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edward albee's

**WHO'S
AFRAID OF
VIRGINIA
WOOLF?**

Directed by ROBERT C. MANDEL

Setting by BRUTON PETERSON

Lighting by WILLIAM FINKILL

BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

DECEMBER 8, 9 and 10 — 8:30 P. M.

THE CAST

Martha ----- Ellen Headley ✓
George ----- David Grimsted
Honey ----- Laurie Richards
Nick ----- Robert Lucke ✓

THE SCENE

The living room of a house on the campus of a small New England college.

ACT I: FUN AND GAMES

Ten minute Intermission

ACT II: WALPURGISNACHT

Ten minute Intermission

ACT III: THE EXORCISM

Who's Afraid of Virginia Woolf? produced by special arrangement with
The Dramatists' Play Service, Inc.

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Director's Notes

Should an audience merely be entertained at a theatre or does the job of a dramatist require him to achieve something more than incidental amusement? Perhaps an audience should leave the theatre with an insight into the state of human affairs or at least an attitude about them. What is the place of man amidst an absurd world? Do we only seek to define ourselves by the illusions we possess? Is communication with another individual an impossibility? These and many other questions are the backbone of Edward Albee's most controversial play to date, *Who's Afraid of Virginia Woolf?*

I have heard many people oppose the pointlessness of recreating an incredibly exhausting situation on the stage. The play, however, although presented in a realistic environment, is by no means intended to be representative of a real-life situation. The setting, as well as Mr. Albee's theme, is in the absurd. In the playwright's view, reality is the absurd and so the two are integrated in *Who's Afraid of Virginia Woolf?* George and Martha, or you and I, are experiencing the absurdity of life, the inadequacies of communication and the fine, inseparable threads of truths and illusions. Ultimately, *Who's Afraid of Virginia Woolf?* bares what is left if we strip ourselves of the dreams and fantasies which are the very foundations of our existence—the "marrow" of life.

Finally, in *Who's Afraid of Virginia Woolf?* I find a unique optimism. While absurd plays are usually labeled as pessimistic, they do reduce daily problems to the level of trivia. A cathartic response to the action of *Who's Afraid of Virginia Woolf?* enables us to temporarily regard our own fears as negligible when they are placed within the boundless limits of absurdity. Walter Kerr has written that *Who's Afraid of Virginia Woolf?* communicates like a blister in that the audience need not understand exactly what is happening to feel it. Should this blister ache, throb slightly, or even burst tonight, we have achieved our purpose.

—R. C. M.

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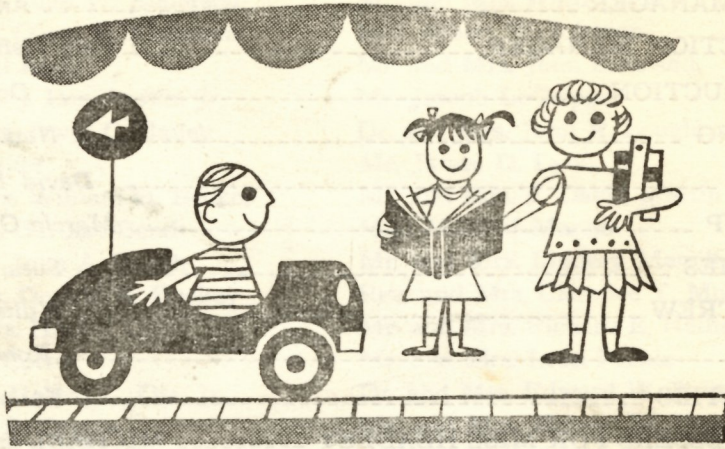
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