

INSIDE OUT

A STUDY GUIDE FOR EDUCATORS

EDWARD
ALBEE'S

WHO'S
AFRAID OF
VIRGINIA
WOOLF?



A TROUBLED WORLD WHO'S WHO IN VIRGINIA WOOLF

When we first meet **George** we can see that he doesn't control his world. His wife has invited a couple over for drinks and not told him. Already, the audience knows George must compete with his father-in-law for influence with his wife. At first, it seems as if Martha "wears the pants in the family," but as the insults start flying he shows he can verbally wrestle with anyone.

Albee wrote that Martha is "a large, boisterous woman." He hints that Martha's father abandoned her emotionally, she constantly wants approval. She is a flawed, complex person who feels trapped by her circumstances. Albee named George and Martha for the nation's first couple. He wanted to mirror George and Martha's encountering of a world of shattered ideals to be reflective of what he saw as America's shattered ideals in the early 1960s.

Keeping with his theme, Albee named **Nick** after Nikita Krushchev, the Soviet premier who was President Kennedy's rival. Although he appears wholesome and sympathetic, we soon discover Nick is coldly calculating and blindly ambitious. The revelation that he is impotent is a larger statement that Albee makes about the "new generation" that Nick represents.

Honey appears to be a sheltered young woman with very little substance. Albee doesn't even let us know her real name. Her childless relationship with Nick exists as a counterpoint to George and Martha. Honey's need for motherhood is so great she suffers from a hysterical pregnancy, a psychological condition that mimics pregnancy.

PLOT SUMMARY

The play examines the intense and troubled marriage of a university couple, George and Martha. The play begins as they return from a party hosted by Martha's father, the president of the university. Though it's now early the next morning, Martha has invited Nick and Honey over for drinks. "Daddy said to be nice to them." But the couple is anything but nice.



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Compiled by Nichole Gantshar, Syracuse Stage education office, with research, essays and other materials provided by Amy Steele, dramaturg at the Alley Theatre, and courtesy the Guthrie Theater, Belinda Westmaas Jones, editor.

Edward Albee's
Who's Afraid of Virginia Woolf?
Directed by **Margot Bordelon**

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SINGLETON THEATRE

George and Martha fight and then turn against the other couple. Their bitter words embarrass and fascinate Nick and Honey as George and Martha share some dark secrets.

The play examines the human capacity for denial and fantasy. The characters challenge reality as Albee invokes ritual and game playing to tell his characters' story.

MEET THE PLAYWRIGHT EDWARD ALBEE

Edward Albee was adopted as an infant by Reed Albee, the son of Edward Franklin Albee, a powerful American Vaudeville producer. Brought up in an atmosphere of great affluence, he rebelled against the Larchmont, New York social scene. A young Albee irritated his mother by associating with artists and intellectuals.

At the age of 20, Albee moved to New York's Greenwich Village where he held a variety of odd jobs including office boy, record salesman, and messenger for Western Union before finally hitting it big with his 1959 play, *The Zoo Story*. Originally produced in Berlin where it shared the bill with Samuel Beckett's *Krapp's Last Tape*, *The Zoo Story* told the story of a drifter who acts out his own murder with the unwitting aid of an upper-middle-class editor. Along with other early works such as *The Sandbox* (1959) and *The American Dream* (1960), *The Zoo Story* effectively gave birth to American absurdist drama. Albee was hailed as the leader of a new theatrical movement and labeled as the successor to Arthur Miller, Tennessee Williams, and Eugene O'Neill.

He is, however, probably more closely related to such European playwrights as Beckett and Harold Pinter. Although they may seem at first glance to be realistic, the surreal nature of Albee's plays is never far from the surface. In *A Delicate Balance*

(1966), for example, Harry and Edna carry a mysterious psychic plague into their best friends' living room, and George and Martha's child in *Who's Afraid of Virginia Woolf?* (1962) turns out to be nothing more than a figment of their combined imagination, a pawn invented for use in their twisted, psychological games. In *Three Tall Women* (1994), separate characters on stage in the first act turn out to be, in the second act, the same character at different stages of her life.

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."

Although he suffered through a decade of plays without a commercial hit in the 1980's, Albee experienced a stunning success with *Three Tall Women* (1994) which won him his third Pulitzer Prize.

He wrote *Fragments* in 1993, *The Play About the Baby* in 2001 and *The Goat, or Who is Sylvia?* in 2002, which was a finalist for the 2003 Pulitzer and won the 2002 Tony Award for best play.

He revived *Zoo Story* for Hartford Stage in Connecticut and added a prequel, *Homelife*, to explore one of *Zoo's* characters.

A GLANCE AT A CAREER

Edward Albee's Plays

The Zoo Story (1958)
The Death of Bessie Smith (1959)
The Sandbox (1959)
Fam and Yam (1959)

The American Dream (1960)
Who's Afraid of Virginia Woolf? (1961-62)
Tiny Alice (1964)
A Delicate Balance (1966)

Box and Quotations From Chairman Mao Tse Tung (1968)
All Over (1971)
Seascape (1974)
Listening (1975)
Counting the Ways (1976)
The Lady From Dubuque (1977-78)
Another Part of the Zoo (1981)
The Man Who Had Three Arms (1981-82)
Finding the Sun (1982-83)
Marriage Play (1987)
Three Tall Women (1994)
Fragments (1993)
The Lorca Plays (1995)
The Play About the Baby (2001)
The Goat - or - Who Is Sylvia? (2002)
The Occupant (2002)

Awards

Tony Awards

1962 *Who's Afraid of Virginia Woolf?*
2002 *The Goat*

Pulitzer Prize

1966 *A Delicate Balance*
1974 *Seascape*
1991 *Three Tall Women*
1980 Gold Medal in Drama from the American Academy and Institute of Arts and Letters
1996 Kennedy Center Honors and National Medal of Arts

THE PLAY'S DEBUT

Who's Afraid of Virginia Woolf? premiered on Broadway in 1962. It was so unconventional that the producers were concerned about its potential to make money. They briefly considered having two simultaneous productions on Broadway and Off-Broadway, but this idea was scrapped. The play surprised its producers by becoming a box-office hit and making a hefty profit.

Who's Afraid of Virginia Woolf? was turned into a film in 1966 starring then real-life husband and wife, Elizabeth Taylor and Richard Burton. Taylor and

Sandy Dennis, who played Honey, both won Academy Awards for their performances. The movie was the film debut of Mike Nichols, who went on to be one of America's greatest film directors with classics such as *The Graduate*, *Primary Colors* and *Angels in America*.

Since the play's 1962 debut, it has had numerous regional productions at theaters such as the Guthrie, featuring Patrick Stewart and Mercedes Ruehl. Albee himself directed a Broadway revival in 1976.

TALKING ABOUT EDWARD ALBEE

EDWARD ALBEE, HIS ROLE IN AMERICAN THEATER

Condemned by some and worshiped by others, Edward Albee is clearly the most compelling American playwright to explode upon the Broadway stage since Tennessee Williams and Arthur Miller in the mid-'40s.

"Albee: Odd Man Out," *Newsweek*, February 4, 1963

Edward Albee... comes into the category of the Theatre of the Absurd precisely because his work attacks the very foundations of American optimism.

Martin Esslin, "The Theatre of the Absurd: Edward Albee," *The Theatre of the Absurd*, 1961, 1968, 1969

If one were to sum up Albee's contribution to the American stage, the immediate answer would surely have to be: his language. There is nothing in our theater to compare with the verbal pyrotechnics of *Who's Afraid of Virginia Woolf?*, with the structured but transparent symbolism of *Tiny Alice*, with the compelling story-telling technique found in *The Zoo Story* and *A Delicate Balance*.

From the very beginning... Albee has proved himself a master of dialogue. He has, in fact, revolutionized the language of the American stage, extending verbal

metaphor into the visual settings of his plays, working isolated ironic meanings into a complex network of interrelated ironic reverberations, and using epic topography to maintain allegorical simplicity. He has elaborated conversation with a sensitive ear to its complex musical effects (fugues, partitas, lyrical arias, nervous recitatifs), moving easily from major to minor moods, matching harmonic shifts with subtle tone changes from largo maestoso to pianissimo, heightening meaning with sudden reversal in style, juxtaposing cliché with pompous rhetoric, slang with archaic formality, hysterical fluency with monosyllabic exhaustion, establishing a variety of rhythms which are a constant surprise within the simple framework of the action.

Anne Paolucci, *From Tension to Tonic: The Plays of Edward Albee*, 1972

Albee's work is characterized by an overwhelming sense of loss which, though doubtless rooted in the details of his own painful childhood, becomes an image, firstly, of the loss by Americans of the principles which had been invoked by its founders, and, secondly, of the inevitable process of deprivation which is the basis of individual existence. The problem which he sets himself is that of formulating a response to this sense of loss which involves neither a self-pitying despair nor capitulation to those facile illusions endorsed by Madison Avenue, the Church, or simply the conventional wisdom of contemporary society. The solution which he advances is essentially a New Testament compassion, a liberal commitment to the Other. That is to say, he attacks a social system which fails in its primary duty of creating a communal responsibility and presents characters who must strip themselves of all pretense if they are to survive as autonomous individuals and accept their responsibility toward other people.

W.E. Bigsby, *Introduction to Edward Albee: A Collection of Critical Essays*, 1975

While Albee might at times embrace absurdism in style, he generally does not... adhere to or advance an uncompromisingly absurdist philosophy. Ideologically, he remains a traditional

liberal humanist, assuming much the same philosophical stance and political agenda as Lillian Hellman, Arthur Miller, and Lorraine Hansberry before him, exalting the natural virtues of an enlightened commitment to ideals of conduct guided by reason; a criticism of moral failure within a framework of compassion; and an overriding sense of responsibility to the community of mankind.

Thomas P. Adler, *American Drama, 1940-1960: A Critical History*, 1994

Edward Albee burst into the American theatrical scene in the late 1950s with a variety of plays that detailed the agonies and disillusionment of that decade and the transition from the placid Eisenhower years to the turbulent 1960s. Albee's plays, with their intensity, their grappling with modern themes, and their experiments in form, startled critics and audiences alike while changing the landscape of American drama.

Kennedy Center Commendation for Lifetime Achievement, 1996

Albee ... is a moral optimist. For Albee's worldview presupposes the talismanic powers of the theater to elicit public awareness and private insight. Within the Albee canon, one can locate an affirmative vision of human experience, a vision that belies Albee's reputation as an anger artist. The world of the Albee play is undeniably saturated with death. But the internal action, the subtextual dimension of his plays, reveals the playwright's compassion for his fellow human beings and a deep-rooted concern for the social contract. What Albee calls a "full, dangerous participation" in human intercourse is a necessary correlative to living authentically. In his plays, essays, and interviews, Albee has long argued that it is only through the hurly-burly process of immersing oneself fully, dangerously, and honestly in daily experience that the individual may sculpt a "better self government." For Albee, the play becomes equipment for living.

Albee's is an affirmative vision of human experience. His vision underscores the importance of confronting one's inner and outer world of O'Neillian "pipe-dreams," or illusions. In the midst of a

dehumanizing society, Albee's heroes, perhaps irrationally, affirm living.

Matthew C. Roudané, *American Drama Since 1960: A Critical History*, 1996

The one thing I'm sure of is that the great theme of Edward's life is pay attention—and it is in every play.

Irene Worth, interview with Mel Gussow, quoted in Mel Gussow's *Edward Albee: A Singular Journey*, 1999

Although initially characterized either as a realist or an absurdist, Albee combines elements from the American tradition of social criticism... with aspects of the Theater of the Absurd. ... While Albee's plays often portray alienated individuals who suffer as a result of unjust social,

moral, and religious strictures, his works usually offer solutions to conflicts rather than conveying an absurdist sense of inescapable determinism. ... [After *Who's Afraid of Virginia Woolf?*] Albee continued to experiment with a variety of forms, subjects, and styles in his succeeding plays; and while several of them failed commercially and elicited scathing reviews for their abstract classicism and dialogue, many scholars have commended his commitment to theatrical experimentation and refusal to pander to commercial pressures.

Lawrence J. Trudeau, editor, *Drama Criticism*, Vol. 11, special volume devoted to Edward Albee, 2000

SETTING THE SCENE

MOMENTS IN HISTORY

THE WORLD

1928

- Herbert Hoover is elected President of the United States.
- Virginia Woolf's novel *Orlando* is published.

1936

- The Spanish Civil War begins.

1940

- World War II intensifies.

1944

- Jean Paul Sartre's *No Exit* opens.

1945

- Tennessee Williams' *The Glass Menagerie* opens.

1947

- India gains its independence.
- William's *A Streetcar Named Desire* opens.

ALBEE'S LIFE

1928

- Edward Albee is born in Washington, D.C. His family's wealth remains intact during the Great Depression

1936

- He begins writing poetry

1940

- When he is not promoted from the seventh grade, he is sent to a boarding school. He fails many classes, although he participates in the theater program, writes poetry and a play, *Aliqueen*.

1953

- DNA is discovered.
- Arthur Miller's *The Crucible* opens.

1957

- Samuel Beckett's *Endgame* opens.

1958

- The drug Thalidomide causes 7,000 babies to be born with severe birth defects.

1959

- Castro takes over Cuba.

1960

- Civil rights demonstrations in the U.S. south protest racial segregation.
- Alfred Hitchcock directs *Psycho*.
- Eugene Ionesco's *Rhinoceros* opens.

1944

- After two more dismissals, he attends Choate, a prestigious prep school where he thrives.

1945

- Albee's first professionally published work, a poem *Eighteen*, appears in a literary magazine.

1947

- He is dismissed from Trinity College.

1953

- He meets Thornton Wilder, playwright of *Our Town*, and shows him some of his poems. Wilder asks Albee to consider writing plays. He writes a short play in verse, *The Making of a Saint* and dedicates it to Wilder.

1957

- Albee sees a production of Jean Genet's *Deathwatch*.

1958

- He writes a play, *The Dispossessed*.
- He writes *The Zoo Story*.

1959

- *The Zoo Story* is produced on a double bill in German with Samuel Beckett's *Krapp's Last Tape*.
- Albee writes *The American Dream* and *The Sandbox*.

1960

- *The Zoo Story* is produced in the United States at the Provincetown Playhouse
- Albee begins work on *Who's Afraid of Virginia Woolf?* but titles it *The Exorcism*.

1961

- He completes *Who's Afraid of Virginia Woolf?*

TIME CAPSULE

Snapshots of 1962

Who's Afraid of Virginia Woolf? opened on Broadway on October 13, 1962. The play is set on the campus of New Carthage, a small New England College. Here's some of what was going on beyond the campus.

- For one week the world seems on the brink of nuclear war as the U.S. and the U.S.S.R. square-off over Soviet intermediate-range missiles in Cuba.
- France transfers sovereignty to the new republic of Algeria. The transfer sparks terrorism in both Algeria and France.
- Pope John XXIII opens the Second Vatican Council. The announced purpose was spiritual renewal and a reconsideration of the position of the church in the modern world. The Constitution on the Sacred Liturgy permits the liturgy to be conducted in vernacular language instead of Latin.
- John Glenn becomes the first American to orbit the Earth.
- James Meredith becomes first African-American to enroll at the University of Mississippi. Mississippi Governor Ross Barnett tries to bar his admission. Angry whites riot, causing three deaths and numerous injuries.
- 15,000 U.S. military advisers in Vietnam.
- President John F. Kennedy defends the U.S. role in Southeast Asia saying that the troops are "not combat troops in the generally understood sense of the word."
- Mariner II reaches Venus. The first interplanetary probe sends back photos of the cloud-shrouded planet.
- Telstar Communications satellite launched, making it possibly the first live transatlantic television broadcast.
- Pat Brown defeats Richard Nixon in California gubernatorial race
- Peter Fechter the first person killed in an attempt to flee East Berlin over the Wall.
- Johnny Carson replaces Jack Parr as host of the *Tonight Show*

Nobel Prizes

Literature: John Steinbeck

Peace: Linus Pauling

Physiology or Medicine: James D. Watson, Maurice H.F. Wilkins, and Francis H.C. Crick for determining the structure of deoxyribonucleic acid (DNA).

Grammy Awards

Record of the Year: "Moon River," Henry Mancini

Album of the Year: "Judy at Carnegie Hall," Judy Garland

Academy Awards

Best Picture: *West Side Story*

Tony Awards

Best Play: *A Man for All Seasons*

Best Musical: *How to Succeed in Business Without Really Trying*

Emmy Awards

Outstanding Achievement Humor: *The Bob Newhart Show*

Major films: *Lawrence of Arabia*, *To Kill a Mockingbird*, *The Manchurian Candidate*

Cuckoo's Nest (Ken Kesey), *The Colossus and Other Poems* (Sylvia Plath).

Books: *Another Country* (James Baldwin), *In the Clearing* (Robert Frost), *The Tin Drum* (Gunter Grass), *One Flew Over the*

Deaths: Marilyn Monroe, Niels Bohr, William Faulkner, Ernie Kovacs, Eleanor Roosevelt

TRACKING THE TEXT

Glossary

What's what in the play

Abomination: A thing that causes disgust or hatred. (Act I)

Abstruse: To understand (Act I)

Aegean: The Aegean Sea is located between the Greek peninsula on the west and Turkey to the east, with Crete forming a geographical division. The Aegean Sea region was the home of two of the world's earliest civilizations - the Minoan Civilization of Crete and the intellectual and military empire of Greece. It was also of the scene for much of the earliest growth of Christianity. (Act III)

Albatross: An obstacle to success (Act I)

Allegory: A story that contains a hidden meaning. (Act II)

Banded: Frequently used in casual conversation. (Act I)

Bête: French; beast (Act II)

Blue games: Not for children, a "blue" act was an obscene skit from a nightclub. (Act I)

Blue circles around her: Pagan women would often paint blue circles on them for use in rituals. (Act I)

Bucolic: a description of an idealized rural life; also a literary form, usually a short descriptive poem, which depicts rural or pastoral life, manners, and occupations (remember that Nick and Honey are from Kansas, farm country). (Act II)

Bravura: Great enthusiasm (Act II)

Canaille: French; scum, scoundrel (Act II)

Carthage: North African city which fell prey to internal conflicts and eventually was sacked by the Romans during the Punic Wars (c. 150 B.C.); in Virgil's *The Aeneid*, the ancient, tragic love story of Dido and Aeneas is played out in Carthage. "You think you're going to be happy here in New Carthage, eh?" (Act I)

Chippie: Slang; promiscuous woman. "Ohhhh! I'll bet!

Chippie-chippie-chippie, hunh?" (Act III)

Cipher: An unimportant person or thing

Cochon: French; pig (Act II)

Contemptuous: The feeling that a person or thing is worthless or beneath consideration. (Act II)

Convuluted: Folded or twisted in a complex way (Act II)

Crazy Billy: In an interview, Albee said the name was a private joke; his lover at the time was named Bill, and Albee said they both worked at Western Union. (Act III)

Crete: Home to the Minoans, one of the earliest civilizations. (Act II)

Cretins Someone with a congenital mental deficiency. (Act II)

Daguerreotype: An early kind of photograph produced using silver-coated copper plate and mercury vapor. (Act II)

Declension: The changes in the form of a noun, pronoun or adjective that identify its grammatical case, number or gender. (Act I)

Derisively: Expressing contempt or ridicule. (Act II)

Derision: Scornful ridicule or mockery. (Act III)

Dies Irae: Latin, from the Mass for the Dead; day of wrath. "...through all the sensible sounds of men building, attempting, comes the Dies Irae." (Act II)

Fen: A low and marshy or frequently flooded area. (Act I)

Flagellation: To whip someone, originally as a form of religious punishment.

Flores: "Flores para los muertos. Flores.

Spanish; Flowers; flowers for the dead. Flowers." Quoted from Tennessee Williams' *A Streetcar Named Desire*. (Act III)

Frau: German for Mrs., sometimes meant as an insult to describe someone as dowdy and unappealing
Gelding: A castrated animal, especially a male horse. (Act III)

Gatling gun: A machine gun with a cluster of barrels that are fired in sequence as the cluster is rotated. (Act III)

Gird: Encircle or secure with a belt or band. (Act III)

Gomorrah: Biblical city which was destroyed by fire from God for its wickedness .

Harridan: A bossy or aggressive old woman. (Act III)

Ibid: In the same source. (Act I)

Illyria: City on the coast of the Adriatic Sea; home of a contentious people, the city was destroyed by Rome during the Punic Wars; the setting for Shakespeare's *Twelfth Night*. "And this... this is your heart's content—Illyria... Penguin Island... Gomorrah..." (Act I)

Incredulity: Being unwilling or unable to believe some thing. (Act I)

Ineffectual: Ineffective (Act II)

Insinuate: Gradually move oneself into a favorable position. (Act II)

Lady Chatterley: Character in *Lady Chatterley's Lover* (1928) by D.H. Lawrence. She is an aristocrat who elopes with her groundskeeper. "A kind of junior Lady Chatterley arrangement...the marriage." (Act I)

Majorca: Island of the Mediterranean coast of Spain; once occupied by Carthaginians and their conquerors, the Romans; there are also many remains on the island of a primitive masonry technique referred to today as "Cyclopean" (connects to George's calling Martha a Cyclops); Majorca also experienced a decline at one point because of fighting among the different groups living on the island. (Act III)

Manchuria: The northeast area of China; Japan and Russia long struggled for control of this rich, strategically important region; at the end of WWII, Chinese Communists were strongly established in Manchuria, and from 1949-1954, it was one of the staunchest Communist areas in China. (Act II)

Monstre: French: monster (Act II)

Ostensibly: Apparently true, but not necessarily so. (Act I)

Parnassus: In Greek mythology, a mountain whose twin summits were devoted to Apollo and to the muses. Considered to be the seat of poetry and music. (Act I)

Penguin Island: From a satirical treatment of French history by Anatol France (*L'Ile de Pingouins*, 1908); an island proselytized by a near-blind French monk who baptizes the island's inhabitants without realizing that they are all penguins. (Act I)

Pensively: Deeply thoughtful (Act II)

Petulantly: Childishly sulky or bad-tempered. (Act II)

Peritonitis: A serious inflammation of the abdomen's lining (Act I)

Pyrrhic victory: Won at too great a cost to have been worthwhile. (Act I)

"Pique: Resentment" arising from hurt pride
Poe-bells: Reference to Edgar Allen Poe's poem "The Bells" (1849), which through rhythm and onomatopoeia evokes the sound of ringing bells. "I was asleep, and the bells started... they BOOMED!... Poe-bells... they were Poe-bells." (Act II)

The Poker Night: A scene from Tennessee Williams' play, *A Streetcar Named Desire*. "Up the spout: THE POKER NIGHT. Up the spout" and the original name of the play. (Act III)

Punic wars: A series of wars during which Rome attacked and conquered the powerful city-state of Carthage. The effort transformed Rome from a regional power into an empire. (First Punic War 264, 241 B.C., second 218-202, Third 149-146 B.C.)

Pretext: A false reason used to justify an action. (Act III)

Putan: French for vulgar, whore (Act II)

Rueful: Expressing regret (Act I)

Sacre du Printemps: French; Rite of Spring; ballet (1913) by Russian composer Igor Stravinsky, with dramatic, almost violent rhythms the work evokes Russian pagan rituals. "Martha's going to pin on some rhythm she understands... Sacre du Printemps, maybe." (Act II)

Salaciously: Having too much interest in sexual matters.

Simp: A simple or foolish person (Act II)

Solicitous: Showing interest or concern about a person's well being. (Act II)

Snapdragons: In Western folklore, snapdragons are believed to ward off evil. (Act III)

Sonny-Jim: A term for an "all-American guy" that was initially used genuinely during the 1930s-50s but eventually became more cynical; also a political reference to Republican James Rolph, Jr., who served as the mayor of San Francisco for 19 years and became governor of California in 1930. (Act III)

Stentorian: Loud and powerful (Act I)

Walpurgisnacht: German; the eve of May Day; witches' Sabbath celebrated in medieval Europe; night of orgiastic celebration on which evil spirits are exorcised from cities and towns. (Act II).

The Latin Mass

Translation

George recites this mass in Act III. In the Catholic faith, the Mass for the Dead is said on the occasion of a funeral or anniversary of a death.

Absolve, Domine, animas omnium fidelium defunctorum ab omni vinculo delictorum.

Absolve, O Lord, the souls of all the faithful departed from every bond of sin.

Et gratia tua illis succurrente, mereantur evadere iudicium ultionis.

And by the help of Thy grace, may they be enabled to escape the judgment of punishment.

Et lucis aeternae beatitudine perfrui.

And enjoy the happiness of eternal light.

In Paradisum deducant te Angeli.

May the angels lead you into paradise.

In memoria aeterna erit justus: ab auditione mala non timebit.

The just shall be in everlasting remembrance: he shall not fear the evil hearing.

Dominus vobiscum.

The Lord be with you.

Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra: Dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussion venerit, atque ventura ira. Quando caeli movendi sunt et terra. Dies illa, dies irae, calamitatis et miseriae; dies magna et amara valde. Dum veneris judicare saeculum per ignem. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Libera me Domine de morte aeterna in die illa tremenda: quando caeli movendi sunt et terra; Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from death everlasting, upon that dread day of terror: When the heavens and earth shall be moved: When Thou shalt come and judge the world in fire. Trembling and full of fear I approach the time of the trial of the wrath to come. When the

heavens and earth shall be moved. Day of anger, day of terror, day of calamity and misery, day of mourning and woe. When Thou shalt come and judge the world in fire. Eternal rest grant them, Lord: and light perpetual shine down upon them. Deliver me, O Lord, from death everlasting, upon that dread day of terror: When the heavens and earth shall be moved: When Thou shalt come and judge the world in fire.

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

Requiescat in pace.

Rest in peace.

Requiem aeternam dona eis, Domine.

Eternal rest grant them, Lord.

Et lux perpetua luceat eis.

And light perpetual shine down upon them.



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