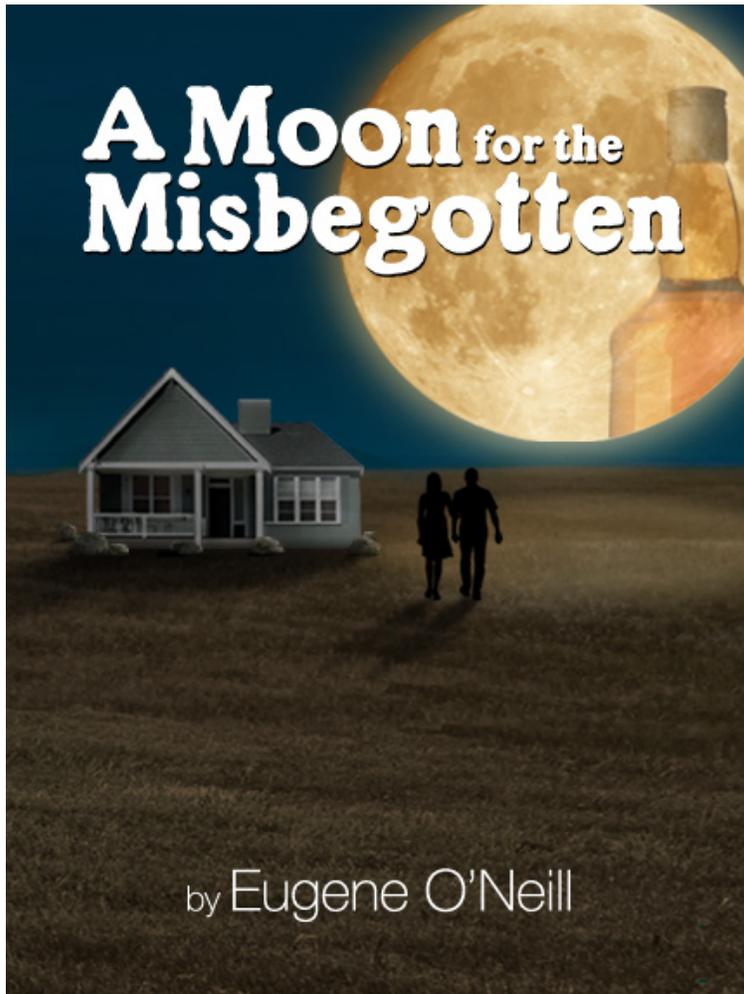


## Jewel Theatre Audience Guide



directed by Joy Carlin

by Susan Myer Sifton, Dramaturge  
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# ABOUT THE PLAY

*A Moon For the Misbegotten is a joyous tribute to the regenerative power of love, a drama conceived and created in deep affection.*  
—Virginia Floyd, *The Plays of Eugene O'Neill: A New Assessment*

## CHARACTERS (IN ORDER OF APPEARANCE)

**Josie Hogan** (Diana Torres Koss): the Irish-American daughter of Phil Hogan and sister of Mike Hogan. Her other two brothers are Thomas and John, who are offstage characters in the play.

**Mike Hogan** (Shaun Carroll): Josie Hogan's youngest brother and third son of Phil Hogan.

**Phil Hogan** (Howard Swain): father of Josie Hogan and Mike Hogan, Phil is an Irishman and tenant farmer, raising pigs on James Tyrone, Jr.'s land.

**James (Jim) Tyrone, Jr.** (Rolf Saxon): the landlord of the property where Phil Hogan has his pig farm, Jim is an actor and gambler. He is the son of James Tyrone and Mary Cavan Tyrone and the brother of Edmund Tyrone. All four are characters in *A Long Day's Journey Into Night*. He is ten years older in *A Moon for the Misbegotten*.

**T. Stedman Harder** (Jerry Lloyd): an heir to Standard Oil money and neighbor of Phil and Josie, his beachfront property abuts the Hogan farm.

*Please see separate biographies of each character as addendums to the Guide*

*Dialogue and a central scenic image are focal in A Moon for the Misbegotten,  
a sequel to Long Day's Journey Into Night.  
~ Timo Tiusanen, O'Neill's Scenic Images*

## SETTING AND TIME

According to the playwright's stage directions, "The play takes place in Connecticut at the home of tenant farmer, Phil Hogan, between the hours of noon on a day in early September 1923, and sunrise of the following day". Though unspecified, the location in Connecticut is New London, where the O'Neill family spent their summers in a home they called Monto Cristo Cottage, named after the play that James O'Neill, Sr., the playwright's father, had toured in the titular role for most of his acting career. The area is coastal, with rocky beaches. As mentioned in the character description for Phil Hogan (see addendum), in the summer of 1912, James Sr. had acquired a small farm near the swampy bottom of Niles Hill Road and rented it to John ("Dirty") Dolan, who was a pig farmer. The farm adjoined property owned by Edward C. Hammond, an area millionaire. Because the soil is so rocky, farmland in the area was used for raising livestock instead of crops.

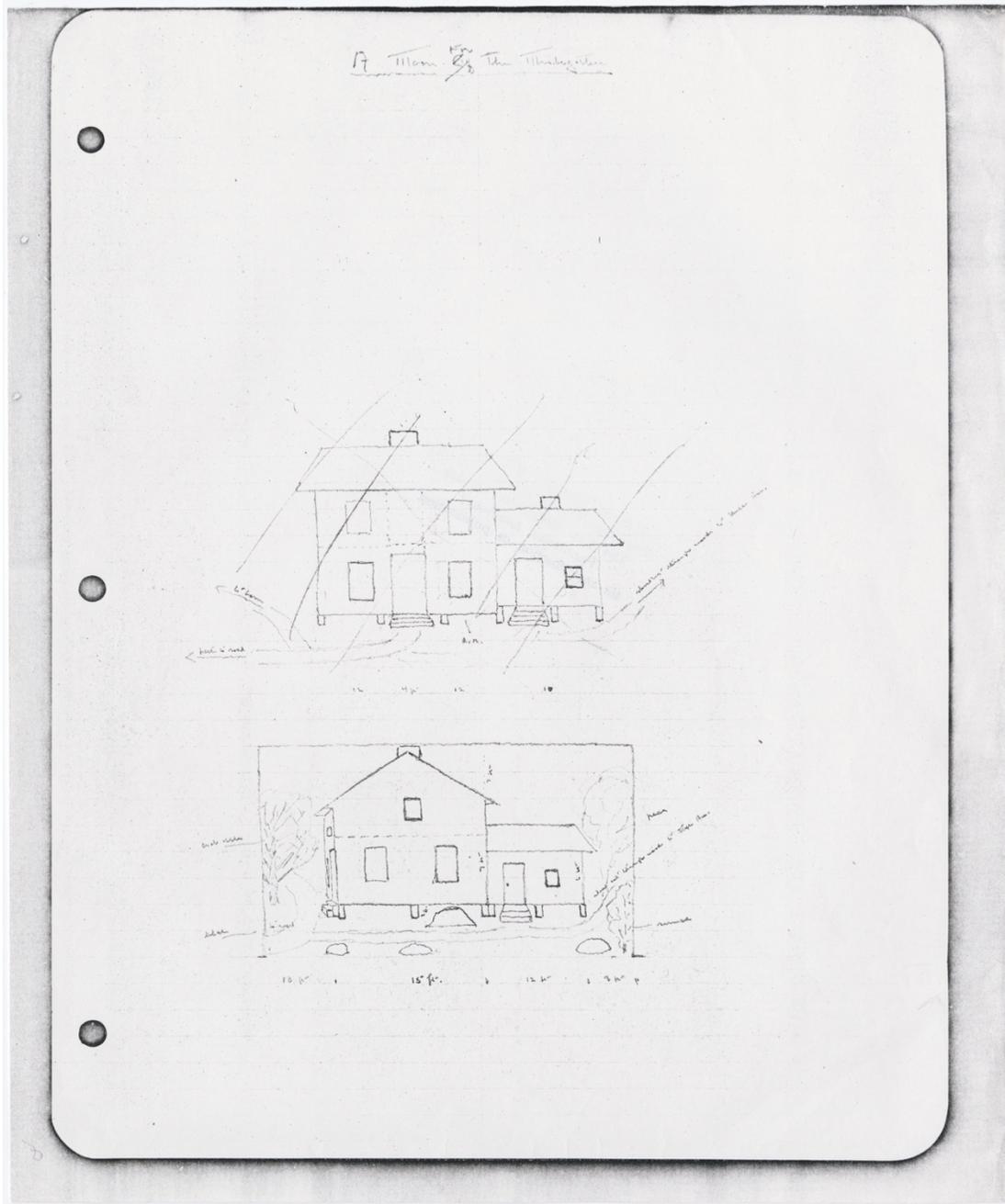
Many of the old farmsteads were sold to developers for conversion to residential and commercial developments when the Connecticut economy expanded after World War II. The pig farm no longer exists—because of its proximity to the water and beaches, the former farm is in what has now become a recreation area. The beaches are rocky, and just as described in the play, the entire area is rocky.

Gardiner Greene Hammond, Edward's father, bought the property that abuts the Dolan farm in 1862 and used it as a summer residence and gentleman's farm.

In 1960, 20 years after Edward Hammond died, his heirs sold the family estate to the town of Waterford, Connecticut. The town converted the estate into a recreation area, which would include the Eugene O'Neill Theater Center. The Theater Center today offers opportunity for new artists and writers to develop their art through conferences, individual instruction, and the production of original plays.

O'Neill meticulously describes the set in the stage directions of the play. He provides an illustration in his Work Diary, which, according to Judith E. Barlow in *Final Acts: The Creation of Three Late O'Neill Plays* (1985), included notes, prelims and drawings for each of his plays. Only two pages for *Moon* have survived. One, his pencil sketch for the house and its surroundings, is reprinted on the next page of this document. It depicts each detail he outlines in his stage directions. O'Neill's handwritten notations, laborious and painful because of his hand tremors, are so tiny that they can hardly be read. Barlow describes the sketch:

The first sketch, crossed out, shows the building very slightly more prepossessing than the shack in the second drawing. The major difference is that the main body and front door of the first house, as well as Josie's bedroom, face forward. In the second sketch, the house is turned sideways and only Josie's bedroom directly faces the audience. O'Neill ... had a special reason for rotating the Hogan dwelling. In the second picture, visual emphasis is placed on Josie's door and steps: it is in her "territory" [the "flight of three unpainted steps leading to the ground" in O'Neill's stage directions] that the crucial third act confessions will take place.



*A Moon for the Misbegotten is an act of love, supplying through its romantic fiction a blessing for a damned soul.*

*~ Travis Bogard, A Contour in Time: The Plays of Eugene O'Neill*

## SYNOPSIS

*Warning, spoilers ahead! You may prefer to read the following after you have seen the play.*

The play opens with Mike Hogan, the youngest of Phil Hogan's four children, preparing to escape his father's pig farm in New London, Connecticut. His sister Josie helps him as she did her other two brothers, who also fled. She alone can stand up to the bad-tempered, slave-driving Phil, with whom she has shared a deep bond ever since her mother died giving birth to Mike.

Josie calms her father down as he rages at Mike's departure, and they banter lightheartedly while sitting on the porch steps. Josie brags about her promiscuity, which Mike chastised her for, and tells her father that Mike suggested that she seduce and ensnare their landlord, James (Jim) Tyrone, Jr., who is soon to inherit a fortune after his mother's recent death. Phil likes the idea, explaining that Jim has a soft spot in his heart for Josie. She dismisses the notion as well as the scheme, but she clearly cares for Jim as well. Her father tells her that Jim is selling the land they lease from him, and he suspects that he will accept an offer he just received that is higher than his and evict them. Josie assures him that Jim will honor his promise to sell them the farm, regardless of any other offers. As they discuss Jim, they spot him on the road heading for their house. Josie scrambles off to her bedroom to freshen up.

After Jim and Phil exchange good-natured insults, Josie appears. She is teasing and flippant with Jim, but he responds to her with loving and sincere admiration. He tantalizes Phil by offering a bit of news in exchange for a drink of whiskey—he has learned that their snooty millionaire neighbor, T. Stedman Harder, is on his way there, intending to demand that they keep their pigs from persisting in breaking through his fence and drink from a pond on his property. When they spy Harder making his way to their gate, Jim hides so he can enjoy Phil and Josie's certain takedown of their hapless neighbor with their quick, razor-sharp Irish tongues and practiced strategy.

After Josie and Phil humiliate Harder and send him packing, Jim tells them that his agent discovered that Harder made the higher offer for the land they are farming. He reassures them that he will never go back on his promise to them, and won't sell to anyone else at any price. He accepts Josie's invitation to come by that evening.

Act II finds Josie home alone at 11 that night, vexed with Jim, who was expected

hours earlier. Her father arrives very drunk, and tells her that he has just been at the bar with Jim. Harder's man Simpson was there and offered him \$10,000 cash—the equivalent of \$148,659 now—for the land Phil is farming. Jim accepted, and agreed to sign the papers the coming morning. Phil also tells her that Jim confessed to him that he is in love with her. He believes that she is lying about her lovers and is still a virgin. Already incensed at Jim's lateness and devastated by his betrayal, Josie decides to use Jim's affection for her against him, and devises an entrapment plot. When Jim arrives, she plans to argue with Phil and kick him out for the night. She'll then seduce Jim. Phil will come home the next morning to find Jim in her bed. He'll demand that he marry Josie. Opposed to marriage with Jim, she instead plans to make him sign a paper that he won't sell the farm to Harder, but to Phil for the price he offered. She will also make him pay her \$10,000 when his mother's estate is settled.

When Josie briefly leaves him alone, Phil, who had been feigning drunkenness, admits under his breath to lying about Jim's treachery as the only way he can see to get the couple together. Jim soon arrives for his date with Josie, who then kicks Phil out of the house according to plan. Act II ends with Josie going into the house to get a special bottle of bonded bourbon to share with Jim, even though she's not a drinker.

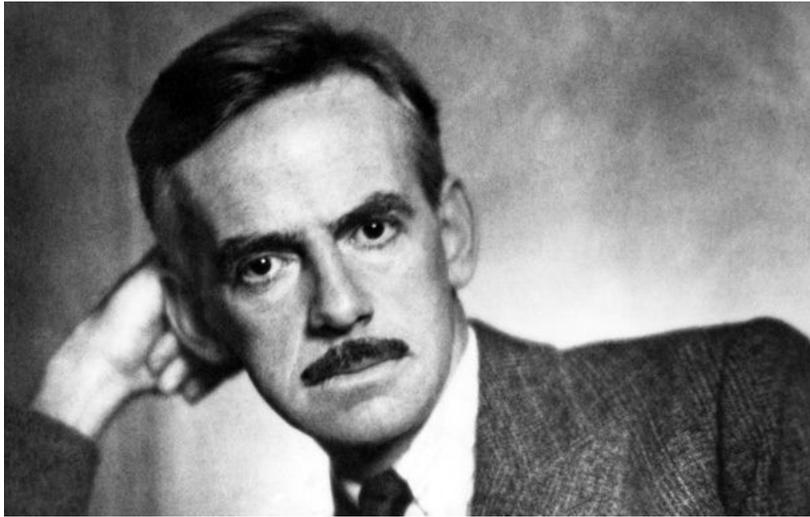
In Act III, Jim talks about the prior events of the evening, telling Josie that when Simpson made Harder's offer, he only pretended to accept it. He planned to confront Harder at the executor's office the next morning, and "tell him what he can do with himself, his bankroll, and tin oil tanks". When Josie says that Phil didn't know he was lying, he is adamant: "He knows I wouldn't double-cross you and him for ten million!" Greatly relieved, Josie tells Jim that she loves him, and he responds in kind. He admonishes her for claiming wantonness, informing her that both he and Phil knew it was a lie. She tells him that she wants to make love to him, and "A strange change has come over his face. He looks her over now with a sneering cynical lust". When she repulses him, horrified, he explains that the kind of love she offered was not the love he wanted from her. She sublimates her physical desire for him and offers him comfort and succor instead. Jim opens his heart to her and pours out his shame about drinking and whoring on the train that brought his mother's body from the West to the East Coast for burial. Josie assures him that his mother "loves and understands and forgives" him, and he falls asleep in her arms on the porch steps.

The final Act opens at dawn the next day, with Josie on the steps and Jim still asleep in her arms. Phil emerges from the barn where he spent the night, and Josie chastises him for lying to her about Jim. He protests, telling her that he did it for her happiness. Unmoved, she vows to leave home. Phil slinks into the house, mortified. Jim awakens after a rare nightmare-free sleep, released of the dark shame that has plagued him since his mother's death. When he finally recollects the night's events, he is filled with self-loathing. He pretends not to remember what occurred, but Josie asks that he not forget her love, which gave him "peace for a night". He leaves, but turns back to say that he does remember and will always love her. Her father joins her as she watches Jim leave, and they reconcile. As they go back into the house, Josie turns for what she knows is a last look at Jim's departing figure, grateful she could give him release.

# ABOUT THE PLAYWRIGHT

*O'Neill was one of the most autobiographical playwrights who ever lived, and knowledge of his life cannot but contribute to our understanding of his plays.*  
~ Louis Scheaffer, *Eugene O'Neill: Son and Playwright*

## EUGENE O'NEILL

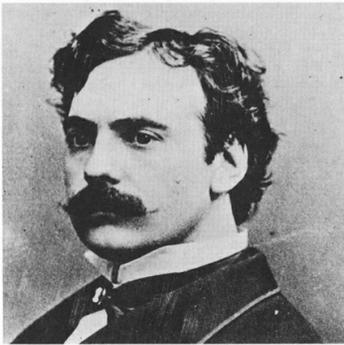


Some of the following overview of Eugene O'Neill's life comes from "An O'Neill Chronology" in *Eugene O'Neill, Long Day's Journey Into Night: Critical Edition*, Yale University Press, 2014, reprinted with permission, as well as his biography on eO'Neill.com, a self-described "electronic Eugene O'Neill archive". More information is added, sourced from the Eugene O'Neill Foundation at Tao House, "Timeline: Eugene O'Neill Chronology" from *American Experience*, PBS.org, *Contour in Time* by Travis Bogard, *By Women Possessed: A Life of Eugene O'Neill* by Arthur and Barbara Gelb, and *Eugene O'Neill: Son and Playwright* and *Eugene O'Neill: Son and Artist* by Louis Scheaffer. Extended biographies of Josie Hogan, Phil Hogan, James (Jim) Tyrone, Jr. and T.D. Stedman, provided as Addendums to this Guide, supply additional insight into O'Neill's life and the writing of *Moon*.

### Beginnings

**1846** Birth of James O'Neill, father of the playwright, in Kilkenny, Ireland. He moves to the United States with his family in 1855, and begins a career as an actor in 1866.

**1857** Birth of Mary Ellen "Ella" Quinlan, mother of the playwright, in New Haven, Connecticut. The family later moves to Cleveland, Ohio. She meets James O'Neill while still a student at St. Mary's Academy in Notre Dame, Indiana. They marry in 1877.



*James O'Neill in 1875*

*In 1869*

*Circa 1915*



**James O'Neill, Sr.**



**Mary Ellen Quinlan, about the time she married James O'Neill in 1877**

**1878** Birth of James “Jamie” O’Neill, Jr., brother of the playwright, in San Francisco, where his father is the leading man in a theater company, having played important roles for the last decade, including Shakespearean roles opposite Edwin Booth in 1874. Jamie attends the upscale, Jesuit, St. John’s College in New York (later Fordham University), but is expelled in December 1899, only a few months before he was to graduate, for smuggling a prostitute on campus. Jamie begins a career as an actor, often in his father’s company, but drinking undermines his aspirations.

**1883** Birth of Edmund Burke O’Neill, brother of the playwright, in St. Louis, while his father is on a Western US tour. Although some O’Neill biographers claim he was named after the Edmond of Monte Cristo, his more likely namesake was the eighteenth-century Anglo-Irish statesman and political writer who was known for his condemnation of British imperialism in Ireland and India.

The same year, James O’Neill begins performing in *The Count of Monte Cristo* and later buys the rights to the play he will perform more than four thousand times over the next three decades.

In 1885, Ella joins him, leaving Edmund and six-and-a-half year-old Jamie in her mother’s care. Jamie, who has the measles, is cautioned not to enter the toddler’s room, but does so anyway. When Edmund contracts the illness, Ella, who is in Denver, doesn’t make it back to New York before he dies. This tragedy would dig itself deep into the bones of the family, always just below the surface, always present. Even Eugene, who wouldn’t be born for another three years, was affected by it.

**1888** Birth on October 16 of Eugene Gladstone O’Neill at the Barrett House, a hotel on Times Square in New York City. He is named after Eoghan mac Neill, a fifth-century Irish king of the land that later became County Tyrone, and William Gladstone, who served as British prime minister four times in the late nineteenth century and made a strong stand in support of Irish nationalism. You can read more about Gladstone [here](#) in the dramaturgy for *The Explorers Club*, starting on page 9.



Eugene O’Neill as an infant

Ella had a difficult delivery and slow recovery after birthing Eugene, who weighed 11 pounds, so her doctor prescribed morphine, a common practice that continued until the Harrison Act of 1914, which put strict federal sanctions on the dispensing of narcotics. This was the beginning of her addiction to the drug until she finally overcame it in a Brooklyn convent in 1914. Her husband would not discover her addiction until years later; he attributed her dreamy remoteness to the effects of the childbirth. To compensate for her neglect of Eugene, he hired an English nursemaid, Sarah Jane Bucknell Sandy, who would remain with the family until Eugene went to boarding school and whom he would regard as his second mother.

### **Early Years**

**1889-1905** Eugene spends his early childhood traveling with his parents on theatrical tours, and living in hotel rooms, on trains, and backstage. Each summer, the family lived in New London, Connecticut, in their only stable home, the first of which was purchased before Gene's birth, and the second, called Monte Cristo Cottage, when he was 12.

### **Childhood and Schooling**

#### **1906-1911**

As they did with Jamie, Ella and James sent Eugene to Mount St. Vincent boarding school when he was six. In the fall 1900, he switched to De La Salle Institute in midtown Manhattan, where he was a day student. A year later, he accidentally discovered his mother giving herself an injection. He began to pray for her recovery. Confused by what he had seen, he began praying for her recovery from the illness for which she had to self-medicate. Two years later, his prayers unanswered and after his father and brother admitted to him that his mother's condition was a morphine addiction that they had hidden from him, he rejected his Catholicism.



Portrait of Eugene O'Neill as a child, ca 1893



Monte Cristo Cottage, faithfully restored, ca 1995



On the front porch of Monte Cristo Cottage, ca 1901. Eugene (left) is about 12, his brother Jamie (center) is about 22, and his father, James, (right) is about fifty-six



Eugene O'Neill Eugene sketching in New London, CT, ca 1895



Eugene O'Neill (on left) at Betts Academy in 1905

Gene entered Betts Academy, a nonsectarian preparatory boarding school in Stamford, Connecticut, in the fall of 1902, where he remained for four years.

#### **University**

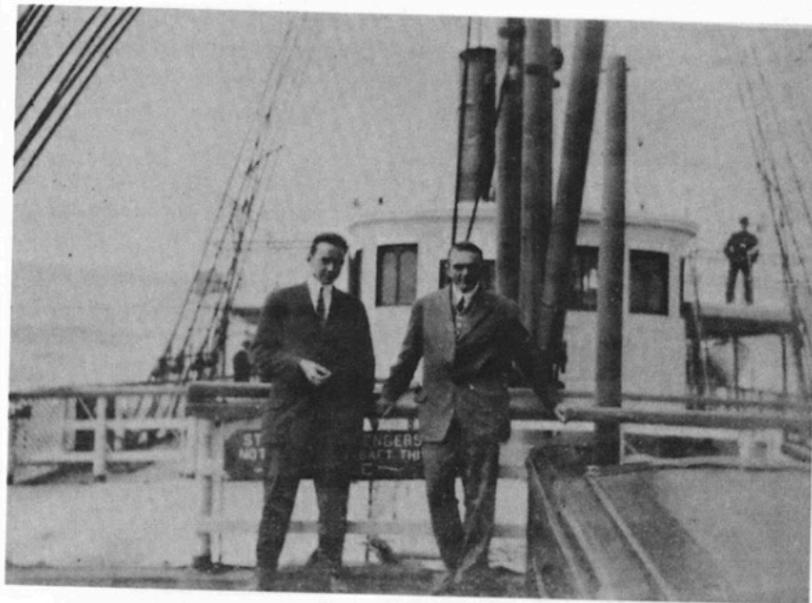
**1906-1907** O'Neill spends only a year at Princeton, where he was a hell-raiser who skipped classes and was ultimately dropped for poor scholastic standing. He didn't squander all of his time there, however, spending hours at the bookshop discovering authors Oscar Wilde, Max Stirner, Nietzsche, Dostoevsky, Gorki and Tolstoy. He also

saw his first Ibsen performance, *Hedda Gabler*.

### Young Adulthood

**1907** Moves to New York, where he associates with artists and writers.

**1909** Eugene elopes with Kathleen Jenkins late in the year, but soon abandons her, at his father's urging, to investigate a Honduran gold mine in which his mother has invested. Kathleen gives birth to their son Eugene in 1910. Gene visits them once when he returns from Honduras, and never sees Kathleen again. His son, who would commit suicide in 1950, doesn't meet him again until he is 11 years old.



*O'Neill and Earl C. Stevens en route to Honduras, photographed October 16, 1909, O'Neill's twenty-first birthday*



*Kathleen Jenkins O'Neill,  
the playwright's first wife*

**1910–1911** Eugene works on several sea voyages, eventually earning his papers as an able-bodied seaman. When in port, he drinks heavily.

**1912** In the midst of a divorce from Kathleen Jenkins and feeling desperate, O'Neill attempts suicide by drug overdose in a room above a waterfront saloon in lower Manhattan. Taken into the care of his father, he assists in a touring production of *Monte Cristo* and later works as reporter and occasional poet for the New London newspaper [The paper is the *New London Telegraph*; his father paid his salary]. Diagnosed with tuberculosis in November, he enters a sanitarium on December 24. While recovering, he reads drama with the new aim of becoming a playwright.

**1914-1915** Eugene takes a post-graduate advanced playwriting course at Harvard University, conducted by Professor George Pierce Baker, which will become the single greatest influence on his playwriting process. At the end of the first year, Eugene is one of four students invited to return. He can neither afford the tuition nor take another year off, so he accepts a job as dramatic critic for a new theatrical magazine in New York instead. The publication never gets beyond the promotion stage.



O'Neill at Harvard, 1914-1915

**1915** In a ramshackle fishing village in Provincetown, Massachusetts, peopled by Portuguese fishermen, sailors on leave, Greenwich Village Bohemians, and artists and intellectuals, some of whom were fleeing Europe and WWI, a group of friends from Greenwich Village form the Provincetown Players. They are united by their mutual interest in theatre, Freud, Marxism and free love. The core group includes artists

Marsden Hartley, Charles Demuth, and William and Marguerite Zorach; writers and married couples John Reed and Louise Bryant, Hutchins Hapgood and Neith Boyce Hapgood, and Susan Glaspell and George Cram 'Jig' Cook; and stage designer Robert Edmond Jones. They perform two plays that summer.



The Provincetown Players theater on Lewis Wharf

**1916** Eugene moves in with John Reed and Louise Bryant in Provincetown, begins an affair with Bryant and joins the Provincetown Players. His one-act play, *Bound East for Cardiff*, about a sailor dying in the forecandle of a British tramp steamer, is well-received both by audiences and *Boston Globe* drama critic A.J. Philpott. His other one-act about a shipwreck, the Expressionist three-hander *Thirst*, is not. Bryant encourages O'Neill to play the Sailor, the largest role of his short-lived acting career.



John Reed and Louise Bryant, ca 1916



Setting up for 'Bound East for Cardiff' in Greenwich Village



Charles Demuth and Eugene O'Neill in Provincetown

The 1916 season would be the last for the Provincetown Players; they took up residence at MacDougall St. in Greenwich Village and spent the next 10 years performing as the Provincetown Playhouse.

**1918** O'Neill marries writer Agnes Boulton, who gives birth to their son Shane.

**1919** Until now, O'Neill has been writing mostly one-act plays, many concerning life at sea; his one-act *Exorcism*, which he later suppressed, is performed. It dramatizes his suicide attempt of 1912.

**1920** Eugene's father, James, dies of intestinal cancer. *The Emperor Jones* is produced. *Beyond the Horizon*, his first full-length play to be produced on Broadway, wins the Pulitzer Prize.

**1922** Eugene's mother, Ella, dies of a stroke. Her last days are described in James Tyrone, Jr.'s character description, an Addendum to this document. A few days later, *The Hairy Ape* premieres at the Provincetown Playhouse in Greenwich Village. It moves to Broadway. *Anna Christie* wins the Pulitzer Prize.

**1923** Eugene's brother Jamie dies of alcoholism. An account of his final months can be found in James Tyrone, Jr.'s character description, an Addendum to this document.

#### Mid-Career

**1924 -1928** Significant plays of this period include *Desire Under the Elms* (1924), and *The Great God Brown* (1926). O'Neill becomes recognized as the most important serious playwright in the United States and the first to draw widespread international attention. He overcomes his alcoholism in late 1925, with only a few brief relapses in later years. A daughter, Oona, is born in 1925, but his marriage to Boulton ends in 1928 during his scandalous affair with the actress Carlotta Monterey. *Strange Interlude* wins the Pulitzer Prize in 1928.



Eugene O'Neill with his wife Agnes and children Oona (left) and Shane, ca 1927

**1929–1938** To escape public attention, he and Monterey live for three years in France, where they marry in 1929. *Mourning Becomes Electra* premieres in 1931, and *Ah! Wilderness*, a whimsical look at the time and place later explored in *Long Day's Journey Into Night*, opens in 1933. Is awarded the Nobel Prize for Literature in 1936 while living in Georgia. Moves to California in 1937 [to the Tao House in

Danville, now a federal historical site and park].



Eugene O'Neill and Carlotta Monterey O'Neill in 1931

### **Late Career**

**1939–1943** Facing a decline in his health, including a worsening tremor in his hands, he interrupts his work on a huge “cycle” of plays tracing the progress of an American family over 150 years to take up more personal projects, beginning with *The Iceman Cometh* (written 1939, first produced 1946), then *Long Day's Journey Into Night*, work on which is halted temporarily by distress over the Nazi invasion of France. A first draft is finished in September 1940 and the final version in April 1941.

*A Moon for the Misbegotten*, O'Neill's final produced play, is first mentioned in the Work Diary on October 28, 1941. He starts his first full manuscript on November 7 and completes Act I by November 26. He plunges into Act II when Pearl Harbor is bombed on December 7. The attack and his advancing illness disrupt his work and dampen his enthusiasm. He completes the first draft on January 20, 1942, then puts his work on the play aside for a year, picking it back up in January 1943 .

On June 16, 1943, Oona O'Neill, Eugene's daughter, marries film star Charlie Chaplin. She is 18 and he is 54, ten years younger than his new father-in-law. Eugene rejects the marriage and will never see his daughter nor speak of her again. Oona and her husband will have eight children together and remain married until his death in 1977.

### **Estrangement, Failing Health and Death**

**1944–1953** A lack of available nurses, due to the war, forces a move to New York and, later, Marblehead, Massachusetts. O'Neill's cerebellar atrophy exacerbates, leading to a gradual decline in his physical functions. He also suffers deep depression.

On November 29, 1945, O'Neill delivers the text of *Long Day's Journey Into Night* to Random House in New York with a mandate that the play not be published or

performed until 25 years after his death.



O'Neill at Tao House in Danville around 1943

On October 9, 1946, *The Iceman Cometh* opens on Broadway. It is the last Broadway production of one of his plays during his lifetime.

*A Moon For the Misbegotten* opens on February 20, 1947 for a test run in Ohio and closes soon after. Problems with the cast and O'Neill's failing health, which keeps him apart from much of the rehearsal process, contribute to the play's failure to open in New York the following season. Reviews are mixed. The play is panned and even shut down for its vulgarity and profanity. O'Neill, both too weak and unwilling to tussle with censors, will not permit a revival in his lifetime.

In August 1948, Shane O'Neill, his younger son and first of his two children with Agnes Boulton, is arrested for heroin possession. He pleads guilty and receives a two-year suspended sentence. His father will never again speak to him.

Eugene O'Neill, Jr., his oldest child and son by Kathleen Jenkins, commits suicide at age 40 on September 25, 1950 by slitting his wrists and ankle with a razor. Like his father and grandfather, he was a high-functioning alcoholic, having earned a PhD in philosophy from Yale in 1936 and becoming a classicist, philosophy scholar, poet, editor of a collection of Greek plays, and book reviewer for the *New York Times* and the *Saturday Review of Literature*. O'Neill, Jr. taught at Yale, Princeton, Fordham University, Sarah Lawrence College, and the New School for Social Research.

Not long before Eugene, Jr. dies, he plays the lead in a local theatrical production, a benefit for the artists' colony in Woodstock, New York, where he has a cottage. A note is found among his papers, which reads: "Never let it be said of O'Neill that he failed to finish a bottle. Ave atque vale [hail and farewell]." His father, debilitated by

his illness, does not attend the funeral.

Eugene O'Neill is estranged from his two surviving children and many of his old friends. His contentious relationship with Carlotta often separates the couple, and he continues to suffer greatly from the aforementioned cerebellar atrophy, the neuromuscular disorder that has robbed him of his *raison d'être*: his ability to write. On November 27, 1953 he dies in Suite 401 of the Sheraton Hotel on Bay State Road in Boston. His last words are, "I knew it, I knew it—born in a hotel room and, goddammit, died in a hotel room". Carlotta is with him at his death. He has written 51 plays and had 35 of them produced.

**1956** Because Random House honors O'Neill's directive—that *Long Day's Journey Into Night* should not be staged or published until twenty-five years after his death—Carlotta takes the manuscript to Yale and allows its publication by Yale University Press. It is performed in Sweden with her support and later on Broadway, where it opens at the Helen Hayes Theatre on November 7. The play is awarded a posthumous Pulitzer Prize, the fourth for its author.

**1957** On May 2, *A Moon for the Misbegotten* makes its Broadway debut at the Bijou Theater in New York. It will go on to make its Off-Broadway debut in 1968 and enjoy Broadway revivals in 1973, 1984, 2000 and 2007.

**1967** An unfinished play, *More Stately Mansions*, which O'Neill thought he had destroyed, is given an ending and produced on Broadway as—deceptively—"a new play by Eugene O'Neill".

**1976** On October 19, a federal bill establishes the Eugene O'Neill National Historic Site at Tao House in Danville, California, where from 1937 to 1944, O'Neill wrote *The Iceman Cometh*, *Long Day's Journey Into Night* and *A Moon for the Misbegotten*, considered his masterpieces.

**1979** The Eugene O'Neill Society, a scholarly and professional organization devoted to the promotion and study of the playwright's life and works, is founded on December 29.



Eugene O'Neill and his beloved Dalmatian, Blemie, at Tao House around 1938

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