

PROGRAMME

Rapture Theatre presents
Edward Albee's

who's
afraid
of
Virginia

WOOLF?

WED 3 MAY - SAT 3 JUN
RAPTUR&TH&ATR&.CO.UK



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WITH MANY THANKS TO:

Creative Scotland, Craig Smart and Motherwell Theatre, Deaf Connections, Leslie Findlay, Macrobert Arts Centre, Laura MacKenzie Stewart, Michael Cox, Julie Ellen, Bill Ward, Frank Mitchell, Phyllis Cowe, Rapture Theatre Board Members, Govanhill Baths, The Royal Conservatoire of Music and Drama, Pitlochry Theatre, Love Vintage Ltd, Glasgow, Samuel French Ltd and Cathering Wheel Theatre Company. An extra special thanks to Senan Kelleher from Kelsen Construction for his generosity, time and support. Thanks also to Cryptic, Jana Robert and Woody Cottrell.

This production is dedicated to the memory of our good friend and 'Uncle' Sean Scanlon.

Edward Albee

(1928 - 2016)

Edward Albee is undoubtedly one of the most psychologically astute of playwrights. His work mercilessly dissects the morals and manners of modern life, exposes the gulf between truth and self-delusion, and lays bare the turbulent undercurrent of desperation that frequently underlies human existence. Because of that, his work is achingly astute, searingly insightful and eternally timeless.

Albee dares to tackle big questions that transcend politics and current affairs, instead fearlessly delving into the most basic of questions about our essential nature.

In a rare personal comment on his work, he revealed that he considered his plays to be about:

“...the nature of identity. Who we are, how we permit ourselves to be viewed, how we permit ourselves to view ourselves, how we practise identity or lack of identity.”

As the adopted son of wealthy, but cold and unaffectionate parents – his father was a successful theatre owner and his mother a socialite – Albee spent much of his childhood wanting for nothing materially, but lacking parental, particularly motherly, love. He felt his artistic nature was disparaged by

his parents, telling the television interviewer Charlie Rose that his parents:

“... wanted somebody who would be a corporate thug of some sort, or perhaps a doctor or lawyer or something respectable. They didn't want a writer on their hands. Good God, no.”

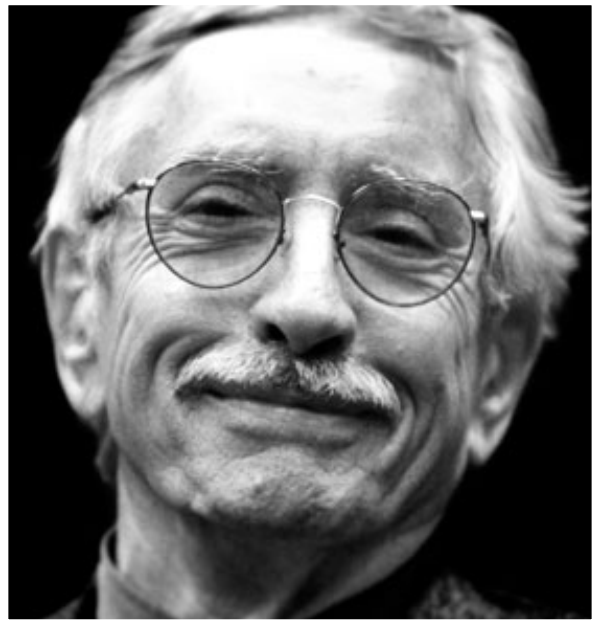
Describing himself as feeling like an “interloper” in his parents' home - and being estranged from both of his parents for most of his adult life after revealing that he was gay - Albee's work returns again and again to themes which betray the psychological torture which ensues when we fail to connect with those closest to us.

In *Who's Afraid of Virginia Woolf?*, his undisputed masterpiece, Albee delves into the darkest depths of dysfunctional human relationships, exploring, in particular, the way we constantly delude ourselves, desperately and irrationally clinging to appearances and conventions that do not serve us well.

Albee describes the title of his play as an “intellectual joke” which, nevertheless, captures our all-consuming fear of facing reality head on:

“...who's afraid of Virginia Woolf means who's afraid of the big bad wolf, who's ... afraid of living life without false illusions.”

(The Paris Review 1966)



And, of course, says Albee, we are all afraid of truth. Comfortable delusion feels more secure than brutal reality for most of us, most of the time.

The characters' relationships are toxic, yet they are inextricably bound to one another. Externally, their lives may be seen as successful, but they are tortured: by a longing for validation, by the all-consuming fear that their lives are no more than a compromise and by the dawning realisation that they are unlikely ever to meet their self-constructed, perceived potential.

In a New York Times interview in 1991 Albee said:

“All of my plays are about people missing the boat, closing down too young, coming to the end of their lives with regret at things not done, as opposed to things done.”

Who's Afraid of Virginia Woolf?, of all of his

plays, is also surely a constellation of the key themes of Albee's own life. It is a keenly observed attack on the superficial aspirations of the middle classes and an exposé of toxically dysfunctional self-delusion, but it also contains a painful reflection of Albee's own childhood: a childhood in which he did not feel as if he belonged, in which he was never accepted for who he was.

The language of the play is ascerbic but witty; lacerating but uplifting; shocking but melancholy. It captures the contradictions, as well as the longings, that lie in the hearts of human beings. As such, the play transcends the ordinary and is a timeless classic which will always be relevant both as a powerfully moving and perpetually prescient comment on identity, as well as an intense exploration of the complexity and the fragility of human nature.

written by Lyn McAndrew



CAST & CREATIVE TEAM

Who's Afraid of Virginia Woolf? is presented by special arrangement with SAMUEL FRENCH, LTD

"The video and/or audio recording of this performance by any means whatsoever are strictly prohibited"

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

Cast:

George	Robin Kingsland
Martha	Sara Stewart
Nick	Paul Albertson
Honey	Rose Reynolds

Credits:

Director	Michael Emans
Designer & Wardrobe Mistress	Frances Collier
Lighting Designer	Mark Doubleday
Sound Designer	Daniel Krass
Assistant Designer & Scenic Artist	Mischa Zielinska
Voice Consultant	Morag Stark
Dance Consultant	Emma Smith
Fight Consultant	Carter Ferguson
Production Manager	Simon Cottrell
Deputy Stage Manager	Samantha Burt
Re-Lighter	Elle Taylor
Set Builder	Mike Prickett

Production Photography	Richard Campbell
Rehearsal Photography	Christina Brownlee
Digital Creation	Unscene Productions Ltd
Printwork & Poster Design	Infinite Blue Designs
Press & Marketing	James Coutts
Casting Director	Jenkins & McShae Casting

For Rapture Theatre::

Co-Artistic Director	Michael Emans
Co-Artistic Director	Lyn McAndrew
Education & Participation	Christina Cox
Press & Marketing	James Coutts
Company Pet	Larry

Sara Stewart, was born in Edinburgh, and was a member of the Edinburgh Youth Theatre, and the National Youth Theatre before studying in America, and then training at the Central School of Speech and Drama. She has worked extensively in theatre and television.

London Theatre includes: *Dinner With Friends* (Park Theatre), *Hay Fever* (Duke of York's & Int. Tour), *The Snow Queen* (Rose Theatre Kingston), *Enron* (West End & Tour), *Six Degrees of Separation* (Old Vic), *The Hour We Knew Nothing Of Each Other* and *Present Laughter* (National Theatre), *The Pain and the Itch and Etta Jenks* (Royal Court), *Proof* (Donmar Warehouse), *A Month in the Country and Troilus and Cressida* (RSC), *Outcry* (Cheek by Jowl), *Temptation*

(Westminster) *A Doll's House* (Rose) and *The Real World* (Soho Poly). **Beyond London her work includes:** *Contractions* (Sheffield Crucible), *Jumpy* (Theatre Clwyd), *Heartbreak House* (Chichester Festival), *Serious Money* (Birmingham Rep), *Cat on a Hot Tin Roof* (Lyric, Belfast), *Crimes and Crimes* (Leicester), *Fertility Dance* (Nuffield), *The Crucible*, *Arms and the Man*, *Entertaining Mr Sloane* (USA Summer Stock), *Sly Fox*, *Lady Windermere's Fan*, *Dear Brutus* and *While the Sun Shines* (Pitlochry Festival Theatre).

Television includes: *Dr Foster*, *The Night Manager*, *Quirke*, *Fresh Meat*, *Sugar Rush*, *Rebus*, *NCS Manhunt*, *Crocodile Shoes*, *Ghoulashed*, *Drop the Dead Donkey*, and appearances in: *Crossing Lines*, *Mr Selfridge*,

Midsomer Murders, *Miracle Landing on the Hudson*, *Pramface*, *Strikeback*, *New Tricks*, *Secret Diary of a Call Girl*, *Robin Hood*, *A Very Social Secretary*, *A Tough Of Frost*, *Poirot*, *Taggart*, *Dr. Finlay*, *The House of Eliott*, *Anna Lee*, *Minder*, *The Good Guys*, *Men Behaving Badly*, *Hetty Wainthrope Investigates*, *Supply and Demand*, *Space Island One*, *Lost in France*, *People Like Us*, *Too Much Sun*, *Chambers*, *Meaningful Sex*, *Los Dos Bros* and *Auf Wiedersehen Pet*.

Film includes: *Transformers 5*, *Take Down*, *Fear of Water*, *Philomena*, *Sightseers*, *The Best Exotic Marigold Hotel*, *The Road to Guantanamo*, *A Cock and Bull Story*, *Batman Begins*, *Mrs Brown*, *The Winslow Boy*, *London Voodoo*, *Delovely* and *Three Blind Mice*.



SARA STEWART

Theatre credits include: *Storm* (Jermyn Street Theatre, London), *Private Lives* (Mercury Theatre, Colchester), *Romeo & Juliet* (Sheffield Crucible), *Arcadia* (Nottingham Playhouse), *Hamlet* (Secret Theatre, Edinburgh Fringe Festival), *The Other Place* (RADA), *Witness for the Prosecution* (Vienna English Theatre), *Engaging Shaw* (Vienna English Theatre), *League of Youth*, *The Resistible Rise of Arturo Uri*, *Garage Band*, *The Price* by Arthur Miller, *I Have Been Here Before*, *Rat Pack Confidential*, *The Secret Garden* (Nottingham

Playhouse), *Inherited Risk Factors* (Writebites New Writing Festival), *The "Lost Shakespeare"* (Croydon Warehouse), *Dick Barton* and *The Quantum of Porridge* (Croydon Warehouse), *On The Waterfront* (Hong Kong Festival/Nottingham Playhouse/Edinburgh Fringe Festival), *Century Plays* (Worcester Swan Theatre), *Shakespeare and His World* (Southwark Literary Festival), *The Light and the Dark* (Southwark Literary Festival), *Lady Windermere's Fan* (Ipswich Wolsey Theatre), *Blood Brothers* (Bill Kenwright Ltd), *Rookery*

Nook, *The Return of the Naïve*, *She Stoops To Conquer* (Colchester Mercury Theatre), *Speed The Plow*, *The Secret Rapture* (Royal National Theatre), *The Cabinet Minister* (Duncan C Weldon Productions Ltd) and *High Society* (Noel Gray Ltd)

Television and Film credits include: *Chameleon* (October Films), *Dance of a Killer* (October Films), *The Sparticles Mystery* (CBBC), *The Bill* (Pearson Thames) and *Casualty* (BBC).



ROBIN KINGSLAND

After graduating from the Guildhall School of Music and Drama, Paul became a leading actor for the Glasgow Citizens Theatre over a period of ten years, playing such roles as Jimmy Porter, Jean in *Miss Julie*, Lenny in the *Homecoming*, Nero in *Britannicus* and Joey in *Pal Joey*.

Theatre credits include: Bert Barricane in *The Man Who Shot Liberty Valance*, Don Antonio in *The Rover*, Jerry in *Betrayal*, Phil in *The People Next Door*, Baz in *Damages* and Carl in *Carver*.

Television and Film credits include: *Extras* with Ricky

Gervais, *Sherlock*, *Love Soup*, *Holby City*, *Heartbeat*, *Coronation Street*, *All at Sea*, *The Honourable Rebel* and *Excalibur Rising*.

www.paulalbertson.com



PAUL ALBERTSON

Rose trained at the Guildhall.

Awards & Nominations: Off West End Award nomination for Best Female Performance (2015), Ian Charleson Commendation (2014), Lord Mayor's Prize for Acting (2012).

Theatre credits includes: *Drones*, *Baby, Drones* (Arcola Theatre), *My Children! My Africa!* (Trafalgar Studios), *Primetime Readings* (Royal Court), *Twelfth Night* (Crucible/ETT), *Titus Andronicus*, *A Mad World My*

Masters, *Candide* (RSC), *Tiger Tail* (Nuffield)

Television and Film credits include: *Crackanory*, *Wasted*, *Poldark*, *Untitled Mike Figgis Project*, *Our Zoo*, *Doctors* and *The World's End*.



ROSE REYNOLDS

Director

MICHAEL EMANS

Michael trained at Rose Bruford College of Speech and Drama.



For Rapture Theatre: *Death and the Maiden, The Dumb Waiter, Some Kind of Love Story, Shadowlands, Taking Sides, Clara, An Evening with Gary Lineker, Boys' Life, Grace, Death of a Salesman, A Kind of Alaska, Habeas Corpus, Rat in the Skull, Oleanna, Macbeth, Perfect Days, Bold Girls, Shang-A-Lang, Assassins, Betrayal, Mr. Peters' Connections, Insignificance, Speed the Plow, Simpatico, Boy Gets Girl, Your Turn to Clean the Stair, The Old Neighborhood, The Sailmaker, Richard III, Double Top, Boston Marriage, Twisted, Frankie and Johnny in the Clair de Lune, Proof, Misery, Blue/Orange, Damages, The Collection, Frozen, Broken Glass, Shining City, Betrayal (2008), Last of the Red Hot Lovers, Hamlet, Gagarin Way, The Sash, The Collection (2013) and Shang A Lang (2013 and 2014) All My Sons, The Last Yankee and Democracy.*

Other theatre includes: *Uncle Varick and Six Black Candles (Royal Lyceum), Over the Mountain (Creek Road Studio Theatre), Tom Jones (Lillian Bayliss Theatre) and The Finishing School (Nuffield Theatre, Southampton).* He also directed the Orange Playwriting Award winning *Magnum Opus* at Oran Mor and the acclaimed *Burns on the Solway*.

Michael has also directed renowned Scottish actors John Stahl, Sandy Morton and Kenneth Bryans in the short film *God's Favourite Son?*

Designer

FRANCES COLLIER

Frances Collier is a Glasgow based Theatre and Film designer. She graduated from Birmingham City University in 2008 with a 1st class BA Hons Degree in Theatre Design and the Live Nation Event Design Student of the Year Award. As a new graduate she worked for the Birmingham Opera Company on both *Idomeneo*, and *Othello*, as well as for the Birmingham School of Acting.

Frances has designed for Arches:LIVE -RISK, Techfest Aberdeen, the Aberdeen Students Show- *Mary Torphins, Sleepless in Seaton*, Acorn Theatre -*Animal Farm*, Theatre Modo- *Pandemonium Pirate Parade Peterhead*, Live Wire Productions (various), and GlasGAY- *Lady fingers and Empire Biscuits*. Her design work for Pitlochry Festival Theatre includes *Rope, Communicating Doors, A Chorus of Disapproval, Present Laughter, Perfect Days, The Yellow on the Broom, Improbable Fiction*, and *Pyrenees*.

Her film work includes production design on *Isabels Last Day*, and *Glaswegian Tales*, costume design for *Writers Block, The Quiet*, the feature film *SOLIS*, and *Whistle My Lad*, for which she was nominated for the BAFTA Scotland New Talent Design Award.

She designed Stafford Festival Shakespeares 2016 production of *Othello*, and is currently working on this years production of *The Tempest*.

Whos Afraid of Virginia Woolf marks Frances first foray into touring theatre.

Assistant Designer & Scenic Artist

MISCHA ZIELINSKA

Mischa graduated from the Royal Conservatoire of Scotland 4 years ago with a bachelors degree in production arts, majoring in prop making / minor in scenic art. She has worked all over Scotland but primarily practices in Glasgow. Mischa has worked on many productions both small and large scale over various roles. She has previously trained as a technician, before transitioning to production arts although still on occasion works for Hands On Production and Walk The Plank as a lighting and special effects technician. Mischa mainly works within the theatre and film arts and has worked for companies including Scottish Youth Theatre, The Tron, Paisley Arts Centre, RCS, Pinewood, STV, BBC Scotland. Mischa is currently working as the lead art tutor for Paint Club Scotland, and as assistant designer to Designer Frances Collier for Stafford Gatehouse Theatre's production of Shakespeare's 'the Tempest'.

Production Manager

SIMON COTTRELL

Simon is a freelance producer, production manager and stage manager for theatre and the arts. After a successful career as a touring- and session bassist, composer and drama facilitator, he has since set up his own production company, SiCO Productions, working with a variety of organisations including National Theatre of Scotland, Visible Fictions, Glasgow Life, Tramway, Cumbernauld Theatre, Subway Theatre, Cryptic, The Proclaimers, Stoirm Óg and now Rapture Theatre!

Simon's composer credits for TV include: BBC Alba's children's TV series *Na Daoinne Beaga* and the award-winning *Sraos*.

Musical collaborations include: Max Richter, Laura Cantrell, Kelli Ali, Zac Ware (The Proclaimers), Jon Graboff (Cyndi Lauper, Ryan Adams and the Cardinals), Memphis's The Scruffs and the critically acclaimed 2014 album, *The Executioner's Lover* with The Blue Ship.

Sound Designer

DANIEL KRASS

Sound design/Composer credits: *The Hour*, (Alon Ilisar), *Without a Hitch*, (Room 2 Manoeuvre), *Coriolanus Vanishes*, *International Waters* (Fire Exit), *Blackout* (Showroom/Tron), *Blackbird* (Citizens Theatre), *Who Cares* (Royal Court), *Milk, Swallow, The Devil Masters, Quiz Show, Spoiling* (Traverse Theatre), *Magic Sho, Josephine Bean, Huff* (Shona Reppe) *Kind of Silence, Smokies* (Solar Bear), *Pondlife, Martha, The Little Gentleman, The Voice Thief, White, Kes* (Catherine Wheels), *Up To Speed* (Imagine), *My Friend Selma, Invisible Army*, (Terra Incognita), *Robin Hood* (Visible Fictions), *My House, A Small Story* (Starcatchers), *Peter Pan* (Sherman Cymru), *Mikey and Addie, Littlest Christmas Tree, Rudolf, Mr Snow, The Little Boy that Santa Claus Forgot* (Macrobert), *Skewered Snails, He-La* (Iron Oxide), *The Infamous Brothers Davenport* (Vox Motus/Royal Lyceum Theatre, Edinburgh), *One Thousand Paper Cranes* (Lu Kemp), *To Begin, The Tin Forest* (NTS) and *Sanitise* (Melanie Jordan).

Creator/Director: *Kind of Silence* (Solar Bear)

Lighting Designer

MARK DOUBLEDAY

Mark trained at the London Academy of Music and Dramatic Art.

Recent Theatre includes: *Lawrence After Arabia*, (*Hampstead Theatre*), *Waiting For Godot*, (Royal Lyceum, Edinburgh), *The Distance, Democracy, The Daughter-in-Law, Winter's Tale, Wonderful Tennessee*, (Sheffield Theatres), *Democracy*, (Old Vic), *Elling*, (Trafalgar Studios), *Woman in Mind, A Christmas Carol*, (Birmingham Rep), *Waiting For Godot, Time and The Conways*, (Royal Lyceum, Edinburgh), *Three Sisters*, (Tron Theatre), *The Glass Menagerie*, (Dundee Rep), *Peter Pan*, (Bristol Old Vic), *The Importance Of Being Earnest*, (Nottingham Playhouse), *Educating Rita, A View From The Bridge*, (Liverpool Playhouse), *Little Platoons and The Knowledge*, (Bush Theatre), *The Philanderer, Widower's Houses, Orange Tree*.

Recent Opera includes: *Don Giovanni*, (Nationale Reïsoopera Netherlands), *Le Nozze di Figaro*, (Los Angeles Opera), *Hansel and Gretel*, (Scottish Opera), *Tannhäuser*, (Teatro Real, Madrid), *Pirates of Penzance, Iolanthe, Mikado*, (Gielgud Theatre, London), *Tannhäuser*, (Los Angeles Opera), *Lysistrata*, (New York City Opera/Houston Grand Opera), *Die Fledermaus, Orlando Finto Pazzo, Shorts, Six-Pack, Family Matters*, (Tête à Tête), *Le Nozze di Figaro*, (Opera Zuid, Netherlands), *Manon, Die Fledermaus*, (English Touring Opera), *Ariadne auf Naxos, Albert Herring, Aldeburgh, La Fanciulla del West*, (Norma, Opera Holland Park), *Nitro*, (Royal Opera Linbury Theatre).

Recent Dance includes: *Tenebre* by Hubert Essakow for Deutsche Ballett am Rhein, Dusseldorf, *Stepmother, Stepfather* by Arthur Pita for The Place/Headspace Dance.

TOUR DATES

Macrobert Arts Centre, Stirling Wed 3 - Thu 4 May
macrobertartscentre.org 01786 466666

Adam Smith Theatre, Kirkcaldy Sat 6 May
onfife.com 01592 583302

Byre Theatre, St Andrew's Wed 10 - Thu 11 May
byretheatre.com 01334 475000

Eastgate Theatre, Peebles Sat 13 May
eastgatearts.com 01721 725777

Motherwell Concert Hall & Theatre Mon 15 May
culturenl.co.uk 01698 403120

Theatre Royal, Dumfries Wed 17 May
theatreroyaldumfries.co.uk 01387 253383

The Gaiety, Ayr Fri 19 May
thegaiety.co.uk 01292 288235

Village Theatre, East Kilbride Sun 21 May
slcboxoffice.co.uk 01355 261000

Kings Theatre, Edinburgh Tue 23 - Sat 27 May
edtheatres.com 0131 529 6000

Theatre Royal, Glasgow Tue 30 May - Sat 3 Jun
atgtickets.com/glasgow* 0844 871 7647**

*bkg fees may apply **calls cost up to 7p per min, plus your phone company's access charge

Rehearsal & Production Images



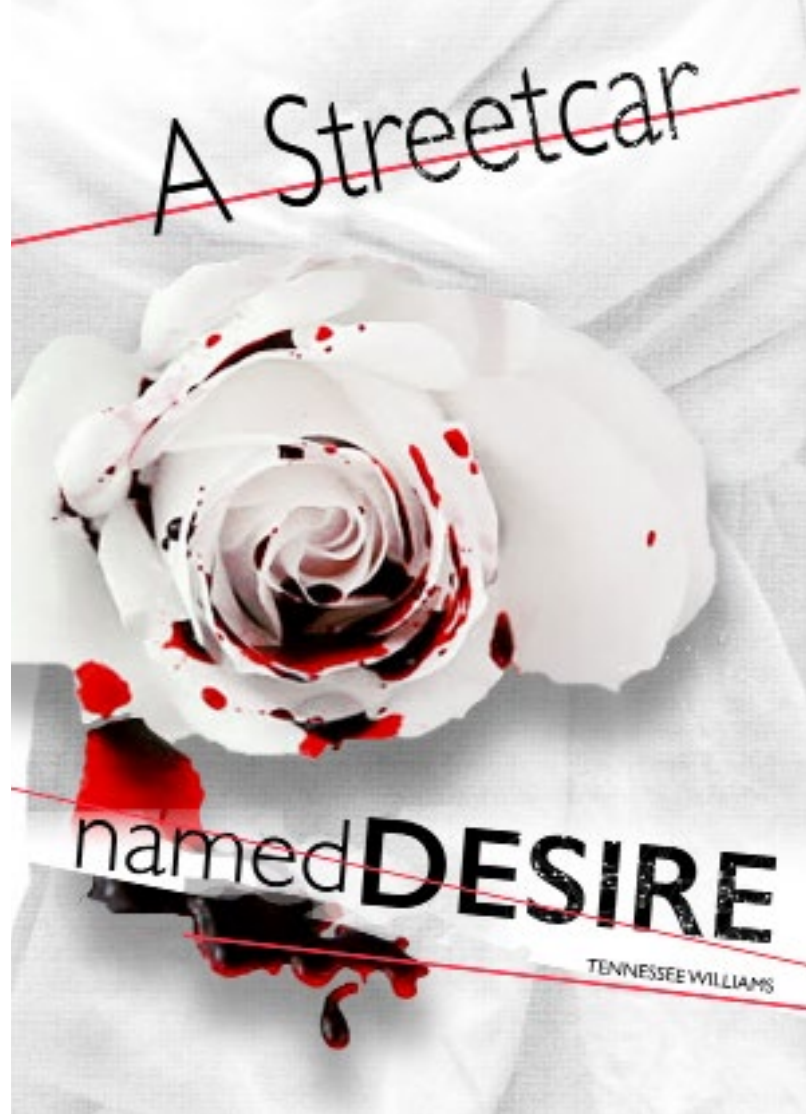


Rapture is Scotland's premier touring theatre company and uniquely placed within the theatre sector in Scotland. The Company produces an eclectic body of work with a focus on text-based contemporary and classical theatre, working with scripts that have an existing provenance. Rapture has

premiered work in Scotland by key writers of the last century such as Arthur Miller, Joe Penhall, David Mamet and Bryony Lavery, extensively touring these works throughout a variety of small, medium and large-scale venues across the country. Many of these productions are accompanied by specifically developed creative learning opportunities, such as workshops, post and pre-show events and working in partnerships with 3rd party organisations.

Rapture's work has attracted praise from both audience and critics, including nominations for the prestigious Critics' Awards for Theatre in Scotland.

Rapture also currently enjoys the support of the national arts agency, Creative Scotland, as a 'Regularly Funded Organisation'.



All My Sons - "...riveting theatre at its finest."
Edinburgh Evening News, Barry Gordon



The Last Yankee - "The Last Yankee: An Assured and Powerful Production."
Scottish Mental Health Arts and Film Festival,
Mark Jones

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Fading southern belle Blanche DuBois seeks solace with her sister Stella, after her world starts to crumble. But her downward spiral brings her face to face with Stella's husband: the brutal, unforgiving Stanley Kowalski.

As the temperatures soar and passions rise, Blanche and Stanley are locked in fervent combat over Stella's soul as well as Blanche's sanity.

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