

1: Who's Afraid of Virginia Woolf? Edward Albee - Uta Hagen - Arthur Hill

The Edward Albee Society is a nonprofit organization whose mission is to promote the study of the life and works of Edward Albee, and the drama and theatre for which his work was in large part the instigator and model.

It premiered on Broadway in Then, astonishingly, a second cast will perform Sept. I happen to love intimate theatres: Every seat is an excellent one. I must first offer a thank-you to this theatre: But upon viewing the play, I was struck again by the power of live theatre. The film cast is superb, but they can seem larger than life because of the nature of the medium film and the fact that Taylor and Burton were huge stars. The house belongs to George and Martha, a middle-aged couple. Lee is his wife and the daughter of the college president, whom we never meet. They are about to descend into the maelstrom, to paraphrase Poe. For George, 46, and Martha, 52, play games. Much alcohol is consumed over the course the long evening—as in tons. It occurs to me that I must be quite elliptical about the play and the plot. What I can do is tell you about the cast. Neither George nor Martha is very happy with their lives or their marriage. Yet—and this is the important, wrenching truth—there is love there. There is the comfort of familiarity. Yet each has settled; as Martha says about George: Lee is a convincing, powerful, heartbreaking Martha. Morgan, like all four cast members, gets stronger and more dangerous, if you will, as the play moves on. They, too, gain much power as the play moves on. At the very beginning it was as though all four actors seemed a bit overwhelmed by this legendary, titanic play. Happily, that tentativeness passed very quickly. Some theatregoers and critics were horrified; others were exhilarated at this new voice in American theatre; the play won the Tony Award; Albee himself went on to win countless other awards for many plays, including three Pulitzers. For tickets and information, visit pnotheatre.

2: Theatre Review: "Who's Afraid of Virginia Woolf?" at Pinch - Hempstead Un

For "Virginia Woolf" fans, Edward Albee's script is a great accessory to the movie or, if you're fortunate enough to own it, the recording of the original cast performance from Movie fans will get to read the parts that Mike Nichols had to cut - and there are many.

Plot summary[edit] Act One: George is an associate professor of history and Martha is the daughter of the president of the college where George teaches. After they return home from a faculty party, Martha reveals she has invited a young married couple, whom she met at the party, for a drink. The guests arrive - Nick, a biology professor who Martha thinks teaches math, and his wife, Honey. As the four drink, Martha and George engage in scathing verbal abuse of each other in front of Nick and Honey. The younger couple is first embarrassed and later enmeshed. Martha taunts George aggressively, and he retaliates with his usual passive aggression. Martha tells an embarrassing story about how she humiliated him with a sucker punch in front of her father. During the telling, George appears with a gun and fires at Martha, but an umbrella pops out. Nick and Honey become increasingly unsettled and, at the end of the act, Honey runs to the bathroom to vomit, because she had too much to drink. Nick and George are sitting outside. As they talk about their wives, Nick says that his wife had a "hysterical pregnancy". George tells Nick about a time that he went to a gin mill with some boarding school classmates, one of whom had accidentally killed his mother by shooting her. This friend was laughed at for ordering "bergin". The following summer, the friend accidentally killed his father while driving, was committed to an asylum, and never spoke again. George and Nick discuss the possibility of having children and eventually argue and insult each other. After they rejoin the women in the house, Martha and Nick dance suggestively. George responds by attacking Martha, but Nick separates them. George suggests a new game called "Get the Guests". George insults and mocks Honey with an extemporaneous tale of "the Mousie" who "tooted brandy immodestly and spent half her time in the upchuck". Honey realizes that the story is about her and her "hysterical pregnancy". The implication is that she trapped Nick into marrying her because of a false pregnancy. She feels sick and runs to the bathroom again. George pretends to react calmly, reading a book. As Martha and Nick walk upstairs, George throws his book against the door. In all productions until, Honey returns, wondering who rang the doorbell Martha and Nick had knocked into some bells. George comes up with a plan to tell Martha that their son has died, and the act ends with George eagerly preparing to tell her. In what is labeled the "Definitive Edition" of the script, however, the second act ends before Honey arrives. In this Act, it seems that Martha and George intend to remove the great desire they have always had for a child through continuing their story of their imagined son and his death. Martha appears alone in the living room, shouting at the others to come out from hiding. Martha and George argue about whether the moon is up or down: George insists it is up, while Martha says she saw no moon from the bedroom. This leads to a discussion in which Martha and George insult Nick in tandem, an argument revealing that Nick was too drunk to have sex with Martha upstairs. George and Martha have a son, about whom George has repeatedly told Martha to keep quiet. As this segment progresses, George recites sections of the Libera me part of the Requiem Mass, the Latin mass for the dead. At the end of the play, George informs Martha that a messenger from Western Union arrived at the door earlier with a telegram saying their son was "killed late in the afternoon. The description matches that of the boy in the gin mill story told earlier. The fictional son is a final "game" the two have been playing since discovering early in their marriage that they are infertile. Overcome with horror and pity, Nick and Honey leave. Martha suggests they could invent a new imaginary child, but George forbids the idea, saying it was time for the game to end. More specifically, "George and Martha have evaded the ugliness of their marriage by taking refuge in illusion. Having no real bond, or at least none that either is willing to admit, they become dependent upon a fake child. The fabrication of a child, as well as the impact its supposed demise has on Martha, questions the difference between deception and reality. As if to spite their efforts, the contempt that Martha and George have for one another causes the destruction of their illusion. This lack of illusion does not result in any apparent reality. Critique of societal expectations[edit] Christopher Bigsby asserts that this play stands as an opponent of the idea of a perfect American family

and societal expectations as it "attacks the false optimism and myopic confidence of modern society". Societal norms of the s consisted of a nuclear family, two parents and two or more children. This conception was picturesque in the idea that the father was the breadwinner, the mother was a housewife, and the children were well behaved. The families of Honey and Martha were dominated by their fathers, there being no sign of a mother figure in their lives. Being just a few of many, these examples directly challenge social expectations both within and outside of a family setting. Because the rights to the Disney song are expensive, most stage versions, and the film, have Martha sing to the tune of " Here We Go Round the Mulberry Bush ", a melody that fits the meter fairly well and is in the public domain. In the first few moments of the play, it is revealed that someone sang the song earlier in the evening at a party, although who first sang it Martha or some other anonymous party guest remains unclear. Martha repeatedly needles George over whether he found it funny. Albee described the inspiration for the title thus: When I started to write the play it cropped up in my mind again. And it did strike me as being a rather typical, university intellectual joke. Maas and Menken were known for their infamous salons, where drinking would "commence at 4pm on Friday and end in the wee hours of night on Monday" according to Gerard Malanga , a Warhol associate and friend to Maas.

3: Who's Afraid of Virginia Woolf? | Edward Albee Society

Who's Afraid of Virginia Woolf? is a play by Edward Albee first staged in 1962. It examines the complexities of the marriage of a middle-aged couple, Martha and George. Late one evening, after a university faculty party, they receive an unwitting younger couple, Nick and Honey, as guests, and draw them into their bitter and frustrated relationship.

It was directed by Alan Schneider. Overview The play premiered on February 15, at the National Theatre and ran for 100 performances. The production was produced and directed by Herman Shumlin. Eugenia Rawls replaced Williams later in the run. Revivals In the play, George and Martha invite a new professor and his wife to their house after a party. Martha is the daughter of the president of the college believed to be based on Trinity College, Connecticut where George is an associate history professor. Nick who is never addressed or introduced by name is a biology professor who Martha thinks teaches math, and Honey is his mousy, brandy-abusing wife. Once at home, Martha and George continue drinking and engage in relentless, scathing verbal and sometimes physical abuse in front of Nick and Honey. The younger couple are simultaneously fascinated and embarrassed. They stay even though the abuse turns periodically towards them as well. This melody fits the meter fairly well and is in the public domain. In the first few moments of the play, it is revealed that someone sang the song earlier in the evening at a party, although who first sang it Martha or some other anonymous party guest remains unclear. Martha repeatedly needles George over whether he found it funny. When I started to write the play it cropped up in my mind again. And it did strike me as being a rather typical, university intellectual joke. Maas was a professor of literature at Wagner College one similarity between the character George and Willard and his wife Marie was an experimental filmmaker and painter. Plot George and Martha are a middle aged married couple, whose charged relationship is defined by vitriolic verbal battles, which underlies what seems like an emotional dependence upon each other. This verbal abuse is fueled by an excessive consumption of alcohol. Late one Sunday evening after a faculty mixer, Martha invites Nick and Honey, an ambitious young Biology professor new to the university and his mousy wife, over for a nightcap. George is an associate professor of history who has turned to alcohol to deal with his vituperative, vicious wife Martha, whose appetite for administering abuse knows no bounds. The horrified Nick and Honey initially come off as happier foils to the misery of the older married couple, but the guests are soon mirroring George and Martha in their mutual antagonism, giving voice to buried resentments and alcohol-fueled revelations of repressed injuries.

4: SparkNotes: Who's Afraid of Virginia Woolf?

America's leading playwright Edward Albee, the author of Who's Afraid of Virginia Woolf? - the bleakest of black domestic comedies - has died aged 88 at his home in Montauk, East Hampton.

Bonnie Finkelstein writes that the play portrays and analyzes the damaging effects of traditional, stereotypical gender roles, particularly for women; the play serves to point out how unrealistic, useless and extraordinarily damning they ultimately are. Friedan explores the idea that women need more fulfillment in their lives than can be provided by the drudgery of childrearing and housekeeping. The book also carefully lays out what society has determined to be the ideal gender role requirements for women: Experts told them how to catch a man and keep him, how to breastfeed children and handle their toilet training—how to dress, look, and act more feminine and make marriage more exciting—They learned that truly feminine women do not want careers, higher education, political rights—All they had to do was devote their lives from earliest girlhood to finding a husband and bearing children. The suburban housewife—she was healthy, beautiful, educated, concerned only about her husband, her children, her home. She had found true feminine fulfillment. In other words, his characters have failed at living up to gender roles and the play shows us how this quest has destroyed them. The most shocking thing Martha does is pack away the booze: She no longer favors the tastes of her youth: Is that why their sex, even when it is real, seems like phantasy? Are they driven to this never-satisfied sexual seeking because, in their marriages, they have not found the sexual fulfillment which the feminine mystique promises? It was a real slap-in-the-face to her intelligence and identity when her father had her marriage annulled because it was not proper for a woman to be sexual or to make her own decisions. In order to quickly show that Honey, the prefeminist-era ideal woman, is a farce, Albee makes her uninteresting, remarkably unintelligent and absolutely loathsome. She is inoffensive, always agreeable, and, as Friedan points out, devoted to her husband, the ideal of femininity: Similar to the Martha-Honey dynamic, Nick is the ideal man and is thus everything George cannot be. She berates him for sulking early on: Years prior, George refused to box his taunting father-in-law and was made to feel like less of a man because of it Enter Nick, the macho-man, everything George is not. Instantly, he is commanding: Martha has physical competition issues, too, with the young, skinny Honey: All four characters are damaged irrevocably and act out via violence, alcoholism and infidelity as substitutes for happiness and ways to forge identity. Engaging in this behaviors makes them feel something, anything when their gender identity feels nonexistent. Being seductive makes Martha feel like a woman and being violent lets George play out his macho fantasies. As Friedan repeatedly notes, the sole purpose for the woman was to be a good wife and produce babies: Finkelstein points out that: Finkelstein 55 For all intents and purpose, she feels she is not a woman and it eats her up. She rebels against the path by refusing to have babies. Laura Julier points out this juxtaposition, that Martha cannot be a stereotypical woman and Honey to refuses to be the stereotypical woman. Then —everybody came back. This is exactly like the woman-dominated home front workforce of World War II because the regular male workers were in the armed forces. George, like the enraged female workers of , was degraded when he was forced to return to his proper place. Also, both George and Nick married their not out of love or because they were sexual conquerors, which would be preferable. Nick married Honey for money: Julier notes that the revelation that both men married their wives for money is ultimately an emasculating and embarrassing revelation because it shows they are reliant on women for their livelihood, a big no-no for a true macho man. They first knew each other as children, playing doctor Nick goes on to speak of their loveless marriage: This is simply unacceptable in , as Honey quietly notes: In fact, it is their problems with identity and self-expression within a sexist culture that lead the four characters to act out via near infidelity and heavy drinking. Alcohol is a social lubricant and a social liberator; alcohol gives Martha courage to say what she wants, it gives Honey a personality and proactivity, it gives George wit and Nick a dark side. Only through drinking and possibly by blaming it on the booze later, can these characters ever communicate and express themselves openly. Finkelstein theorizes that marriages cannot stand under such highly regulated gender role circumstances and that marriage is thus outmoded because women are given so few options in their lives. Only Nick remains, and

EDWARD ALBEE, WHOS AFRAID OF VIRGINIA WOOLF? (1962) pdf

even he is flawed, proof that these gender roles are impossible to emulate. As Finkelstein notes, all four characters are afraid of Virginia Wolf, because she is, in , the only icon of female equality society had. Finkelstein 64 Works Cited Albee, Edward. Interviews, Essays and Bibliography. Patricia De La Fuente. Pan American University Print Shop, How I Learned to Drive. Dramatists Play Service,

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5: Gender Roles in Edward Albee's Who's Afraid of Virginia Woolf? | InfoRefuge

Who's Afraid of Virginia Woolf? is a play by Edward Albee that opened on Broadway at the Billy Rose Theater on October 13, The original cast featured Uta Hagen as Martha, Arthur Hill as George, Melinda Dillon as Honey and George Grizzard as Nick.

Full Length Play Acts: Tony Award for Best Play, Foreign Press Association Award, Antoinette Perry Award, Outer Circle Award, Saturday Review Drama Critics Award, Evening Standard Award, Tony Award for Best Revival of a Play, The three act evening opens with sparring between Martha and her history professor husband, George. Unbeknownst to George, Martha has extended an invitation to a new, young biology professor, Nick, and his wife, Honey, to come back to their home for drinks. After Nick and Honey arrive, George and Martha begin exposing the dysfunction of their over twenty year marriage, at times violently and brutally. As the night progresses and the liquor flows, Martha makes a fatal mistake: At the end of the act, Martha humiliates George in front of their guests by calling him: The truth Martha implies is that George is the young boy in the story. In retaliation, George conducts two additional games. As a result, Honey experiences another bout of sickness. Martha seeks to even the score at the end of the act by pursuing a sexual encounter with Nick, cueing the next game of the evening: Soon after, while cradling a bouquet of snapdragons for Martha, George arrives at the front door imploring: George and Martha revel in the dissection of the truth and illusion that have kept them bound in their fiery marriage. George, through mapping out for Nick and Honey the way to redirect their lives, achieves for Martha and himself a radical redirection of their own. And the play for me is more touching and more chilling if it is the death of the metaphor. Dircks writes of Albee: What do we represent?

6: Who's Afraid of Virginia Woolf? ~ SIGNED by EDWARD ALBEE ~ Hardcover | eBay

"Who's Afraid of Virginia Woolf" is the product of Edward Albee's pen. The great playwright's great American play first hit the boards of Broadway in It was revived for the stage in

7: Who's Afraid of Virginia Woolf? - Wikipedia

Signed by Edward Albee. New York: Atheneum, Book Club Edition. In Good condition. Clean text. Foxing to end papers, and bleeding from spine cloth. Spine cloth has damp stain at foot and wear to head. | eBay!

8: Edward Albee, Who's Afraid of Virginia Woolf? playwright, dies aged 88 | Stage | The Guardian

The title page in the *Who's Afraid of Virginia Woolf?* Playbill. Actors Uta Hagen, Arthur Hill, George Grizzard and Melinda Dillon star as two couples in Edward Albee's *Who's Afraid of Virginia*.

9: SparkNotes: Who's Afraid of Virginia Woolf?: Context

Who's Afraid of Virginia Woolf? is a play by Edward Albee that was first performed in

Pierre Nicole, Jansenist and Humanist The 2007-2012 Outlook for Chocolate Cookie Candy Bars in Greater China Building the Case for Return on Investment- Change the World for Ten Bucks The HIV/AIDS pandemic Wrecks and Disasters (Great Lakes Album) Hot dog, and other poems Gena showalter royal house of shadows Automotive Collision Repair Video Series Tape 10 Introduction to sabre viasinc The Lost Works of Micah Soulpoet Psychosocial frames of reference Abolitionism unveiled; or, Its origin, progress, pernicious tendency fully developed. By Henry Field Jame Security analysis first edition Captain James Cook genius afloat Kendall ryan hitched espaÃ±ol Saving the Tooth Fairy The Riddle in the Poem Celebration for murder 16 Cantiones Sacrae Introduction-essay by Jonathan Strahan and Terry Dowling; Solutions pre intermediate students book The Teachings of Zoroaster and the Philosophy of the Parsi Religion (New Edition) Racial and social class isolation in the schools The castle experience. The Biodiversity of African Plants Making Settlement Work (Law, Justice Power) Women in Lexington (KY) Research topics in data mining Our Date with Destiny The words begin to pour Robert gagne hierarchy of learning The moral significance of aesthetic education. Chronic Complications in Diabetes An algorithm for correction of lunar contamination in AMSU-A data Medical book Myth in the making Ross Perot in his own words The City and the Railway in Europe (Historical Urban Studies) Where Salmon Come to Die