



American Classics Series

"We've had only one game...
we can't fly on one game."

Who's Afraid of Virginia Woolf? - Act Two

Edward Albee's Who's Afraid of Virginia Woolf?

Directed by Peter Burford

February 17 - March 19, 2005

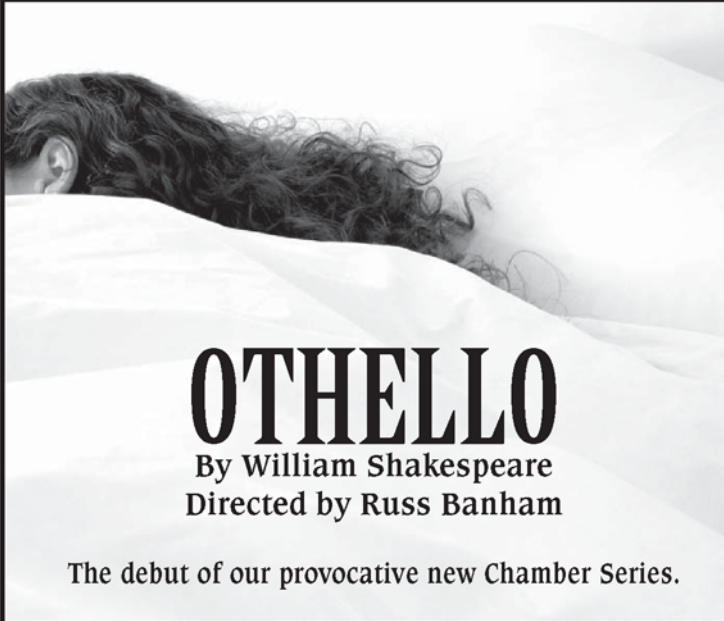
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Edward Albee's
Who's Afraid of Virginia Woolf?

Directed by Peter Burford

SCENE

George & Martha's home

ACT I - FUN AND GAMES

ACT II - WALPURGISNACHT

ACT III - THE EXORCISM

There will be two ten minute intermissions.

CAST

Ken Holmes George
Erin Day Martha
David J. Dodge Nick
Amelia Meckler Honey

PRODUCTION TEAM

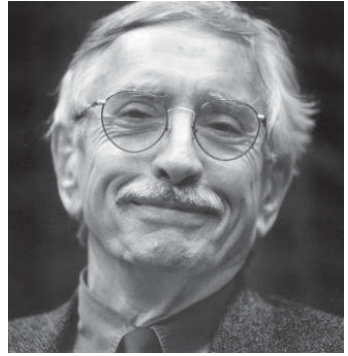
Director Peter Burford
Stage Manager Mary E. Cannon
Set Design Peter Burford
Costumes Barbara Blunt
Lighting Design Steve Cooper
Asst. Stage Manager/Dramaturg Andrea Detter
Fight & Dance Choreography Kerry Christianson
Production Manager Linda Lombardi

Please turn off all cell phones, pagers, or other devices that might beep, buzz, or play music during the performance.

Produced by special arrangement with Dramatists Play Service, Inc.

Edward Albee

Born on March 12, 1928, in Washington, D.C., Edward Albee was adopted as an infant by Reed Albee, the son of Edward Franklin Albee, a powerful American Vaudeville producer. Brought up in an atmosphere of great affluence, he clashed early with the strong-minded Mrs. Albee who attempted to mold him into a respectable member of the Larchmont, New York social scene. But the young Albee refused to be bent to his mother's will, choosing instead to associate with artists and intellectuals whom she found, at the very least, objectionable.



At the age of twenty, Albee moved to New York's Greenwich Village where he held a variety of odd jobs including office boy, record salesman, and messenger for Western Union before finally hitting it big with his 1959 play, *The Zoo Story*. Originally produced in Berlin where it shared the bill with Samuel Beckett's *Krapp's Last Tape*, *The Zoo Story* told the story of a drifter who acts out his own murder with the unwitting aid of an upper-middle-class editor. Along with other early works such as *The Sandbox* (1959) and *The American Dream* (1960), *The Zoo Story* effectively gave birth to American absurdist drama.

Albee was hailed as the leader of a new theatrical movement and labeled as the successor to Arthur Miller, Tennessee Williams, and Eugene O'Neill. He is, however, probably more closely related to the likes of such European playwrights as Beckett and Harold Pinter. Although they may seem at first glance to be realistic, the surreal nature of Albee's plays is never far from the surface.

Albee describes his work as "an examination of the American Scene, an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty, and emasculation and vacuity, a stand against the fiction that everything in this slipping land of ours is peachy-keen."

Although he suffered through a decade of plays that refused to yield a commercial hit in the 1980's, Albee experienced a stunning success with *Three Tall Women* (1994) which won him his third Pulitzer Prize as well as Best Play awards from the New York Drama Critics Circle and Outer Critics Circle. He had previously won Pulitzers for *A Delicate Balance* (1966) and *Seascape* (1975). Other awards include an Obie Award (1960) and a Tony Award (1964).

DIRECTOR'S NOTE

Pre-show

I would like to express my sincere thanks to all of you in the audience who have taken time out of your busy lives to come and see this show. You are in for a treat...or a shock...or both. Hopefully both. I would also like to thank those of you who have seen one (or more) previous productions in GreenStage's American Classics Series: *A Touch of the Poet*, *The Night of the Iguana*, and *The Man Who Came to Dinner*. Thanks for coming back for more! It has been very exciting to see this series develop over the past four years and I'm very proud to have personally been close to the center of it.

Who's Afraid of Virginia Woolf?

Albee has said that the play's title really means "Who is afraid to live without illusion?" A major theme in much of Albee's work is *truth vs. illusion*. Throughout the show, you will be confronted with decisions as to what is true and what is illusion. There are no solid answers, and I'm not going to impose any (I'm not even sure I know them fully). The characters in the show and you, the audience watching, will all have to decide for yourselves what is an illusion and what is the truth.

Act 1: Fun and Games

Probably the first thing you noticed when you entered the theater was that the show is being done in the round. This was a deliberate choice, and it was one of the first decisions made regarding this production. I expect the image that will come to most people's minds is that of a boxing ring surrounded by spectators. However, my inspiration for the audience surrounding the square playing space was not a boxing ring, but rather a game of Bridge: four people around a table, focused and competitive, with the game raging in the center. The play deals with psychological games with ever-changing rules, tricks & bluffs. The main characters, George and Martha, have shielded themselves by constantly playing games with and against each other, but they can't stop playing. The game has become their lives. Consider what happens when the game moves off the table/court/field and into the real world. Is it still a game?

Act 2: Walpurgisnacht

"What the heck does that mean?" Literally, *Walpurgisnacht* is the night of April 30-May 1, when the witches and demons have one last fling in winter before spring arrives. This is a veiled warning from Albee that all the demons are coming out this night, and it's their last chance, so the games they're playing are 'for keeps.' But there is also some hope that spring is on the way and the demons may not be coming back tomorrow.

continued...

Director's Note continued

Act 3: The Exorcism

Albee wanted to write a play about people so troubled by their personal demons that it required them to perform a kind of exorcism in order to save themselves. For all the cruelty and anger unleashed on the stage, don't forget that it comes from a deep love and a need to fix what is so badly broken. The pain is necessary. This is the only way that George and Martha can continue.

Curtain call: "Get the guests"

There is a lot more to the 'Bridge game' idea than I have told you about here, but you're on your own to figure out the rest of it. (*Hint: you can substitute Pinochle for Bridge; but not Hearts.*)

Biographies

Barbara Blunt (Costume Designer) GreenStage: *All's Well That Ends Well* (Costume Design) Barbara is pleased to be outfitting all four fighters for *Who's Afraid of Virginia Woolf?* Other recent ventures include *All's Well That Ends Well* for GreenStage, and *The Complete Works of William Shakespeare, Abridged* for Seattle Public Theatre at The Bathhouse.

Peter Burford (Director) GreenStage: *Coriolanus*, *All's Well That Ends Well* (Summer Artistic Director); *The Man Who Came To Dinner* (Set Design/Tech Director); *The Merry Wives of Windsor*, *The Merchant of Venice* (Production Manager); *The Night of the Iguana*. *A Touch of the Poet* (Director); *The Taming of the Shrew* (Gremio); *Troilus and Cressida* (Aeneas)

Peter is thrilled to be directing his third GreenStage American Classic, and to be working with such a talented cast and crew. Peter's other directing credits include *The Glass Menagerie* (yet another American classic); as well as *Betrayal*, *Rosencrantz & Guildenstern are Dead*, and *The Dumb Waiter* (all British classics). Last year he acted in *The Shadow of a Gunman* (an Irish classic). When off stage, Peter works for Headlight Software and enjoys traveling and playing games of the video, board, and card varieties. Hi Alice!

Mary Cannon (Stage Manager) GreenStage: *The Man Who Came To Dinner*, *All's Well That Ends Well*, *The Merry Wives of Windsor* (Stage Manager)

Last seen behind the tents at this summer's production of *All's Well That Ends Well*, Mary is delighted to return for a third season with GreenStage. Other recent credits include stage managing *A Christmas Carol & You're a Good Man, Charlie Brown* at Centerstage and an ongoing involvement with the Puget Sound Symphony Orchestra. Thanks to the cast & crew for being fantastic, to Pete for speaking tech, among other things, and to Steve & Liz for a multitude of reasons.

Steve Cooper (Lighting Designer) GreenStage: *Coriolanus*, *All's Well That Ends Well* (Production Stage Manager); *The Man Who Came To Dinner*, *The Night of the Iguana* (Lighting Design)

This is Steve's third time lighting for GreenStage. If you saw the actors in *Night of the Iguana* or *The Man Who Came to Dinner* you can thank Steve. Other recent lighting designs include *A Christmas Carol* with Centerstage and *Proof* for Seattle Public Theatre.

Erin Day (Martha) GreenStage: *Coriolanus* (Volumnia), *The Merry Wives of Windsor* (Mistress Page), *Taming of the Shrew* (Grumio/Vincenzio), *A Touch of the Poet* (Nora), *Ballad of Young Will Jones* (Kate Hallam), *Winter's Tale* (Paulina), *The Bind* (Lulu), *Timon of Athens* (Timon), *The Two Noble Kinsmen* (Jailer's Daughter), *Richard II* (Gaunt), *A Midsummer Night's Dream* (Titania/Hypolita), *Julius Caesar* (Portia), *As You Like It* (Rosilind), *Cymbeline* (Queen), *Measure for Measure* (Mistress Overdone/Mariana), *Love's Labour's Lost* (Princess), *Twelfth Night* (Valentine), *Pericles* (Thaisa), *Titus Andronicus* (Bassianus)

Erin is thrilled to be spending the spring with Edward Albee. Following this production, she will be playing B in Albee's *Three Tall Women* at Seattle Public Theater. She has performed with GreenStage in numerous productions—both in the parks and out—a source of bottomless joy for which she is most grateful. Thank you.

Andrea Detter (ASM/Dramaturg) GreenStage: Debut

This is Andrea's first production with GreenStage. She is delighted to finally be making the move from audience member to production staffer. Andrea is immensely grateful to the entire Woolf gang for their patience and generosity in working with a true novice. She would also like to thank her mom.

David J. Dodge (Nick) GreenStage: *The Man Who Came To Dinner* (Banjo), *All's Well That Ends Well* (Lavach), *The Night of the Iguana* (Assistant Director), *Merry Wives of Windsor* (Master Ford), *Touch of the Poet* (Mickey), *Taming of the Shrew* (Petruccio), *Troilus and Cressida* (Hector), *Macbeth* (Duncan, Siward, Hecate), *Ballad of Young Will Jones* (Author/Morris), *Winter's Tale* (Leontes), *The Bind* (Author), *Timon of Athens* (Apemantus), *Richard II* (Rickard II), *A Midsummer Night's Dream* (Lysander), *Two Noble Kinsmen* (Jailer), *As You Like It* (Duke Senior), *Cymbeline* (Belarius), *Julius Caesar* (Director), *Measure for Measure* (Director), *Love's Labour's Lost* (Costard), *Twelfth Night* (Curio), *Pericles* (Director), *Titus Andronicus* (Young Lucius), *Cherry Orchard* (Yepihodov), *A Midsummer Night's Dream* (Flute)

David is delighted to be performing in this, GreenStage's fourth production in their American Classics Series. He hopes you enjoy this show.

Ken Holmes (George) GreenStage: *All's Well That Ends Well* (Parolles), *The Man Who Came To Dinner* (Production Manager), *Merry Wives of Windsor* (Director), *The Night of the Iguana* (Production Manager), *Merchant of Venice* (Antonio), *Taming of the Shrew* (Baptista, Lord), *Henry IV, part 2* (Production Manager), *Touch of the Poet* (Production Manager), *Macbeth* (Director), *Squish* (Production Manager), *Ballad of Young Will Jones* (Henry Hallam), *Henry IV, Part One* (Worcester), *Winter's Tale* (Production Manager), *Much Ado About Nothing* (Dogberry), *The Bind* (Don Juan), *Root of Chaos* (Joe), *Timon of Athens* (Director), *Richard II* (York), *Two Noble Kinsmen* (Director), *Midsummer Night's Dream* (Bottom), *Julius Caesar* (Casca), *As You Like It* (Jaques), *Cymbeline* (Cloton), *Love's Labour's Lost* (Sir Nathaniel), *Measure for Measure* (Elbow), *Measure for Measure* (Duke Vincenzio), *Titus Andronicus* (Aaron), *Twelfth Night* (Toby), *Pericles* (Boult, Cerimon), *A Midsummer Night's Dream* (Demetrius)

Ken has been playing with GreenStage since 1993. In that time he has performed in over twenty productions with the company, directed four, and served on the board of directors. As an actor he has also worked with Taproot Theater, Seattle Shakespeare Company, Seattle Repertory Theatre, ArtsWest, and Centerstage, among others. During the day he is Publications Manager at Seattle Shakespeare Company, and in his spare time works as a graphic designer and photographer.

Linda Lombardi (Production Manager) GreenStage: *Henry IV, Part Two* (Director), *Taming of the Shrew* (Bianca), *Macbeth* (Production Manager), *Troilus and Cressida* (Production Manager), *Henry IV, Part One* (Director), *Much Ado About Nothing* (Conrad), *Ballad of Young Will Jones* (Production Manager), *Comedy of Errors* (Assistant Director), *Timon of Athens* (Flavius), *Comedy of Errors* (First Merchant/Angelo), *Volpone* (Production Manager), *Root of Chaos* (Production Manager), *The Bind* (Emily #1), *Richard II* (Scroop), *Two Noble Kinsmen* (Queen)

Linda has worked as a director, actor, stage manager and production manager with GreenStage, Theater Schmeater, Theatre Babylon, The Empty Space and several other Seattle theatres. She recently directed *Pork Filled Players' In The Mood For Lard* and is extremely excited to return to GreenStage this summer to direct *Henry V*. As always, Nolite te bastardes carborundum!

Amelia Meckler (Honey) GreenStage: *Coriolanus* (Ensemble/Properties), *All's Well That Ends Well* (Properties), *Night of the Iguana* (Maxine), *Merchant of Venice* (Director), *Henry IV, part 2* (Production Manager), *Taming of the Shrew* (Kate), *Troilus and Cressida* (Ulysses), *Squish* (Director), *Henry IV, Part One* (Dramaturg), *Ballad of Young Will Jones* (Stage Manager), *Winter's Tale* (Hermione), *Timon of Athens* (Lucullus), *Volpone* (Lady Would Be), *Richard II* (Stage Manager)

A BFA graduate of Hofstra University in NY, Amelia has called the Great NW home for over 7 years. Erin, Ken, Dave, Pete and the fine people of GreenStage, you continue to challenge me to improve and believe in theatre. Thank you, Linda, for 10 years of friendship and camaraderie. My love and appreciation to my family and friends for unwavering love and support.

Visit www.greenstage.org
to find out how you can get involved.



“What you do still betters what is done.”
— *The Winter’s Tale*

Welcome to GreenStage’s production of Edward Albee’s *Who’s Afraid of Virginia Woolf?* in our American Classics Series. This evening’s performance is a special showcase of the talent and quality of theater that GreenStage has been offering to our community since 1989.

The actors and director of this production have combined to offer a total of over 35 years of dedicated and passionate service to GreenStage and its mission of creating engaging, inspiring and exceptional theater. We focus on story and characters, capturing life and truth through the works of William Shakespeare and other classical dramatists.

An average outing at the theater can cost \$60.00 or more. Our performances are free to everyone, but we rely upon the generosity of our supporters to continue to offer the highest quality theater at no charge.

Please consider making a donation to GreenStage today. Your donation will make a strong statement that you value GreenStage, your community, AND you believe art should be free to anyone who wishes to enjoy it.

Whether a GreenStage veteran or new audience member, sit back and enjoy *Who’s Afraid of Virginia Woolf?* and thank you for your support!

Enjoy the show!

Amelia Meckler
President, GreenStage Board of Directors

SPECIAL THANKS

James Venturini, Tacoma Actor’s Guild, Mark Smith, Langston Hughes Performing Arts Center, Julianna Ross, Jason Puccinelli, S.P.A.C.E., Isabel Hamilton, Dan Iverson, Warren G. Magnuson Park, Kathy Whitman, George Long, Seattle Parks Department, Driftwood Players, Eric Friedli, Mary Cannon, John Kirschenbaum, Matt Lovell, Lisa Holmes

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The Man Who Came To Dinner

George S. Kaufman and Moss Hart (2004)



Hana Lass (foreground), Marie Rubin and Rick May (background)
Photo by Ken Holmes



David J. Dodge and Rick May
Photo by Ken Holmes

A Touch of the Poet

Eugene O'Neill (2002)



Erin Day and Philip Clarke
Photo by Peter Burford

The Night of the Iguana,

Tennessee Williams (2003)



Amelia Meckler and Garth Ink
Photo by Peter Burford

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