TEATRUL NAȚIONAL
RADU STANCA SIBIU
FONDAT ÎN 1788

LUNGUL DRUM AL ZILEI CĂTRE NOAPTE

un scenariu de **ROMAN DOLJANSKI** după **EUGENE O'NEILL**

REGIE **TIMOFEI KULIABIN**

SCENOGRAFIE **OLEG GOLOVKO** MUZICĂ **TIMOFEI PASTUKHOV** LIGHT DESIGN **ILIA PAȘNIN**

TRADUCERE **RALUCA RĂDULESCU** ASISTENTĂ REGIE **ANIA PETREAN**

CU: **NICU MIHOC** **RALUCA IANI** **MARIUS TURDEANU** **HORIA FEDORCA**

RADU COSTEA **IOANA COSMA** **ADRIAN NEACȘU** **DAVID CRISTIAN** **VLAD ROBAȘ**

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LONG DAY'S JOURNEY INTO NIGHT

a screenplay by Roman Doljanski

DIRECTED BY: **TIMOFEI KULIABIN**
AFTER: **EUGENE O'NEILL**
SCENOGRAPHY: **OLEG GOLOVKO**
MUSIC: **TIMOFEI PASTUKHOV**
LIGHT DESIGN: **ILIA PAȘNIN**
TRANSLATION: **RALUCA RĂDULESCU**
PROJECT MANAGERS: **CLAUDIA MAIOR** AND **IOANA NISTORESCU**
PROMPTER AND ASSISTANT DIRECTOR: **ANIA PETREAN**

WITH:
NICU MIHOC, RALUCA IANI, MARIUS TURDEANU, HORIA FEDORCA, RADU COSTEA, IOANA COSMA, ADRIAN NEACȘU, DAVID CRISTIAN, VLAD ROBAȘ

PRODUCTION ASSISTANT:: **IULIANA REVENCU, CĂTĂLINA BEZER**
STAGE DIRECTOR: **NICOLAE VĂCARIU**
LIGHTING: **MIHAI PĂRĂU**
SOUND: **ALEX ANDRONOVICI**
PROPS: **MARIA STEVA**
COSTUMES: **ALGELICA COSMA**
STAGE-HANDS: **DAN DANCASIU, FLAVIUS DUBLESU, IOAN ILIU**

AVANT-PREMIERE: **30-03-2025**

SYNOPSIS

One of the major plays of the 20th century, Long Day's Journey into Night, was written by Eugene O'Neill based on memories of his own youth. It is not by chance that the playwright bequeathed that this play not be published until a quarter of a century after his death. His wish was not fulfilled, but the reason for the ban is clear — the world-renowned author shared deeply personal memories of his family, none of whose members, except for him, were alive by the time the play was written. And although the play is about the day when he was given his fatal diagnosis, he was the only one of the characters who survived — and became famous worldwide. This occasionally heart-breaking story of people who are close to one another, who both love and torment each other, accuse and justify themselves, remember and suffer, of course, became one of the most popular plays in the world repertoire. It contains both wonderful roles and a bitter, at times hopeless sense of passing time, disappointment, and helplessness in the face of death.

Timofey Kulyabin's production moves the action to the present day. However, the autobiographical nature of Eugene O'Neill's work is fully preserved. We see the author's alter ego, the writer Edmund Tyrone, at the very end of his life. Like the playwright, he has become a celebrity, a Nobel, and Pulitzer Prize laureate. Like the playwright, he cannot free himself from painful and obsessive memories of his parents and older brother. We see Edmund Tyrone on the last evening of his life when his own "long day goes into night". Not wishing to endure physical suffering — as modern civilization becomes increasingly independent in matters of life and death — he is not afraid of emotional pain and, in his final hours, wants to once again be with his long-gone loved ones, not just to remember them, but to try to understand them, forgive them, and ask for their forgiveness...

ABOUT EUGENE O'NEILL *THE PLAYWRIGHT*

Eugene O'Neill (1888-1953) was a foremost American dramatist and winner of the Nobel Prize for Literature in 1936. His masterpiece, *Long Day's Journey into Night* (produced posthumously 1956), is at the apex of a long string of great plays, including *Beyond the Horizon* (1920), Anna Christie (1922), *Strange Interlude* (1928), *Ah! Wilderness* (1933), and *The Iceman Cometh* (1946).
O'Neill was born into the theatre. His father, James O'Neill, was a successful touring actor in the last quarter of the 19th century whose most famous role was that of the Count of Monte Cristo in a stage adaptation of the Alexandre Dumas père novel. His mother, Ella, accompanied her husband back and forth across the country, settling down only briefly for the birth of her first son, James, Jr., and of Eugene.
He attended Princeton University for one year (1906–07), after which he left school to begin what he later regarded as his real education in "life experience". The next six years very nearly ended his life. He shipped to sea, lived a derelict's existence on the waterfronts of Buenos Aires, Liverpool, and New York City, submerged himself in alcohol, and attempted suicide. Recovering briefly at the age of 24, he held a job for a few months as a reporter and contributor to the poetry column of the New London Telegraph but soon came down with tuberculosis.
O'Neill's first efforts in theatre were awkward melodramas, but they were about people and subjects—prostitutes, derelicts, lonely sailors, God's injustice to man. A theatre critic persuaded his father to send him to Harvard to study with George Pierce Baker in his famous playwriting course.
Beyond the Horizon impressed the critics with its tragic realism, won for O'Neill the first of four Pulitzer Prizes in drama—others were for *Anna Christie*, *Strange Interlude*, and *Long Day's Journey into Night*—and brought him to the attention of a wider theatre public. For the next 20 years his reputation grew steadily, both in the United States and abroad; after Shakespeare and Shaw, O'Neill became the most widely translated and produced dramatist.
O'Neill's plays were written from an intensely personal point of view, deriving directly from the scarring effects of his family's tragic relationships—his mother and father, who loved and tormented each other; his older brother, who loved and corrupted him and died of alcoholism in middle age; and O'Neill himself, caught and torn between love for and rage at all three.
The posthumous production of *Long Day's Journey into Night* brought to light an agonizingly autobiographical play, one of O'Neill's greatest. It is straightforward in style but shattering in its depiction of the agonized relations between father, mother, and two sons. Spanning one day in the life of a family, the play strips away layer after layer from each of the four central figures, revealing the mother as a defeated drug addict, the father as a man frustrated in his career and failed as a husband and father, the older son as a bitter alcoholic, and the younger son as a tubercular, disillusioned youth with only the slenderest chance for physical and spiritual survival.

(source: britannica.com)

ABOUT TIMOFEY KULIABIN ***THE DIRECTOR***

Timofei Kuliabin is a Russian theatre and opera director. Born in 1984, he graduated from the Russian Theatre Academy in Moscow (GITIS) in 2007. He made his first full-fledged production, *Nevsky Prospekt* based on N. Gogol, already as a student (2006, Omsk Theatre of Drama). From 2007 he worked at the Novosibirsk Academic Theatre "Red Torch", in 2015 he took charge of this theatre, becoming the youngest chief director in Russia at that time. He headed the "Red Torch" Theatre until February 2022 and carried out several productions during that time, presenting a daring reinterpretation of the classical texts. Among them: *Pique Dame* (2007) and *Onegin* (2012, awarded by the National Theatre Prize "The Golden Mask") by A. Pushkin, *Hedda Gabler* by H. Ibsen, *KILL* (based on Intrigue and Love by F. Schiller, 2013), Three Sisters by A. Chekhov (2015, awarded by the National Theatre Prize "The Golden Mask", named "Play of the Year 2015" by the Russian Professional Association of Theatre Critics), *The Trial* by F. Kafka (2016), *Children of the Sun* by M. Gorki (2018, awarded by the National Theatre Prize "The Golden Mask"), *The Wild Duck* by H. Ibsen (2021) a. o.
At the same time, he has made several noticeable productions in other theatres in Russia, including: T*he Coat.Dresscode* based on N. Gogol at the theatre "Comedian's Shelter" (Petersburg, 2012), *Electra* (2013), *Ivanov* (2016), *The Broken Jug* (2020) at the Theatre of Nations (Moscow). As a freelance director he staged also various plays in Europe: *livejournal* (Russian Theatre, Riga, 2007), *Kolyma Tales* based on V. Shalamov (Residenztheater, Munich, 2018), *Nora (A Doll's House)* (Schauspielhaus Zürich, 2019), *Miss Julie* and Platonov (Deutsches Theater, Berlin, 2020, 2022), *Macbeth* by Shakespeare (Schauspiel Frankfurt, 2023) and F*ear and Misery in the Third Empire* by B. Brecht (Badisches Staatstheater, Karlsruhe, 2024). In 2022 he staged *In the Solitude of the Cotton Fields* by B.-M. Koltes for two performers, Ingeborga Dapkunaite and John Malkovich, at Riga's Dailes Theatre.
In July 2024, his production of *Iphigenia in Aulis* by Euripides opened the theatre festival at the ancient Amphitheatre of Epidaurus (Greece) – the first time in the festival's history that the opening performance was directed by a non-Greek director.
He made his debut as an opera director in 2009 with *Prince Igor* by A. Borodin at the Novosibirsk Opera and Ballet Theatre. His second title in this house, *Tannhäuser* by R. Wagner (2014), turned into a political scandal, which was triggered by the circles around the Russian Orthodox Church and led to the cancellation of production after four showings. Nonetheless, he successfully continued his opera career in the following years and presented two productions at the Bolshoi Theatre in Moscow: *Don Pasquale* by G. Donizetti (2016) and *Rusalka* by A. Dvořak (2019). At the Opera Wuppertal (Germany) he staged Verdi's *Rigoletto* (2017) and *Les Noces*/*Oedipus* Rex by I. Stravinski (2019), at the Prague National Opera – *The Distant Sound* by F. Schreker (2022), *Pique Dame* at the Opéra National de Lyon (2024). The *Pique Dame* was named 'Performance of the Year 2024' in the critics' ranking of the magazine "Opernwelt".
Due to his explicitly anti-war position, Timofey Kulyabin was forced to resign as the chief director of the theatre "Red Torch" in February 2022, his planned productions in Russia for the coming years have been cancelled. He is currently living and working in Europe.

ABOUT ROMAN DOLJANSKI ***THE DRAMATURGE***

He was born on May 23, 1966, in Moscow.
Graduated from GITIS Theatre Academy in Moscow in 1993.
Since 2022 – freelance playwright, theatre critic and curator based in Berlin. He is one of the most respected international theatre experts in Europe.
From 1993 to 2022 – theatre critic and journalist, theatre columnist of Kommersant newspaper, publishing about 4000 articles, reviews, interviews and essays on Russian and international theatre and contemporary arts in numerous publications.
Between 1998 and 2022 – co-founder and artistic director of the annual NET (New European Festival) in Moscow. This festival has brought most of the leading international directors and theatre companies to the Russian public.
Between 2006 and 2022 – Deputy Artistic Director of Theatre of Nations and Artistic Director of Territoria, an international festival-school in Moscow. Territoria was a multidisciplinary festival bringing together theatre, dance, film, contemporary art and music, with an educational program for young artists. Over 2000 young directors and actors from many countries participated in the festival's educational programs.
He has worked as a dramaturge with Thomas Ostermeier, Alvis Hermanis, Robert Wilson, Robert Lepage, Stéphane Braunschweig, Timofei Kuliabin and other directors. He has collaborated as a guest dramaturg at Schauspielhaus Zürich, Deutsches Theater Berlin, Dailes Theater in Riga, Ivan Vazov National Theatre in Sofia, Vene Teater in Tallinn, Schaubühne Berlin, Athens Epidaurus Festival, Nationaltheater Mannheim, etc.
Programming director of Batumi Theatre Festival in Georgia in 2019. Founder and programming director of the Class theatre festival in Pleven, Bulgaria, 2024.
Member of the international jury of the International Ibsen Award (informally called "Nobel Prize for Theatre") since 2013.
Individual member of the international theatre network Mitos21, which brings together many prestigious European theatre institutions and personalities in the field.

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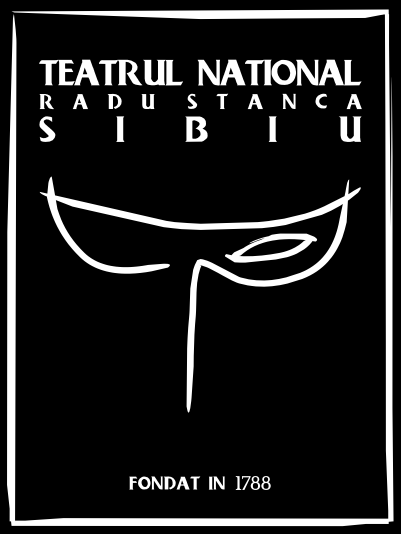

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