could argue it appeared he played a character on his own life’s stage. His life was tragic, tumultuous, at times euphoric yet bitterly painful, and seemed to play out on a relentless stage. With this approach, I decided to incorporate O’Neill into his own play, as both an animator and reactor to his own life’s story, via his stage directions. While rereading this play earlier this Spring, I couldn’t help but feel how present O’Neill was through his stage directions, which extend beyond their typical directional purposes into something much more personal and meticulous. The “blood and tears” that he describes to his fourth wife, Carlotta, in the foreword of the play are evident through these directives, and he was the first prominent playwright in the early 20th century to make use of stage directions in that
manner. I sought to explore the journey of this play not through an external examination of the characters, but through the lens of the creator himself, and how they affect him as he crafts them. Eugene O’Neill spent his lifetime seeking a greater purpose to his life, as well as spiritual gratification to justify his life’s many trials. In this literary work, we see just that, and may even glimpse the hidden recesses of ourselves.

— Lori Woodall-Schaufler, Director

THE FAITH COMPONENT AND SPIRITUAL RELEVANCY OF JOURNEY

“Some sat in darkness, in utter darkness, prisoners suffering in iron chains…”

— Psalm 107:10

Last year, 64,000 American lives were lost in the opioid crisis. That is a number larger than American lives lost in the Vietnam War, and Iraq and Afghanistan wars combined. Hundreds of those lives that perished were due to overdoses on prescription drugs used to overcome pain from surgeries and injuries. Mary Tyrone’s struggle with morphine addiction feels all too relevant at a time when many of us in the cast and crew have lost a neighbor, friend, or family member to addiction. There is a timelessness about the ravages of addiction on a family, which forever changes the lives of surviving family members. Though the events of the play are from over 100 years ago, it could easily be a page out of a family’s life today.

The psalm above describes those trapped in bondage, separated from God with seemingly no way out. However, the psalmist offers hope a few verses later, reminding us that God is merciful, and there can be deliverance. Though this play concludes devoid of the optimism expressed in the psalm, we feel that it is important to confront the hard places in life— the inner demons that are difficult to shake— and to learn how to be present with those you encounter who are stuck in those difficult places. As we are being prepared, as our Mission states, to be equipped “for service to the Church and the world”, having familiarity with the Tyrone families out there— those struggling with addictions, bitterness, guilt, and pain that shackles them— is essential to our desire to grow in love and mercy. Though the Theatre is our common interest, we all are students of varied disciplines and have chosen vocations where we may all need to learn how to meet people where they are at in their struggles. O’Neill’s writing reminds us that though we may feel alone in our struggles, we are not, and we know as Christians that we also have a Savior who is there with us, even in our darkest hours.

— The Cast and Crew of Long Day’s Journey into Night

SUPPORT OUR FUNDRAISER- EDINBURGH FRINGE FESTIVAL!

Love CUW Theatre? Would you like to become a regular donor? Please leave a generous donation at the Reserves Table to help us mount a production at the Edinburgh Fringe Festival in Scotland in the summer of 2020!! Consult a Box Office rep for more information, or email Lori.Woodall@cuw.edu.
JOIN US FOR OUR 2018-19 CONCORDIA UNIVERSITY SEASON FEATURING:

**GUYS AND DOLLS**
NOV 8-11

**ROBIN HOOD**
FEB 15-17

**THE MOUSETRAP**
APRIL 12-14

**STEEL MAGNOLIAS**
APRIL 26-28

…and a summer musical TBA!!

You can purchase pre-sale tickets for *Guys and Dolls* during intermission!

---

**LEAVE YOUR REVIEW OF THE SHOW ON FOOTLIGHTS.COM**

Help fill the seats of the next performance with a timely and favorable review to ensure that the arts will be here for the next generation.

1. **BROWSE UPCOMING EVENTS ON FOOTLIGHTS.COM**
2. **USE FACEBOOK COMMENTS TO SHARE YOUR THOUGHTS!**

---

**TO SEE OR NOT TO SEE?**
CAST BIOGRAPHIES

ANGELA PENTERMAN (Cathleen)
Angela is very excited to be playing Cathleen in her fifth production at CUW. She was most recently seen on the stage as the ASM Role in Our Town. Originally from Kaukauna, Angela is a Junior majoring in Graphic Design with a minor in Marketing. She would like to thank Lori for all her help with tackling this role, Jonathon for helping her prepare for the audition, and everybody involved in the production for all of their hard work. She would also like to thank her supportive friends and family, especially her loving mother and father who encourage her in everything she does. To God be all the glory! Psalm 86:11

TOM FORSHEE (Jamie)
Tom is very excited to be in his fourteenth production on the CUW stage. Tom recently graduated with a Bachelor’s degree in English with minors in Spanish and Theatre. He would like to thank everybody involved in the production, as well as his family and friends, for their unwavering support on his journey throughout his life. He would also like to thank God for giving him this wonderful opportunity to use the talents given to him. Joshua 1:9

LIANNA BRICE (Mary Tyrone)
Lianna is a Senior majoring in Choral Music Education and minoring in Theatre and is excited to be a part of her fourteenth show at Concordia. She most recently appeared onstage as the Stage Manager in Concordia University’s spring production of Our Town. Lianna is deeply grateful for everyone in the cast and crew who made this show possible, for the love and support of her family and friends, and for her Savior, Jesus Christ. “So, whether you eat or drink, or whatever you do, do all to the glory of God.” 1 Corinthians 10:31

JONATHON GIDEON (Edmund Tyrone)
Jonathon is elated to embark on his seventh show with the Concordia Players. He is a Senior from Plymouth, majoring in Music with a Theatre minor. Favorite roles include the title character in Willy Wonka and the Chocolate Factory and Marcellus in The Music Man. For Bear. “If I could speak all the languages of earth and of angels, but didn’t love others, I would only be a noisy gong or a clanging cymbal.” 1 Corinthians 13:1

ETHAN KARSCHNIK (James Tyrone)
Ethan will be a Junior in the upcoming school year. He is working on a major in Mass Communications and a minor in Theatre. Previous shows include Our Town, The Music Man, and A Midsummer Night’s Dream. He’d like to thank his parents, his cast mates, and God for giving him the strength to go on.

JONAH MCGINNIS (Eugene O’Neill)
Jonah is a Senior majoring in Psychology and minoring in Theatre. This his third show in college. He would like to thank all the people that have made him who his is today, not only as an actor but as a man is Christ. To his mother, He loves you as high as the sky, as deep as the ocean and with all his heart.
PRODUCTION TEAM BIOGRAPHIES

LORI WOODALL-SCHAUFLER (Director/Producer)
Lori is thrilled to direct this American masterpiece, and is honored to work with such a talented student cast. Lori is an Associate Professor of Theatre and Communication at CUW, and serves as Director of the CUW Theatre Program. At CUW, she has directed over 20 shows and past favorites include *A Midsummer Night’s Dream*, *Hairspray*, *A Raisin in the Sun*, *Macbeth* (outdoor), *Sense and Sensibility*, *The Great Gatsby*, and *The Women of Lockerbie*. She has been involved professionally in the Theatre Arts for nearly 30 years, as well as TV/Film, and radio. She is the mother of two children, Abby and Josiah, and frequently collaborates artistically with husband Ryan Schaufler. Up next for Lori is directing *Guys and Dolls* and her adaptation of *Bloods* in Milwaukee next Spring. All thanks and glory be to God, who is ever faithful, loving, and merciful always.

ABBEY PITCHFORD (Stage Manager)
Abbey is excited to be back with the Concordia theatre family. Abbey works as a teaching artist with The Milwaukee Rep and Lake Country Playhouse. She also works as a stage manager, technician, and actress with local Milwaukee-area companies. Previous companies include Acacia Theatre Company, Lake Country Playhouse, Cooperative Performance MKE, Musical Masquers, and Company of Strangers Theatre. She recently completed her Emerging Professional Residency (EPR) with The Milwaukee Repertory Theater’s education department. In addition, she is training with Feast of Crispian, a Milwaukee non-profit that uses the work of Shakespeare and acting techniques to serve and support veterans during their healing processes. When not working in theatre she is a working as a vocalist, rehearsing and performing with other local musicians. Abbey is a graduate of UWM Peck School of the Arts and holds a bachelor’s degree in Theatre Studies.

CATARINA ERBA (Assistant Stage Manager)
Catarina is excited to be a part of her first production at Concordia University! After graduating Alverno College in 2017, she has been heavily involved Milwaukee’s theater community by working as a Stage Manager, Assistant SM, and Deck Chief in many local theater productions. Her credits include working with Acacia Theatre (*The Hiding Place*), In Tandem Theatre (*All the Great Books (Abridged)*, *Carnival*, *Time Stands Still*), Optimist Theatre (*A Midsummer Night’s Dream*, *The Winter’s Tale*), Cooperative Performance Milwaukee’s 2017 One Act Festival, and the 2017 Milwaukee Fringe Festival.

LAURYN HEPPE (Assistant Stage Manager)
Lauryn is excited to get back into the world of Stage Management. After being an Assistant Stage Manager for the plays in her high school, she is ready to join the world of tech in a professional setting. While she loves acting, she also appreciates the time and energy gone into a stage management crew and thoroughly enjoys the work. She finds herself connecting with her cast better and faster as an ASM and loves being their helping hand. She hopes to continue stage management work when she is not on the stage, because she believes the tech crew is just as important as the cast.
EVAN ATWOOD (Filmographer)
Evan Atwood is an award-winning filmmaker and screenwriter, who lives in Milwaukee and works as a photojournalist to pay the bills. He has written, produced, and directed the short “parabolic” (of, relating to, or involving a parable) films Forgiven and The Neighbor which have both won awards for excellence. He is currently developing his first feature-length film, The Father, under the company name of Parabolic Pictures.

BRIAN HARRIES (Scenic Design and Construction)
Brian Harries is an Associate Professor of English at Concordia University, specializing in Shakespeare and early modern English drama. He served as Dramaturge for Macbeth (2015) and Assistant Directed A Midsummer Night’s Dream last summer. He also frequently contributes his carpentry efforts to Concordia Players productions. Dr. Harries is both excited and grateful to be involved in mounting this production of a great American masterpiece.

DAN HUMMEL (Lighting Design)
Professor Hummel teaches Stagecraft 1 and 2 at CUW, and most recently designed the set for CUW’s The Music Man in the fall and lighting for Our Town this past April. Outside of CUW, he designed the lighting for Wisconsin Lutheran College’s The Cherry Sisters in the fall and Acacia’s The Hiding Place in March. He is currently designing the set for Acacia’s Quality Street which opens two weekends from now, right on this stage!

BRADLEY DUNIGAN (Sound Engineer)
Bradley is excited and honored to be working once again with the CUW Players as a Sound Engineer. He has been working with the theatre program since 2015 providing audio support for both musicals and plays at night while during the days working as an Audio and Video Support Technician for Potawatomi Hotel and Casino in Milwaukee. Bradley has also worked in the Past with Acacia Theatre as both a Sound Designer and Engineer. Bradley always enjoys coming back to work with the Theatre department at CUW as he is an Alum of the program and loves seeing the hard work all of the students put into the shows. To the cast and crew he would just like to say, “break a leg!”