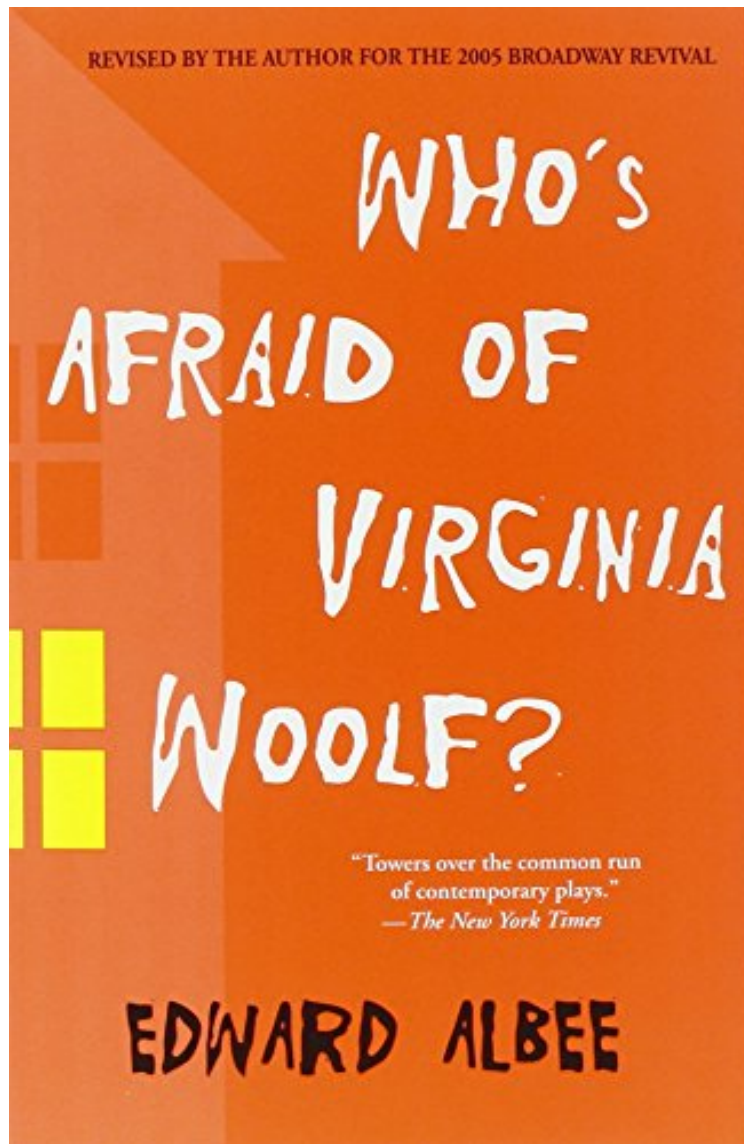


(Mobile book) Who's Afraid of Virginia Woolf?: Revised by the Author

Who's Afraid of Virginia Woolf?: Revised by the Author

Edward Albee

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Edward Albee : Who's Afraid of Virginia Woolf?: Revised by the Author before purchasing it in order to gage whether or not it would be worth my time, and all praised Who's Afraid of Virginia Woolf?: Revised by the Author:

0 of 0 people found the following review helpful. An American classic.By kim hurleyHave to say, when I got this I didn't expect much from it. Infact I was not intreged at all by the summaries I had read. But wow! This simply blew me away, I understand why this play is so highly praised now. I would love to see this play in real life now. The writing style and way Albee uses different texts and writing techniques to emphasize his characters really shows how

experienced an author he is. This play throws you into the complicated relationship and life of Martha and George and it dives deep into the realities of marriage and the American way of life. This play dares to show the deep thoughts of the American household as we watch the night unfold. I was simply blown away by this and I read it in one day. I could not stop reading it because you become so invested and interested in the characters. The way Albee sets this story up is just perfect. He pulls us into George and Martha's life right away and quickly sets up a plot that is so thick and shocking. There are parts in this play that are so surreal that they are almost real. It's really a rollercoast ride of a play and I recommend everybody who is interested in human psychology or relationship sciences to check out this play!!

2 of 2 people found the following review helpful. Revealing and Invigorating
By Kevin L. Nienstiel
Boiling this play down into a short review is a loser's gamble. Critics have written huge books and only scratched the surface of the myriad of ways this play can be read. They agree, though, that this play is a benchmark in American theatre, the beginning of the raw, angry, psychologically dense plays that would be created by writers like Tony Kushner, Marsha Norman, and David Mamet in the two generations since this vision of Hell first hit the stage. George and Martha, dignitaries of a New England liberal arts college, seem to be the most honest couple ever. No thought enters their heads that doesn't spill from their mouths. But those thoughts are relentlessly destructive. Their mutual abuse is ritualized and intricate. They know how to torture each other, physically, sexually, and mentally. But, bored of tormenting each other, they invite a new professor and his wife over for late night drinks and casual cruelty. The self-deception these four characters mask behind what looks to be ruthless honesty is appalling. Like a crash on the highway, you can't help staring, even as you are repulsed. Characters who think they've built invincible walls prove to be as vulnerable as babies, if others can find the right weakness. The revelation of secrets and lies, and the fact that George and Martha have done this before, pushes the audience out and past the bounds of compassion. Some reviewers complain that this revised version of the classic takes something away from the original. Albee has plainly shifted his sympathies away from the young couple being tormented and onto the older couple performing the torment. But even this is invigorating, since it strips away the little bit of safety net the audience thought they had and pushes us, defenseless, into the realm of these characters and their profound damage. As a warning, do not try to read this play in a single sitting. If anything, it's even more painful than a performance, since actors provide a little bit of a cushion against the brutality. Reading all three acts in quick succession can be a strain on even the sturdiest reader. But if you measure your reading out carefully, this purging fire of a play shows in big scale most of the changes that have transformed American theatre in living memory. Stunning and terrifying.

0 of 0 people found the following review helpful. Edward Albee and Virginia Woolf: What's the connection?
By Walking Man
The play is stark and depressing with only a hint of hope at the end. Albee throws dung all over what he sees as the shallow "Leave it to Beaver" and "Father Knows Best" veneer of the 1950's. I feel that the play succeeded precisely because the picture it paints is so far outside the normal experience of those of us who came of age in the '60's, when the play debuted. I read Albee's first play, "The Zoo Story", in college. It did not inspire me to pursue his work further. Occasionally over the ensuing decades I heard references to the title of the movie "Who's Afraid of Virginia Woolf?", without realizing that it was a play by Albee. I have not yet seen the movie, but plan to do so now that I have read the play. I recently read the novel "Mrs. Dalloway" by Virginia Woolf, which caused me to recall the title of Albee's play. I was curious as to how the play related to Woolf herself and her works. "Mrs. Dalloway" depicts the pretensions and social constraints of the "Downton Abbey" generation in Britain, while "Who's Afraid of Virginia Woolf" is more of a psychological study of illusion versus reality. Woolf's work is tragic, but with a dreamlike quality. Albee's play is an alcohol induced nightmare. His references to Woolf in the title and text of the play parody the "Big Bad Wolf" song from a Disney cartoon that was a staple of children's television in the 50's. Woolf, the tragic modernist, struggled with mental illness and ultimately committed suicide. Albee's main characters, George and Martha, walk a dangerous tightrope as they struggle to deal with their disappointments, both professional and personal. This New American Library edition of the play is well designed and easy to read. The cover says that it was revised by the author for the 2005 Broadway Revival. I am guessing that this may mean the profanity has been enhanced and updated for contemporary audiences.

Twelve times a week, answered Uta Hagen when asked how often she'd like to play Martha in *Who's Afraid of Virginia Woolf?* In the same way, audiences and critics alike could not get enough of Edward Albee's masterful play. A dark comedy, it portrays husband and wife George and Martha in a searing night of dangerous fun and games. By the evening's end, a stunning, almost unbearable revelation provides a climax that has shocked audiences for years. With the play's razor-sharp dialogue and the stripping away of social pretense, *Newsweek* rightly foresaw *Who's Afraid of Virginia Woolf?* as a brilliantly original work of art and an excoriating theatrical experience, surging with shocks of recognition and dramatic fire [that] will be igniting Broadway for some time to come.

Albee can be placed high among the important dramatists of the contemporary world theatre. *New York Post* An irreplaceable experience a crucial event in the birth of contemporary American theater! *The Village Voice* About the Author Edward Albee, the American dramatist, was born in 1928. He has written and directed some of the best plays in contemporary American theatre and three of his plays: *A Delicate Balance*, *Seascape* and *Three Tall Women* have

received Pulitzer Prizes. His most famous play, *Who's Afraid of Virginia Woolf?* won the New York Drama Critics Circle Award for Best Play. His other plays include *The Zoo Story*, *The Death of Bessie Smith*, *The Sandbox*, *The American Dream*, *Tiny Alice*, *All Over*, *Listening*, *The Lady from Dubuque*, *The Man Who Had Three Arms*, *Finding the Sun*, *Fragments*, *Marriage Play* and *The Lorca Play*.