

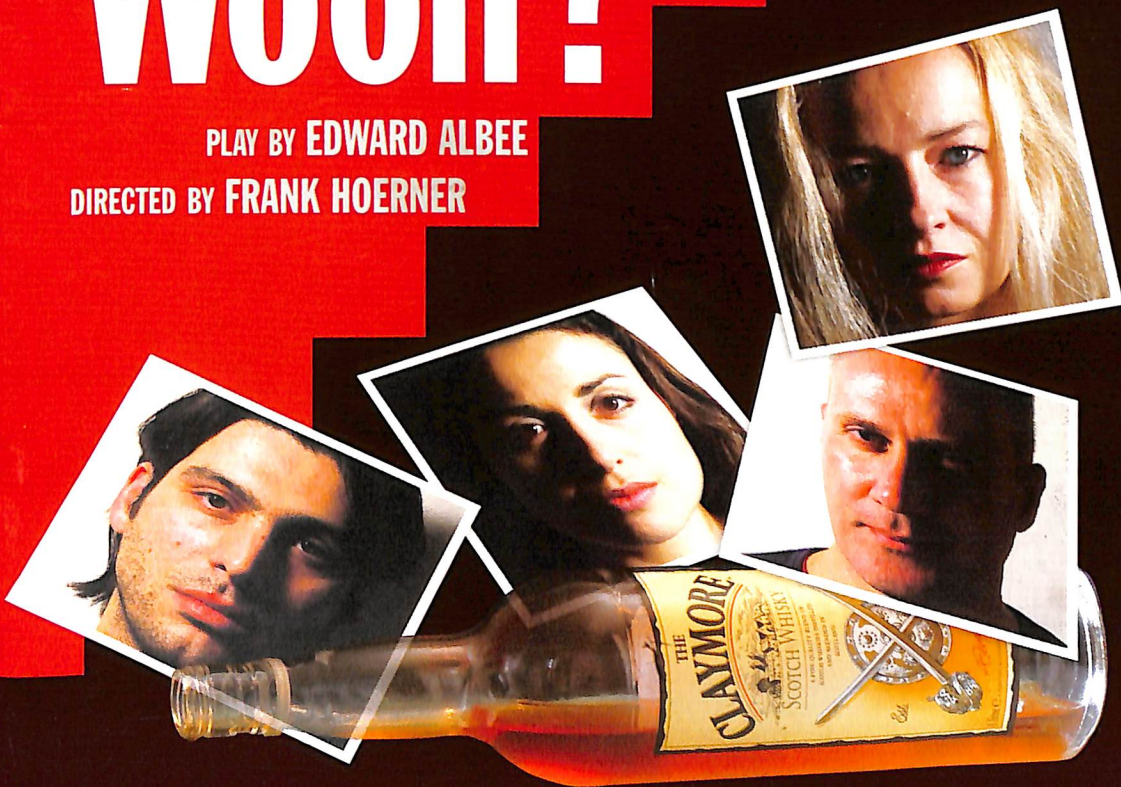
ACTINGHOUSE PRODUCTIONS PRESENTS:

CAST: IRENE CHRIST JES CAMILLERI
MARC CABOURDIN ANGELE CAUCHI

Who's Afraid of Virginia Woolf?

THE MANOEL THEATRE
MAY 2, 7, 8, 9, 2004

PLAY BY EDWARD ALBEE
DIRECTED BY FRANK HOERNER



ALL SHOWS START AT 7.30PM - ADULTS ONLY - INFO: WWW.ACTINGHOUSEPRODUCTIONS.COM

Who's Afraid of Virginia Woolf?

Cast

Martha	Irene Christ
George	Jes Camilleri
Honey	Angele Cauchi
Nick	Marc Cabourdin

Production Team

Producers	Irene Christ, Julian Manduca
Director	Frank Hoerner
Stage Design	Adrian Mamo
Poster and Programme	Zvezdan Reljic
Costume Design	Jasmina Reljic
Stage Manager	Lino Mallia
Props	Lina Teuma
Assistant Stage Management	Marthese Paris
Assistant Book	Teodor Reljic
Make up/hair	Jackie Grima, Anton Farrugia
Sound	Digital Magic

For the Manoel

Lights	Marvic Sultana
Stage Assistants	Renald Azzopardi, Tony Mizzi
Booking Clerks	Michelle Mangion, Marthese Zammit, Dorothy Camilleri

ACTINGHOUSE PRODUCTIONS



ACTINGHOUSE
PRODUCTIONS

Actinghouse Production was founded in 2002 by German actress Irene Christ and Maltese journalist Julian Manduca. Actinghouse aims to produce theatre in a contemporary style.

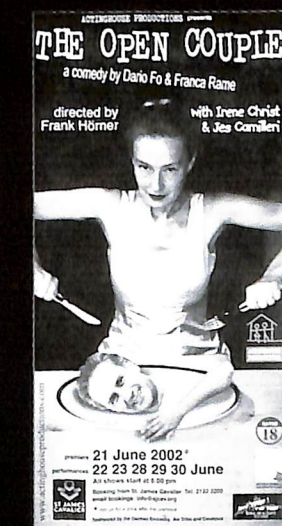
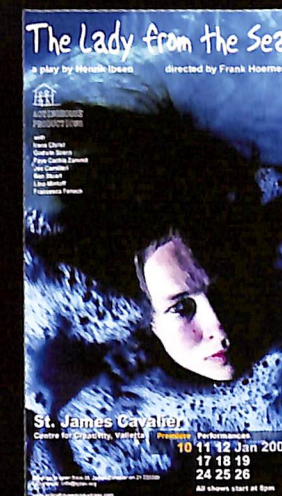
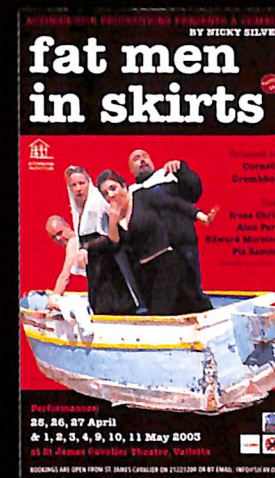
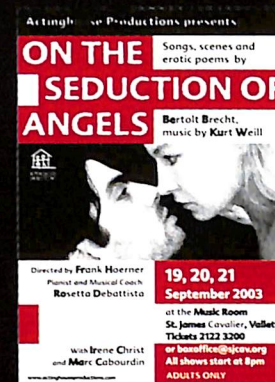
The idea is to bring theatre people from different nationalities and experience together.

We opened in June 2002 with Dario Fo and Franca Rames 'The Open Couple' at the theatre at St. James Cavalier in Valletta, directed by Frank Hörner from Düsseldorf. Here Irene Christ and Jes Camilleri played a married couple the first time... with more to follow!!

We staged Henrik Ibsen's 'The Lady from the Sea,' 'On the Seduction of Angels' – an evening of texts about love and the erotic by Bertold Brecht and music by Kurt Weill and the German classic 'Amphitryon' by Heinrich von Kleist, all directed by Frank Hörner.

Cornelia Cromholz from Berlin directed Nicky Silver's black comedy 'Fat Men in Skirts' and more recently 'A Slight Accident,' by James Saunders. We have worked with some of the best stage talent in Malta in our productions. We had to promise Jes Camilleri that this is the last time he plays Irene Christ's husband on stage...so the next time we'll try and give him the role of her lover!!

We would like to thank the production team for their very supportive work.



Actinghouse Productions, 22, Our Saviour Street, Sliema SLM 03, Malta

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Edward Albee

Edward Albee was born on March 12, 1928, in Washington, DC, and adopted as an infant by millionaire couple Reed and Frances Albee. As he grew, Albee rebelled against his mother's attempts to mold him into a member of the Larchmont, New York social set, preferring instead to pursue an interest in the arts.

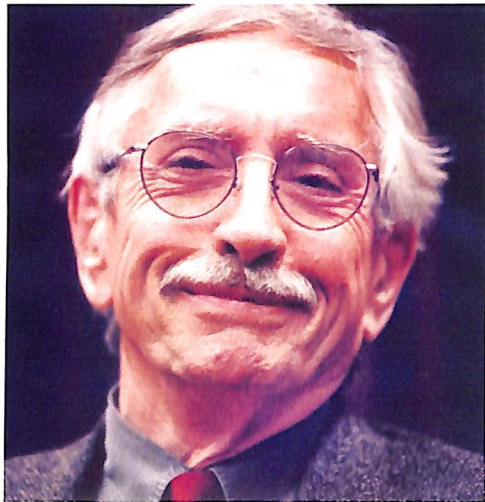
Even before adolescence he began to write prolifically, producing poetry, plays and even novels. At age 20, he moved to Greenwich Village, and for the next decade he held a variety of odd jobs including office boy, record salesman and messenger. During this period he met Thornton Wilder, who encouraged him to become a playwright, although it was several years before Albee followed his advice.

In 1958 he wrote *The Zoo Story* a one-act play about a drifter who orchestrates his own murder with the unwitting assistance of a publisher. Found unacceptable by New York producers, it was first staged in Berlin, where its success led to an off-Broadway production that catapulted Albee's career.

It and his other early works, including *The Sandbox* (1959) and *The American Dream* (1960), changed the face of American drama with their intensity, modern themes and experimental form. Albee was hailed as the successor to Arthur Miller, Eugene O'Neill and Tennessee Williams, with Williams himself calling Albee "the only great playwright we've ever had in America."

Since then, Albee has won numerous other awards, including three Pulitzer Prizes - for *A Delicate Balance* (1967), *Seascape* (1975) and *Three Tall Women* (1994). He also earned three Tony Awards, for *Who's Afraid of Virginia Woolf* (1963), which many critics regard as his finest play; *A Delicate Balance* (1996 - Best Revival); and, most recently, *The Goat or Who Is Sylvia?* (2002). He received a Kennedy Center Lifetime Achievement Award in 1996 and the National Medal of Arts from President Clinton in 1997.

Today, Albee's plays form a body of work that has been called unique, uncompromising, controversial, elliptical and provocative. 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."



Jes Camilleri: Started theatre 20 years ago and has both acted and directed. His roles include the title role in Shakespeare's *Hamlet*, Yvan in 'Art' by Jasmina Reza and Valere in 'La Bete.' A founder member of theatre Anon, Jes also played in several roles with Actinghouse Productions including Man in Dario Fo and Franca Rame's 'The Open Couple,' Arnholm in Henrik

Ibsen's 'The Lady from the Sea,' and *Amphitryon* in the play of that name by Heinrich von Kleist.

Irene Christ: Acted for 12 years at some of the most prominent and most interesting German theatres such as the Schauspielhaus Buchum, Duesseldorf and the Volkeshuhne Berlin. She founded Actinghouse Productions in 2002. Her more well known roles abroad include Julie in Strindberg's 'Miss Julie,' Eve in Heinrich von Kleist's 'The

Broken Jug,' and many others. In Malta she has played Ellida in Ibsen's 'The Lady from the Sea,' Phyllis in Nicky Silver's 'Fat Men in Skirts,' and Alkmene in Kleist's 'Amphitryon' amongst others.



Marc Cabourdin: Started six years ago in musicals, plays and pantos. Has directed 'The Real Thing,' by Tom Stoppard and 'Six Characters in Search of an Author,' by Luigi Pirandello both for MADC. His roles include Danny in 'Grease,' Eddie in 'A Slice of

Saturday Night,' Degsy in *God's Official* by Robert Farquhar. For Actinghouse Productions he took part in 'On the Seduction of Angels,' an evening of songs and drama with the words of Bertolt Brecht and the music of Kurt Weil. He also acts in 'Dejjem tieghek Bekki.'

Angele Cauchi: Graduated as an art teacher in 1998. Started acting in 1999 with *Westside Story* being her first production in English. Other roles included Curio in Shakespeare's *Twelfth Night*, in Liat 'South Pacific,' Miss Ames in Alan Ayckbourn's 'Chorus of Dissapproval' and the pianist in 'Six Characters in Search of an Author,' by Luigi Pirandello.



Frank Hoerner: trained and worked as an actor in Germany for several years, started directing in 1995. Directed Strindbergs 'Miss Julie', 'Quartet' by Heiner Müller, 'Fallen Angels' by Noel Coward, 'Women War Comedy' by Thomas Brasch, 'Macbeth' by

Shakespeare amongst others. For Actinghouse he directed 'The Open Couple', Fo/ Rame, Ibsen's 'The Lady from the Sea', Brecht/Weill evening 'On the Seduction of Angels' and Kleist's 'Amphitryon'.

Thanks to Masquerade Theatre Arts School



Paintings by Ebba von Fersen Balzan



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The Play

Truth or illusion, George, doesn't it matter to you? At all?

George and Martha, unlike most protagonists, are not immediately likeable people. George comes off as weak and emotionally stunted, while Martha appears a domineering bitch.

That they hate each other is painfully apparent and, were it the only note they played, would be unbearable. But then come the unexpected moments of tenderness, the cease-fire in the self-inflicted drama of their lives. The love they share is frequently buried, hidden sometimes even from themselves, but it is deep and abiding nonetheless. Their strong emotional attachment and deep need for one another are, in fact, the only things that make this play palatable. Otherwise it would simply be a study in emotional gore.

If George and Martha are the manipulators, Nick and Honey are their victims, unwittingly thrown into a 'prison' they cannot, or dare not, run away from. Although Nick is more confident neither are prepared for the violence served by their hosts. Honey, highly intoxicated, is attractive, but vapid, and seems more like a child than a grownup. Nick reveals the reasons for their marriage... and betrays Honey in different ways. Albee leaves some of the major situations in ambiguity and we are introduced to the world of lies and illusion in what seems to be a never ending marital battle.

The Three Acts

The first act is called 'Fun and Games'. It's a study about destructive structures of behaviour between human beings. Albee shows the HOW of the games, but leaves the WHY to the audience.

The second act is called 'Walpurgisnacht'. In tradition this is the night when the witches meet the devils on a mountain called BROCKEN and celebrate a wild party... it is the night leading to the 1 of May. In 'Who is Afraid of Virginia Woolf' the party, including the destruction reaches it's peak point, the guests have been deeply dragged into Martha and George's black games.

In the third and last act 'Exorcism' all games are led to their end....George hits back and has a last terrible surprise for Martha - revenge of the first order, for her humiliation of him.

What we see on stage is the loss of rules within a system, which finally leads to the collapse of the structure in a long standing relationship. The play is the story of the metamorphosis of a system, by the end the rules of the well-known game have to be changed. The Play doesn't tell us WHAT the rules will be, it just shows us the events leading to their collapse.

From 'Human Communication,' by Paul Watzlawick, Janet H. Beavin, Don D. Jackson

Who's
Afraid
of Virginia
Woolf?

The Third Layer

"This is work in layers: the original art, ie the play by Albee represents the first layer; the second is the interpretation by director and actors; the last layer are the paintings that were executed during the rehearsals. I was present for most of the rehearsals trying to catch 'the right moment.' Although scenes will be repeated again and again, I found the experience quite challenging. Unlike musicians who stay in touch with their instrument, and thus are limited in their movements, actors use space expressively to move in it. As I like to work fast and direct, I chose a medium which requires a brush to capture movement. I started with gouache and then moved on to acrylics."
Ebba von Fersen Balzan, May 2004.

Ebba von Fersen Balzan was born in Darmstadt, Germany. She studied graphic design and German literature. Ebba worked in publishing, advertising and in diverse other related fields, but always remained active as a painter. In 1987 she settled in Malta. Over the years a clear pattern of favourite subjects has evolved; the prehistoric sites in Malta, and lately Brittany (France), landscapes, animals, plants and still life. A yearly event is painting during the 3 nights of the Jazz Festival. She mostly works in acrylics, inks and pastels, and preferably in situ. Studio work includes collage techniques and lino printing but also experimental work on, and with, various media. This may lead to abstract or semi-abstract work. Since 1982 she has mounted various exhibitions in Malta, Italy, France, the United States and Germany. Locally she has had solo exhibitions, and taken part in group and collective shows. Her work can be found in many private collections, in Malta and abroad and an exhibition of her paintings of the rehearsals for 'Who's Afraid of Virginia Woolf,' are currently being exhibited at the Manoel Theatre.

Producer's Note

Dear Guests,

This play is Actinghouse Productions first at the Manoel Theatre. It is our aim to bring to the stage a variety of productions and styles and over the past two years we have presented diverse performances from the classic to the contemporary without sticking to their aesthetic milieu.

Frank Hörner from Düsseldorf directs once more for Actinghouse.

Today we bring you one of the greatest plays of all time. Edward Albee's 'Who's Afraid of Virginia Woolf' has captured audiences all over the world with its ability to look beneath the surface.

Martha and George have developed a system of destruction in many years of marriage that has become routine. They drag the younger couple, Nick and Honey, into their excesses of alcohol and marital clashes.

There has been much discussion as to whether George and Martha really love each other any more...do they?

You are the judge...

We hope you'll 'enjoy' the theatre evening!!

Irene Christ and Julian Manduca