

The Cayman Drama Society  
Presents

By Edward Albee

# Who's Afraid of Virginia Woolf?

Jan 21-23, 28-30; Feb 4-6, 1999

7:30 PM

If you want to know why I chose this play, the truth is I can't put my finger on it. There are so many reasons, and I don't want to head into the realm of "Well, I simply had to produce this dah-ling! Isn't it obvious, I mean, gosh, the material and the message!...etc...etc." because some say I always end up sounding either pompous or stupid. Ridiculous!

You will glean what you will from this production, which contains, incidentally, some of the most controversial material seen at the Playhouse. The cast and myself, even up to our last days of rehearsal/terror-stricken practice, were still discussing the script and the characters. OK, so there was also a lot of "But Gabby, I don't know my lines!!!" going on, delivered wide-eyed and in high-pitched hysterical tones. But in amongst the despairing gibbers of a nervous cast were still further observations, profound or otherwise, about the script. And I suppose if I had to pick a reason why I chose this play, that might be it. It makes you think. You may like it, you may hate it, but I hope that it will affect you. I hope you leave here tonight talking about it. I hope you talk about it to friends and tell them to come and see it. I hope you collar strangers, truss them up and shove them through our doors. Hey, we like big audiences!

I'll finish here with saying thank you. Thank you to the cast who pitched in and helped drag me out of another of my ghastly-lack-of-organisation quagmires, and for taking on a production that stretched us all emotionally. They sacrificed a great deal of personal time to be in this production. OK, they almost lost their jobs and spouses, but you suffer for your art in the theatre, dah-ling! (Thanks to the long-suffering bosses and other-halves.) Thank you to Peter Pasold for his great help with the set and front-of-house, and Neil Rooney for prompting and set dressing. Thank you to Gary Callan for his support and wig provision, and my sister for actually volunteering (she actually volunteered, I didn't have to beg...gosh!) to take on the job of Stage Manager. (If the curtains don't open or close properly, you can blame her.) I owe thanks to so many others who helped with this production and we have endeavoured to list them all later on in the programme. Well, that's all from me. I could go on and on (and have many "friends" who can attest to that), but instead I will finish by saying this. We have truly enjoyed our involvement in this production and we hope you will enjoy it too. Thank you for supporting our endeavour.

*Gabrielle Wheaton*

# Who's Afraid of Virginia Woolf

Directed by Gabrielle Wheaton

## Act One: Fun and Games

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*At the home of George and Martha, at about two o'clock in the morning.*

20 minute intermission

## Act Two: Walpurgisnacht

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*Later that same morning.*

20 minute intermission

## Act Three: The Exorcism

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*Later still.*

*Who's Afraid of Virginia Woolf?* was written by Edward Albee and was first performed on Broadway on October 13, 1962. After a decade in which playwrights echoed the traditional values and beliefs of the viewer, Albee shocked critics and audiences with a play that peeled off the apparently tranquil veneer of society and revealed the turmoil within.

The play immediately generated a cyclone of controversy. It was hailed as both "a masterpiece" and as "perverse". By critically analyzing the sacred values of family, marriage and success, Albee touched a nerve. His use of language was calculated to shock a complacent public, and it succeeded. The play was chosen to receive the Pulitzer prize, but nervous trustees' over-ruled the decision of the selection committee.

In spite of its detractors, *Who's Afraid of Virginia Woolf?* has enjoyed a lasting success. In 1966 it was made into a movie starring Richard Burton and Elizabeth Taylor (who won an Academy Award for her performance of Martha). In the seventies, there was a major Broadway revival of the play starring Ben Gazzara and Colleen Dewhurst.

The play itself examines the relationships between two couples. George and Martha have been married for over 20 years; Nick and Honey were childhood sweethearts who married a few years ago. Both couples display a readily apparent first impression, but as we learn more about these people, the theme of "truth and illusion" comes into play. Things are not always what they appear. As Nick says, "I don't know whether you people are lying or what!"

Over the course of their twenty year marriage, George and Martha have come to use their "fun and games" to amuse themselves and torment each other. Nick and Honey are about to become their unwitting victims. This night, however, is different from all the rest. After tonight, nothing will ever be the same again.

The play rides like a roller coaster, using humor, deceit, conflict, sex and violence to keep you twisting and turning through three acts. So please, fasten your seatbelts, keep your hands and arms down and remain in your seats until the theatre comes to a complete stop...



Malcolm Ellis  
"George"

Malcolm has played Gordon in *Last Tango/Panto in Grand Cayman* and Theseus in *A Midsummer Night's Dream*.



Sue Howe  
"Martha"

Sue has appeared on stage and film in Canada and in CDS productions *Last Tango/Last Panto* as Joyce and *Beauty for Sale*.



Dan Morisseau  
"Nick"

Dan has appeared on stage and film in Canada and this is his first production with CDS.



Jordan Taylor  
"Honey"

You can catch Jordan Monday nights on Cayman 27 on *The GIS Journal*. This is her first production with CDS.

The Crew

<b>Director</b>	Gabrielle Wheaton
<b>Stage Manager</b>	Victoria Wheaton
<b>Properties</b>	Lynne Firth
<b>Lighting &amp; Sound</b>	Neil Rooney
<b>Sets</b>	Peter Pasold, Dan Morisseau, Shane Howe
<b>Set Construction Hands</b>	Malcolm Ellis, Sue Howe, Neil Rooney, Nik Morisseau, Angie Bell, Jordan Taylor, Emma Ellis
<b>Makeup</b>	Marjorie Godfrey
<b>Front of House</b>	Ann and Peter Pasold
<b>Programme Layout</b>	Malcolm Ellis
<b>Photography</b>	Lynne Firth

Special Thanks To...

All of the crew for volunteering so much of their time

Cathy Peart for the curtains

Gary Callan and his staff for hair colouring and wigs

Laurie and George for rehearsal space, props and more

Neil & Kelly Rooney for prompting, promotion and support

Omeria for the box office

Penny and Peter Phillips for showing us the ropes

Sofie and Neils for watching baby Hannah

Vickie Wheaton for costumes and props

Extra special thanks to our families who put up with us  
(and without us) through months of rehearsals!

## JOIN THE CAYMAN DRAMA SOCIETY

"SHARE THE SHOW" and become a Member of the CAYMAN DRAMA SOCIETY!

We present at least 6 major productions per year in our very own theatre "Prospect Playhouse" Red Bay. (Tel. 947-1998). We issue a monthly newsletter to keep members informed of our activities which include Club Nights, Dinner Theatre, Social Evenings, Play Readings, Workshops, etc.

To apply for (or renew) membership, complete the following form and mail it, along with the appropriate membership fee to:

**The Secretary**  
**Cayman Drama Society**  
**P.O. Box 1624, George Town**  
**Grand Cayman**

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- New Member                       Renewal
- Individual Membership       Family Membership       Life Membership  
(CI\$10.00 annually)              (CI\$25.00 annually)              (CI\$100.00 per member)

***Please Print:***

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

Telephone #'s — Home: \_\_\_\_\_ Work: \_\_\_\_\_

The Cayman Drama Society welcomes both social (non-active) and active members. Please indicate your preference below. If you wish to be an active member, please also indicate your particular interests and skills.

Non-active / Social       Active (Interests: \_\_\_\_\_)

I / We desire to become member(s) of the Cayman Drama Society and request you to enter my / our name(s) in the Register of Members accordingly subject to your Memorandum and Articles of Association and enclose CI\$ \_\_\_\_\_ as my / our annual / life membership. (Circle appropriate membership.)

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**The Prospect Playhouse, Red Bay, Opposite Dirty Reids**

