

**Twentieth Century American Drama**  
**Prof. Merin Simi Raj**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Madras**

**Lecture - 32**  
**Albee's Who's Afraid of Virginia Woolf Part 3**

(Refer Slide Time: 00:14)

Dear.

HONEY (As NICK seems sunk in thought)

NICK Oh! Oh, yes ... I was a ... quarterback ... but I was much more ... adept ... at boxing, really.

MARTHA (With great enthusiasm) BOXING! You hear that, George?

GEORGE (Resignedly) Yes, Martha.

MARTHA (To NICK, with peculiar intensity and enthusiasm)

You musta been pretty good at it ... I mean, you don't look like you got hit in the face at all.

HONEY (Proudly) He was intercollegiate state middleweight champion.

NICK (Embarrassed) Honey ...



This is on *Who is Afraid of Virginia Woolf* by Edward Albee. We will finish the first act of the play today. We will see that the first act “Fun and Games” kind of introduces the key themes that the play takes up in the following two acts.

We are saying that we are talking that they are talking about physical prowess. We see with this idea of emasculation of George, there is this idea of prowess a physical prowess that is coming in intellectual, acumen and everything. Nick says, “Yes I was a quarterback, but I was much more adept at boxing really”. It is interesting that he would refer to boxing. Boxing is just a sport which involves hurting the other person.

It's a game, it is a game that which involves hurting other people which is what is happening in this play, that they are playing fun and games, but these are games and fun. We do have audiences of boxing, we have people watching it and beating and going like supporting a people, but at the same time we must remember it involves causing pain to another person.

The fun and games that we see in the play are to a certain extent like that. They are fun, there are games, but we must remember that people are actually getting hurt. That the hurt is real. That we will see often in the stage direction before someone says something. There is a reference that saying it in a hurt manner in an angry manner, so the emotions are real. We can feel the effective intensity on the stage real hard.

And boxing, it is like two people and there would be a victor and there would be someone who is defeated. It is a sport also like that where one kind of asserts their dominance over their opponent. It's about defeating an opponent as a sport. And Martha says, boxing, you hear that George see.

We can realize that Martha is suddenly after when she hears boxing, she is trying to get George into a difficult position with that, and she continuously pairs Nick with George. We have read that Nick is a quarterback, it is a reference to a rugby position where it takes a lot of physical capacity to play quarterback and he is has a better build than George and his to box. We can see certain aggressive nature in his quality coming up.

(Refer Slide Time: 02:56)

HONEY Well, you were.  
MARTHA  
You look like you still got a pretty good body now, too . . . is that right? Have you?  
GEORGE (Intensely) Martha . . . decency forbids. . .  
MARTHA (To GEORGE . . . still staring at NICK, though) SHUT UP! (Now, back to NICK) Well, have you?  
Have you kept your body?  
NICK (Unselfconscious . . . almost encouraging her) It's still pretty good. I work out.  
MARTHA (With a half-smile) Do you!  
NICK Yeah.  
HONEY  
Oh, yes . . . he has a very . . . firm body.



As mentioned for the lack of time, but like to mention the snippets, the decency forbids. George says “Martha decency forbids, saying something like you cannot go into Sun”. We said that the play started with sort of a ridiculing of modesty, sort of ridiculing a propriety, of guests arriving at un-Godly hours to places of hosts acting in very weird manners with guests.

There is no decency, there is no propriety, there is no modesty, and there is no playing it by the rules. Even if it is boxing, we see it is probably all blows that are being hit below the belt constantly going like that, which goes with the image of emasculation. It is to question the secret that Martha plans to disclose. It is about a boxing match.

(Refer Slide Time: 03:55)

NICK Unh-huhh.

MARTHA

... and George wheeled around real quick, and he caught it right in the jaw ... row! (nick laughs) I hadn't meant it ... honestly. Anyway ... row! Right in the jaw ... and he was off balance ... he must have been ... and he stumbled back a few steps, and then, crash, he landed ... flat ... in a huckleberry bush!

Fun and Games 57

(NICK laughs. HONEY goes tsk, tsk, tsk, tsk, and shakes her head)

It was awful, really. It was funny, but it was awful. (She thinks, gives a muffled laugh in rueful contemplation of the incident)

I think it's colored our whole life. Really I do! It's an excuse, anyway.

(GEORGE enters now, his hands behind his back. No one sees him)

It's what he uses for being bogged down, anyway ... why

he hasn't gone anywhere.

(GEORGE advances. HONEY sees him)



“That one day Martha’s father had arranged with George, but George was not inclined to fight him, so what Martha did was, she put up a pair of gloves and she says and George wheeled around and punched George from behind. And what happened after that? Martha says and George wheeled around real quick and he caught it right in the jaw row Nick laughs.” So you can see, this is a public humiliation.

“I had not meant it honestly anyway row right in the jaw and he was off balance. He must have been and he stumbled back a few steps and then crash, he landed flat again in a huckleberry bush. Nick laughs, Honey goes, tsk tsk tsk tsk and shakes her head. So you see, that Honey is still kind of empathizing with George, because we will say Honey is also slightly built, she is also physically feels. She feels some kind of sympathy for George. And, but which Martha and Nick are not feeling at this point.”

Nick is laughing at this and you can see this kind of like assertion of power that these are the points you can see that Nick has been humiliated, so George has been humiliated in manner.

(Refer Slide Time: 05:05)

MARTHA  
And it was an accident ... a real, goddamn accident! (GEORGE takes from behind his back a short-barreled shotgun, and calmly aims it at the back of MARTHA'S head. HONEY screams ... rises, NICK rises, and, simultaneously, MARTHA turns her head to face GEORGE. GEORGE pulls the trigger)



GEORGE

POW!!!

(Pop! From the barrel of the gun blossoms a large red and yellow Chinese parasol. HONEY screams again, this time less, and mostly from relief and confusion)

You're dead! Pow! You're dead!

NICK (Laughing) Good Lord.

(HONEY is beside herself. MARTHA laughs too ... almost breaks down, her great laugh booming. GEORGE joins in the general laughter and confusion. It dies, eventually)

HONEY Oh! My goodness!

MARTHA (Joyously) Where'd you get that, you bastard?

NICK (His hand out for the gun) Let me see that, will you?



We see that George retaliates with a blow from below by getting a fake gun and shooting it at Martha which Honey is gets like really scared and everything. So, this is lot of reference to backstabbing in a sense , that backstabbing the idea of backstabbing comes up that people are disclosing the most personal secrets of their people. We will see that Nick discloses a very personal secret with Honey to George, which George makes terrible use of in the play.

There are references to backstabbing. There is a constant feeling of backstabbing in the play, that people are coming and hitting you from behind. These are not herds that are coming from the front, but that are coming from the behind that are like, walking up to you from behind and you do not even know.

And, this is also the kind of the threat of the nuclear war that we are talking about that, “it’s always in the back, it is always threatening to come back come out from behind you and getting you at the most unsuspecting hour. Just coming down and falling on you”.

(Refer Slide Time: 06:12)

HONEY I've never been so frightened in my life! Never!

GEORGE (A trifle abstracted) Oh, I've had it awhile. Did you like that?

MARTHA (Giggling) You bastard.

HONEY (Wanting attention) I've never been so frightened . . . never. *Abundance of stage direction.*

NICK This is quite a gadget.

GEORGE (Leaning over MARTHA) You liked that, did you?

MARTHA

Yeah . . . that was pretty good. (Softer) C'mon . . . give me a kiss.

GEORGE (Indicating NICK and HONEY) Later, sweetie.

(But MARTHA will not be dissuaded. They kiss. GEORGE standing, leaning over MARTHA'S chair.

She takes his hand, places it on her stage-side

breast. He breaks away) Oh-ho! That's what you're after, is it? What are we going to have . . . blue games for the guests? Hunh? Hunh?

MARTHA (Angry-hurt) You . . . prick!



We can see here that references to “wanting attention, I have never. So, Honey is constantly saying that I have been frightened by this happening, but nobody is paying attention. Then she says wanting attention. “

We can see that there is lot of stage direction that Albee gives, because the play is already so full with dubiousness, that it is already so full of, it is already so open to interpretation, that certain places are locked down, but you see that even though these places are locked down they do make possible the play that happens within the play. The play of meanings, the play of characters.

(Refer Slide Time: 06:52)

MARTHA

I know what chromosomes are, sweetie, I love 'em.

NICK Oh Well, then.

GEORGE Martha eats them ... for breakfast ... she sprinkles them on her cereal. (To MARTHA, now) It's very simple, Martha, this young man is working on a system whereby chromosomes can be altered ... well not all by himself--he probably has one or two co-conspirators--the genetic makeup of a sperm cell changed, reordered ... to order, actually ... for hair and eye color, stature, potency ... I imagine ... hairiness, features, health ... and mind. Most important ... Mind. All imbalances will be corrected, sifted out ... propensity for various diseases will be gone, longevity assured. We will have a race of men ... test-tube-bred ... incubator-born ... superb and sublime.

MARTHA (Impressed) Huhh!

HONEY How exciting!

GEORGE But! Everyone will tend to be rather the same ... Alike. Everyone ... and I'm sure I'm not wrong here ... will tend to look like this young man here.

MARTHA

That's not a bad idea.

NICK (Impatient) All right, now ...



We come to the point where it has been told that Nick is a Professor of Biology. First it was thought that he was a Professor of Maths, but it turns out that he is a Professor of Biology. And, George says that “his work will be with chromosomes and it would be about altering genes and altering chromosomes to build the perfect race of men.” George points out about building a better race of people. As mentioned that the Second World War haunts this play; the presence of the World War.

We will see that this waiting for sons who did not return in this play the son is not true, but we have seen that in all my sons there is this mother that waits for his son, Larry to come back home. So, this war; this war had engine and it made it is presence felt like that in the way of waiting for sons who would never returned.

And, so the war, the one of the Nazi policies during the war was this creation of an ideal race of a supreme race of the race of supreme people, who would be all good the audience would be who had no would have no shortages would be the ideal humans. And, somehow in Nick's activities, George locates this sort of project of; this Nazi project this sort of this project of creating the superhuman.

So, in a sense the agenda, the second agenda of the Second World War which was then condemned, which was then which caused the holocaust, which caused the killing of the Jews is still not been forgotten. That, this idea that humans can be bettered that humans have a potential of bettering them that there is this ideal form of humans. And, it is very

problematic that who gets better, who decides, who is not good enough. These things like, we are seeing these images of dehumanization where being a non human is worse than human.

But, we can see that many recent studies on animal rights would exactly point at this point that you cannot make those judgments. It is to refer to JM Coetzee's, *The Lives of Animals* for a discussion, where he also discusses the holocaust in a very interesting way. To confuse this way of making, to privileging a human being, to privileging a one kind of human life one, kind of human being over animals, objects and other human beings even.

So, that is something that Nick is a form of that kind of Nazi tendency that, and we see that George is also a Professor of History here and he continuously says in the play so play that have we learnt nothing from history, have we learn nothing from history.

This is what he actually means, that this kind of ideas, this kind of things, kind of this is a pursuit of human fullness in a different manner as opposed to music, as opposed to other things, that that are supposed to poetry which are other forms of human fullness, which do not depend on this creation of a perfect group of people.

History that showed us that a Second World War happened, this atomic bomb happened, so many people died, but we do not we are not learning from history. So, there is this mad progress of science that he is hinting at that is not taking lessons from history and this mad progress this looking ahead that Nick symbolizes, but we again see that this is a dead land where this moving ahead is not so simple is not, so easy as it seems like.

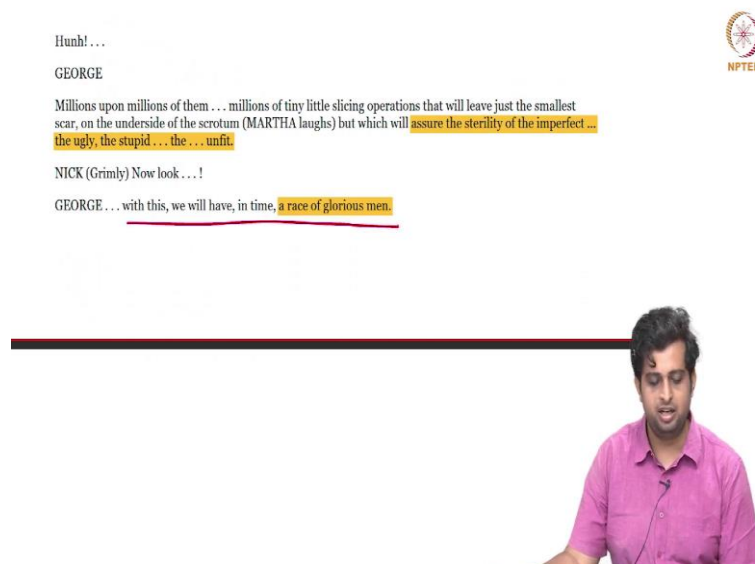
He says, but George says, "But everyone will tend to be rather the same alike, everyone and I am sure I am not wrong here, will tend to look like this young man here." We see also this is against reproduction we have cloning. So, when does someone look exactly like someone, it is when a process of cloning happens.

There will not be reproduction, there will not be children born out of love or something like, but the, but there would only be cloning, there would only be one person and we can also see that this biblical reference again, like we found reference to Gomorrah before there is, again a biblical reference that everyone will tend to look like this young man here.

In Bible we say man was created in the image of God. So, here Nick, the people Nick will create will be created in his own image. This is man playing God, this is man playing God that George kind of opposes here, and Nick the people and he says that “I want yes, they will be like me there is this sort of terrible ego, terrible and God is again a form of patriarchal authority”. So, it’s no wonder that George who was kind of abundant his quest for authority that can criticize this form of playing God.

That one should not be playing God, while Nick who says that “yes I do plan to take our biology department”. The plan is to become this huge figure this authoritative figure in here, is the one who believes in this kind of playing God. That one can play God in this world.

(Refer Slide Time: 12:38)



Hunh! ...

GEORGE

Millions upon millions of them . . . millions of tiny little slicing operations that will leave just the smallest scar, on the underside of the scrotum (MARTHA laughs) but which will assure the sterility of the imperfect . . . the ugly, the stupid . . . the . . . unfit.

NICK (Grimly) Now look . . . !

GEORGE . . . with this, we will have, in time, a race of glorious men.

The slide also features the NPTEL logo in the top right corner and a video feed of a man in a pink shirt in the bottom right corner.

Here you see, with this we will have in time a race of glorious men.



(Refer Slide Time: 12:44)

MARTHA

Hunh!

GEORGE I suspect we will not have much music, much painting, but we will have a civilization of men, smooth, blond, and right at the middleweight limit.

MARTHA

Awww...

GEORGE

... a race of scientists and mathematicians, each dedicated to and working for the greater glory of the super-civilization.

MARTHA Goody.

GEORGE There will be a certain ... loss of liberty, I imagine, as a result of this experiment ... but diversity will no longer be the goal. Cultures and races will eventually vanish ... the ants will take over the world!

NICK Are you finished?

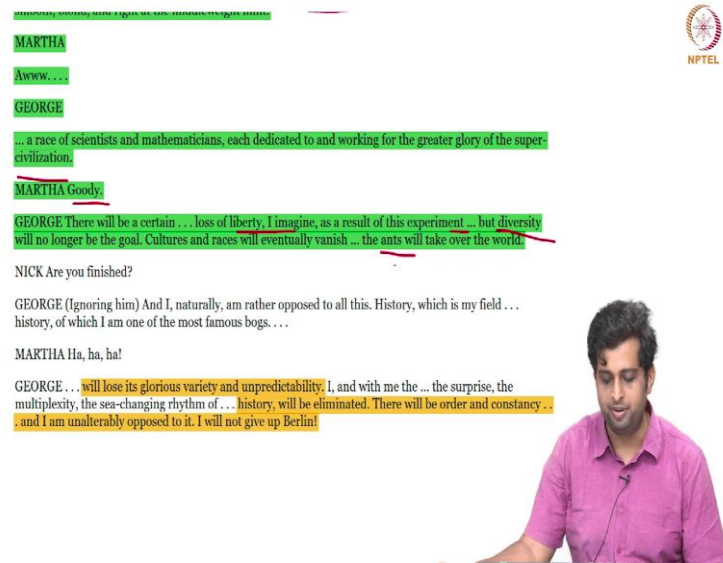
GEORGE (Ignoring him) And I, naturally, am rather opposed to all this. History, which is my field ... history, of which I am one of the most famous bogs. ...



He says, “I suspect we will not have much music, much painting, but we will have a civilization of men smooth, blonde, and right at the middleweight limit.” The middleweight is also a boxing term that is coming up. That this will be we have a term right, fighting fit, that this will be men who are fighting fit who are ready for fights all the time.

A race of scientists and mathematicians is dedicated to working for the greater glory of the super civilization. So, we have this idea of the superman of the super civilization coming in.

(Refer Slide Time: 13:18)



The screenshot shows a video lecture interface. On the right side, there is a circular logo with the text 'NPTEL' below it. The main area contains a transcript of a conversation. The transcript is as follows:

MARtha

Awww...

GEORGE

... a race of scientists and mathematicians, each dedicated to and working for the greater glory of the super-civilization.

MARtha Goody.

GEORGE There will be a certain ... loss of liberty, I imagine, as a result of this experiment ... but diversity will no longer be the goal. Cultures and races will eventually vanish ... the ants will take over the world.

NICK Are you finished?

GEORGE (Ignoring him) And I, naturally, am rather opposed to all this. History, which is my field ... history, of which I am one of the most famous bogs. ...

MARtha Ha, ha, ha!

GEORGE ... will lose its glorious variety and unpredictability. I, and with me the ... the surprise, the multiplicity, the sea-changing rhythm of ... history, will be eliminated. There will be order and constancy ... and I am unalterably opposed to it. I will not give up Berlin!

Martha says, “Goody”. She is enjoying this, and Martha kind of likes her daddy the big role. That daddy plays the big daddy role and the Daddy here is kind of signifies what Lacan calls the big other, it’s someone who is in control of the symbolic field. It is someone who determines what meanings take place and what meanings are abundant. He is the one who sets the laws. He is the one who does everything.

Daddy here is that kind of Lacanian figure. He is the big other, he kind of makes possible this symbolic framework against which these people are working. So, he is the one who built the college, he is the one for the reason that these people are here. So, he is the framework, he is the overlying framework, the big other, the big daddy, the one.

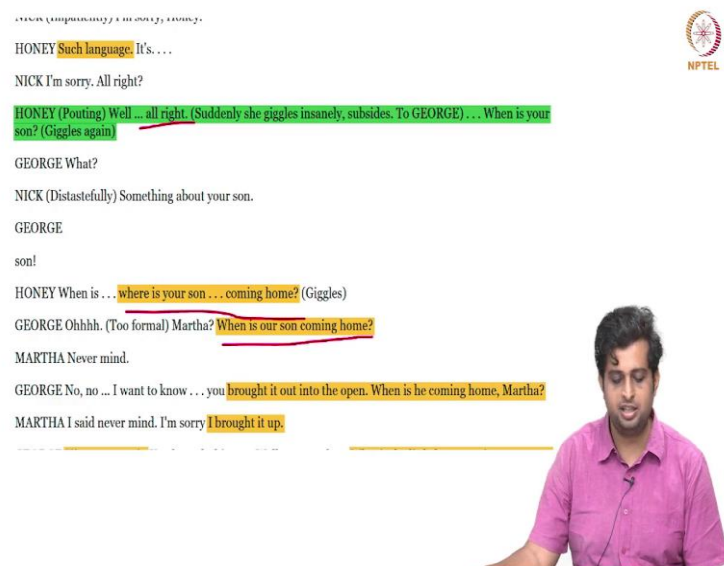
Martha is kind of comforted in him playing that kind of role and she wished George would also play that kind of a role, but George being George, he could not do that. And George says, there will be a certain loss of liberty, as a result of this experiment, but diversity will no longer be the goal. So, we can see that diversity it holds a certain importance in Georges thought. Cultures and races will eventually vanish, the ants will take over the world.

We can see there is this weird juxtaposition we are saying that dehumanization is something less than human, as short of human, but then again we have this idea that what is superhuman, what is fairy human, what is greatly human is also not human. That it is our frailties our shortcomings that somehow make us human. So, if they become a race

of very much human to human, then it will also be a race of ants that are taking over the world.

The human is always somewhere in the middle of things of God, of great beings, of lesser beings. The human always somewhere occupies a space in the middle, but always threatening to move beyond the two, can either go below or can go up and play God.

(Refer Slide Time: 15:36)



The slide contains a transcript of a scene from a play. The transcript is as follows:

HONEY Such language. It's...

NICK I'm sorry. All right?

HONEY (Pouting) Well ... all right. (Suddenly she giggles insanely, subsides. To GEORGE) ... When is your son? (Giggles again)

GEORGE What?

NICK (Distastefully) Something about your son.

GEORGE

son!

HONEY When is ... where is your son ... coming home? (Giggles)

GEORGE Ohhhh. (Too formal) Martha? When is our son coming home?

MARTHA Never mind.

GEORGE No, no ... I want to know ... you brought it out into the open. When is he coming home, Martha?

MARTHA I said never mind. I'm sorry I brought it up.

In the bottom right corner, there is a video inset showing a man with dark hair and a pink shirt, looking down and speaking. In the top right corner, there is a circular logo with the text 'NPTEL' below it.

It goes on like that and there is a point where Honey says; “well, all right. The son, the reference to the son comes back when is your son and she giggles again”. We can sense that she is drunk and that is why she is saying “when is your son, but rather than where is your son, but this is a language game I will play on languages that are picked up again, if you look at it”.

When one’s son would also be a reference to, already pointed out that this is a play that is aware of it. That it is a play through references to acting within the play. It shows that the characters are aware that the play does not quite try to hide the fact from the audience. That it is like it is a work of fiction it’s totally a play and the characters are not aware that they are in a play.

When she says, “when is your son, it’s almost like a cue.” So, it’s like “when does your son make the entry in the play; rather than where is your son”. And, we see them picking up it like “where is your son and when, but if you think about in the context of a play,

when is your son makes more sense because, when does your son make an entrance when is the cue to make your son to make is it in Act 1 2 3 when does your son coming”.

Then, we see that the syntax of the question is played upon, when Honey says, “where is your son coming home”. We realize “oh then when is your son coming home is a better question”. We can see this language game, this convolution, creates this idea of convolution in language of corrupted is in language.

That just “when you say, something is the right thing to say you think; no, that is then a certain situation comes out when you realize that is not the right thing to say, you should have to say something else”.

Then says, George says, “when is our son coming home”. So, that is the thing and it is it creates this sort of like improve of that, when will be the cue to cue him, when does he come in. It’s like *Waiting For Godo* , when does Godo come, when does he come in, but it the time is spent waiting for that person and these are waiting’s that against which the arrival is always differed. Like meaning, the arrival of meaning is constantly differed in a way.

(Refer Slide Time: 17:55)

. . . like me.

GEORGE  
He has blue eyes, Martha.

MARTHA (Determined) Green.

GEORGE (Patronizing) Blue, Martha.

MARTHA (Ugly) GREEN! (To HONEY and NICK) He has the loveliest green eyes . . . they aren't all flaked with brown and gray, you know . . . hazel . . . they're real green . . . deep, pure green eyes . . . like mine.

NICK (Peers) Your eyes are . . . brown, aren't they?

**MARTHA**  
Green! (A little too fast) Well, in some lights they look brown, but they're green. Not green like his . . . more hazel. George has watery blue eyes . . . milky blue.

GEORGE Make up your mind, Martha.

MARTHA I was giving you the benefit of the doubt. (Now back to the others) Daddy has green eyes, too.



And here we have see that, Martha says that “our son green, what eyes does the son have green, is it green? But says, in some lights they look brown, but they are green, not green

like his more hazel, George has watery blue eyes, milky blue.” We again see like; the blue eyes, blonde hair was associated with this kind of purity of race.

While, we see that a kind of mixing of colors in the eyes sort of hints to that kind of mixing, and we saw that Honey when she enters she says that no mixing, no trouble. But we see that mixing is a fundamental truth of life, it is something that we cannot choose to ignore even if we go ahead and do that.

(Refer Slide Time: 18:38)



GEORGE

He does not! Your father has tiny red eyes . . . like a white mouse. In fact, he is a white mouse.

MARTHA

You wouldn't dare say a thing like that if he was here! You're a coward!

GEORGE (To HONEY and NICK) You know . . . that great shock of white hair, and those little beady red eyes . . . a great big white mouse.

MARTHA George hates Daddy . . . not for anything Daddy's done to him, but for his own . . .

GEORGE (Nodding . . . finishing it for her) . . . inadequacies.

MARTHA (Cheerfully) That's right. You hit it . . . right on the snout. (Seeing GEORGE exiting) Where do you think you're going?

GEORGE We need some more booze, angel.

MARTHA Oh. (Pause) So, go.



And here again, the father is called a white mouse. He is a white mouse. Again, a dehumanizing a deflating thing right on the snout.

(Refer Slide Time: 18:48)

be quite as stupid as it turned out. I mean, Daddy had a sense of history . . . of . . . continuation. . . . Why don't you come over here and sit by me?

NICK (Indicating HONEY, who is barely with it) I . . . don't think I . . . should. . . I . . .

MARTHA

Suit yourself. A sense of continuation . . . history . . . and he'd always had it in the back of his mind to . . . groom someone to take over . . . some time, when he quit. A succession . . . you know what I mean?

NICK

Yes, I do.

MARTHA

Which is natural enough. When you've made something, you want to pass it on, to somebody. So, I was sort of on the lookout, for . . . prospects with the new men. An heir-apparent. (Laughs) It wasn't Daddy's idea that I had to necessarily marry the guy. I mean, I wasn't the albatross . . . you didn't have to take me to get the prize, or anything like that. It was something / had in the back of my mind. And a lot of the new men were married . . . naturally.

NICK Sure.

MARTHA (With a strange smile) Like you, baby.



So, with this idea of having children, this idea of passing on what one has. The one of the reasons to have a child is to pass on what you have to the child. It's like lineage it is transfer of property and everything and Martha says that George was first chosen so that he could be an heir apparent. And, so with the heir apparent in the sense, with the idea of heir apparent you the idea of kind of who follows of the king, who gets to go into the throne of the king that comes up.

And it problematizes the idea of having children, because it's not just having a child, you are not just having a progeny, but you are also having an heir. An heir who is entrusted with certain responsibility and heir who must take certain responsibility, on whom you can pass on your things and before you pass on with your life.

We see that there would be problems with the heir apparent with kings, and he has been the daddy, Martha's daddy has been referred to as a sort of kingly figure when we got the reference to his staff, like him holding on to his staff as a kingly figure. He is also looking for like some kind of prince to give it to, but we again like; for old kings finding an heir apparent would have been a problematic thing, when the king could not have a child.

(Refer Slide Time: 20:38)

GEORGE (Still with his back to them all) Stop it, Martha.

MARTHA (Viciously triumphant) The hell I will! You see, George didn't have much . . . push . . . he wasn't particularly . . . aggressive. In fact he was sort of a . . . (Spits the word at GEORGE'S back) . . . a FLOP! A great . . . big . . . fat . . . FLOP!

(CRASH! Immediately after FLOP! GEORGE breaks a bottle against the portable bar and stands there, still with his back to them all, holding the remains of the bottle by the neck. There is a silence, with everyone frozen. Then. . .)

I said stop, Martha.

GEORGE (Almost crying)

MARTHA (After considering what course to take) I hope that was an empty bottle, George. You don't want to waste good liquor . . . not on your salary.

Fun and Games

85

(GEORGE drops the broken bottle on the floor, not moving) Not on an Associate Professor's salary! (To NICK and honey) I mean, he'd be . . . no good . . . at trustees' dinners, fund raising. He didn't have any . . . personality, you know what I mean? Which was disappointing to Daddy, as you can imagine. So, here I am, *stuck with this floor.*



We see that the heir apparent was chosen, the special person he does not have a child. So, not having a child, not being able to give what you poses on to someone else to a child, it becomes a problem in the play. One of the key reasons of like looking forward to having a child. And, as I said, “his emasculation Georges emasculation has been constantly hinted at, and here again he is called a flop a great big fat flop”.

When he hears the word flop, George breaks a bottle against the portable bar and stands there, still with his back to them all, holding the remains of the bottle by the neck. So, he is angry there are physical manifestations of his anger that are coming up and he is almost breaking down.

These are not that we say that this illusion and reality. “What is illusion, what is reality, these are being problematized, and that you do not know. That are they playing a game or when is the game getting too close to the heart.

When is something too real that its hurting somebody else again she continues? And, after conducting what course to take he has broken a bottle and Martha is not interested in the fact that George might be angry, that he has broken a bottle, but she is interested in angering him more. She says that I hope that was an empty bottle George, you do not want to waste good liquor not on your salary.”

(Refer Slide Time: 21:44)

MARTHA (After considering what course to take) I hope that was an empty bottle. George. You don't want to waste good liquor ... not on your salary.

Fun and Games

85

(GEORGE drops the broken bottle on the floor, not moving) Not on an Associate Professor's salary. (To NICK and honey) I mean, he'd be ... no good ... at trustees' dinners, fund raising. He didn't have any ... personality, you know what I mean? Which was disappointing to Daddy, as you can imagine. So, here I am, stuck with this flop....

. don't go on, Martha.

GEORGE (Turning around)

MARTHA ... this BOG in the History Department ...

GEORGE ... don't, Martha, don't ...

MARTHA

(Her voice rising to

match his) ... who's married to the President's daughter, who's expected to be somebody, not just some nobody, some bookworm, somebody who's so damn ... contemplative, he can't make anything out of



“Not on an associate professors salary.” He is still an Associate Professor that he has not made it to that place and it’s like that. Getting angry, but it would be rather like more hurt it is like adding salt to the wound.

(Refer Slide Time: 22:00)

GEORGE and HONEY ( Who join him drunkenly) Who's afraid of Virginia Woolf, Virginia Woolf, Virginia Woolf .

(etc.)

MARTHA (Going after them, looks back at GEORGE, contemptuously) Jesus! (Exits. GEORGE is alone on the stage)

CURTAIN

ACT TWO

WALPURGISNACHT

GEORGE, by himself: NICK reenters.



Act 2 begins, which is called the German term, but we will not go there it is called “Walpurgisnacht”, but in this lecture we will not go there, we end with Act 1.