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# **From Tension to Tonic**

The Plays of  
**EDWARD ALBEE**

*Anne Paolucci*

Preface by Harry T. Moore

# From Tension To Tonic The Plays Of Edward Albee

**Jackson R. Bryer, Mary C. Hartig**



## **From Tension To Tonic The Plays Of Edward Albee:**

From Tension to Tonic Anne Paolucci, 2000 Anne Paolucci supplies a critical and appreciative analysis of Edward Albee one of the leading American playwrights of the twentieth century Along the way she uses her familiarity with Dante and Pirandello to explore Albee s combination of humor and dark brooding his religious transparencies use of symbolism the claustrophobic intensity of his emotional space and his no exit situations *From Tension to Tonic* Anne Paolucci, 1972

*FROM TENSION TO TONIC: THE PLAYS OF EDWARD ALBEE. BY ANNE PAOLUCCI. PREFACE BY HARRY T. MOORE.* Anne Paolucci, 1972 Edward Albee Barbara L. Horn, 2003-12-30 This volume documents the life and works of the acclaimed playwright Edward Albee His first four plays were all produced Off Broadway from 1960 1961 creating buzz that he was an up and coming avant garde playwright But his most notable accomplishment came a year later with his first full length play *Who s Afraid of Virginia Woolf* His plays were linked with the philosophies of the European absurdist Beckett and Ionesco and the American traditional social criticism of Arthur Miller Tennessee Williams and Eugene O Neill Intended to serve as a quick reference guide and an exhaustive resource this collection includes play synopses and critical overviews production histories and credits and locator suggestions on unpublished archival material and lists of texts anthologies that have published Albee s material The two secondary bibliographies contained within are fully annotated chronologically and alphabetically with the year of publication presenting a fuller sense of Albee s playwriting career *Edward Albee : The Absurdist Perspective In His Plays* B. D. Pandey, 2016-07-20 Edward Albee b 1928 is recognized as one of the major American dramatists of our time He is considered the most powerful and controversial writer of America after the eras of O Neill Tennessee Williams and Arthur Miller Critical assessments of his work as a playwright vary from passionate applause to downright denigration He has occasioned critical responses proving himself an enigma for critics scholars and reviewers who have failed to reach a consensus on him as a playwright Robert Brustein one of America s leading theatrical observers displayed an arbitrary mentality of astounding presumptuousness in a review of *The Zoo Story* printed in *Seasons of Discontent* 1966 and hinted at a masochistic homosexual perfume in it Similarly in approaching *The American Dream* and *Death of Bessie Smith* he adopted a dismissive attitude and felt only the slightest obligation to discuss the plays preferring to attack the general decadence of American theatre Martin Esslin precipitated a host of articles in which Albee was alternately praised and denounced for his success or failure Philip Roth assailed him for writing thinly veiled homosexual fantasies Richard Schechner s violent denunciation is based on the morbidity and sexual perversity in Albee s first three act play He dismissed the playwright as a plague in our midst and a corrosive influence on our theatre *Who is Afraid of Virginia Woolf* invited the adverse remark as a filthy play There are other critics as Gerald Weals Brian Way Rose A Zimbardo Gilbert Debusscher Alan Schneider Harold Clurman Diana Trilling Michael E Rutenberg Anne Paolucci C W E Bigsby Richard E Amacher etc who have approached the plays of Edward Albee and expressed their views in favour of or against them To

record all that has been said on Albee and his plays or to give a survey of the critical material on Albee the dramatist is not possible in the limited space at my disposal here Further the present study is not intended to establish the reputation of Albee Its direct and main drive is to analyze and expose the Absurdist themes which form the fundamentals of his significant plays

**Existentialist Patterns in Edwardian Plays** Dr. Manoj Kumar Singh,2021-11-20 The introduction gives the background of Modern American Drama which is a kind of slow evolution and has taken place in the form of an amalgamation of various schools It presents the gradual growth of the American dramatic literature right from Eugene O'Neill up to Edward Albee This chapter includes the dramatists like Eugene O'Neill Maxwell Anderson Robert Sherwood Lillian Hellman Clifford Odets Philip Barry Tennessee Williams Arthur Miller and Edward Albee in order to have an understanding of the overall development of the American dramatic literature In February 1915 an enthusiastic group of young amateurs calling themselves the Washington Square Players waved a solemn manifesto in the face of New York Drama critics They opened the Band Box Theatre near the corner of 57th street and Third Avenue Just a year and a half later another group equally young and enthusiastic took possession of a stable in MacDougal Street to be known thereafter as the Province town Theatre The dramatists of the Washington Square Players were more influenced by Ibsen Shaw and Maeterlinck whereas that of the Province town group happened to accept Eugene O'Neill as their torch bearer

*The Cambridge Companion to Edward Albee* Stephen Bottoms,2005-07-21 Edward Albee perhaps best known for his acclaimed and infamous 1960s drama *Who's Afraid of Virginia Woolf* is one of America's greatest living playwrights Now in his seventies he is still writing challenging award winning dramas This collection of essays on Albee which includes contributions from the leading commentators on Albee's work brings fresh critical insights to bear by exploring the full scope of the playwright's career from his 1959 breakthrough with *The Zoo Story* to his recent Broadway success *The Goat or Who is Sylvia* 2002 The contributors include scholars of both theatre and English literature and the essays thus consider the plays both as literary texts and as performed drama The collection considers a number of Albee's lesser known and neglected works provides a comprehensive introduction and overview and includes an exclusive original interview with Mr Albee on topics spanning his whole career

**Edward Albee** Bruce Mann,2004-11-23 From the angry young man who wrote *Who's Afraid of Virginia Woolf* in 1962 determined to expose the emptiness of American experience to *Tiny Alice* which reveals his indebtedness to Samuel Beckett and Eugene Ionesco's Theatre of the Absurd Edward Albee's varied work makes it difficult to label him precisely Bruce Mann and his contributors approach Albee as an innovator in theatrical form filling a critical gap in theatrical scholarship

Edward Albee Phyllis T. Dircks,2010-03-10 This work covers the canon of playwright Edward Albee perhaps best known as the author of *Who's Afraid of Virginia Woolf* Comprehensive entries detail the plays and major characters Other features include biographical information and insights into Albee's artistic beliefs his understanding of the playwright's responsibility the importance of music in drama and the technical craft of writing plays

**Edward Albee as**

**Theatrical and Dramatic Innovator**, 2019-05-07 Edward Albee as Theatrical and Dramatic Innovator offers eight essays and a major interview by important scholars in the field that explore this three time Pulitzer prize winning playwright's innovations as a dramatist and theatrical artist. They consider not only Albee's award winning plays and his contributions to the evolution of modern American drama but also his important influence to the American theatre as a whole, his connections to art and music and his international influence in Spanish and Russian theatre. Contributors: Jackson R. Bryer, Milbrey Burch, David A. Crespy, Ramon Espejo, Romero Nathan, Hedman Lincoln, Konkle Julia, Listengarten David, Marcia Ashley, Raven Parisa, Shams Valentine, Vasak. **Edward Albee** Chakradhar Prasad Singh, 1987. *Edward Albee* Matthew Roudané, 2017-08-17. Edward Albee 1928-2016 was a central figure in modern American theatre and his bold and often experimental theatrical style won him wide acclaim. This book explores the issues public and private that so influenced Albee's vision over five decades from his first great success *The Zoo Story* 1959 to his last play *Me Myself Part II*. It concentrates on twenty-four of his plays including *Who's Afraid of Virginia Woolf?* 1962 and *Part III*. It investigates his critical reception, surveying Albee's relationship with Broadway and including interviews conducted with Albee himself. This book will be of great importance for theatregoers and students seeking an accessible yet incisive introduction to this extraordinary American playwright.

**Encyclopedia of American Drama** Jackson R. Bryer, Mary C. Hartig, 2015-04-22. Provides a comprehensive guide to American dramatic literature from its origins in the early days of the nation to American classics such as Arthur Miller's *Death of a Salesman* and Thornton Wilder's *Our Town* to the groundbreaking works of today's best writers. **After Innocence** Terry Otten, 2010-11-23. The fear of falling, the awareness of lost innocence, lost illusions, lost hopes and intentions of civilization in decline: these are the themes which link literature to theology, both concerned with the shape of human destiny. Otten discusses the continuing viability of the myth of the Fall in literature. He relates a wide variety of romantic and modern works to fundamental issues in modern Christianity. **Edward Albee and Absurdism**, 2017-01-05. In *Edward Albee and Absurdism*, the inaugural volume in the new book series *New Perspectives in Edward Albee Studies*, Michael Y. Bennett has assembled an outstanding team of Edward Albee scholars to address Albee's affiliation with Martin Esslin's label *Theatre of the Absurd*, examining whether or not this label is appropriate. From scholarly essays and lengthy review essays to an important interview with the noted playwright and director Emily Mann, the aim of this collection is to at last directly and indirectly confront Esslin's label in regards to Albee's plays in order to create a scholarly atmosphere that allows future Albee scholars to move on to new and frankly more relevant lines of inquiry. Contributors are Michael Y. Bennett, Linda Ben Zvi, David A. Crespy, Colin Enriquez, Lincoln Konkle, David Marcia, Dena Marks, Brenda Murphy, Tony Jason, Stafford and Kevin J. Wetmore Jr. *The Cambridge Introduction to Theatre and Literature of the Absurd* Michael Y. Bennett, 2015-10-29. Michael Y. Bennett's accessible Introduction explains the complex multidimensional nature of the works and writers associated with the absurd, a label placed upon a number of writers who revolted against traditional theatre and literature in both similar and

widely different ways Setting the movement in its historical intellectual and cultural contexts Bennett provides an in depth overview of absurdism and its key figures in theatre and literature from Samuel Beckett and Harold Pinter to Tom Stoppard Chapters reveal the movement s origins development and present day influence upon popular culture around the world employing the latest research to this often challenging area of study in a balanced and authoritative approach Essential reading for students of literature and theatre this book provides the necessary tools to interpret and develop the study of a movement associated with some of the twentieth century s greatest and most influential cultural figures A Reader's Guide to Modern American Drama Sanford Sternlicht,2002-04-01 Sanford Sternlicht presents a comprehensive survey of modern American drama beginning with its antecedents in Victorian melodrama through the present He discusses the work and achievement of more than seventy playwrights from Eugene O'Neill to Suzan-Lori Parks from the golden era of Broadway to the rise of Off Broadway and regional theater Sternlicht shows how world theater influenced the American stage and how the views of American dramatists reflected the great American social movements of their times In addition he describes the contributions of early experimental theater the Federal Theater of the 1930s African American feminist and gay and lesbian drama and the joyous trends and triumphs of American musical theater LGBTQ America Today John Charles Hawley,2008-11-30 Lesbian gay bisexual transgender and queer culture is a vibrant and rapidly evolving segment of the American mosaic This book gives students and general readers a current guide to the people and issues at the forefront of contemporary LGBTQ America Included are more than 600 alphabetically arranged entries on literature and the arts associations and organizations individuals law and public policy concerns health and relationships sexual issues and numerous other topics Entries are written by distinguished authorities and cite works for further reading and the encyclopedia closes with a selected general bibliography Students in social studies history and literature classes will welcome this book s illumination of American cultural diversity LGBTQ Americans have endured many struggles and during the last decade in particular they have made tremendous contributions to our multicultural society Drawing on the expertise of numerous expert contributors this book gives students and general readers a current overview of contemporary LGBTQ American culture Sweeping in scope the encyclopedia looks at literature and the arts associations and organizations individuals law and public policy concerns health and relationships sexual practices and various other areas Entries cite works for further reading and the encyclopedia closes with a selected general bibliography While extensive biographical entries give readers a sense of the lives of prominent lesbian gay bisexual transgender and queer Americans the many topical entries provide full coverage of the challenges and contributions for which these people are known The encyclopedia supports the social studies curriculum by helping students learn about cultural diversity and it supports the literature curriculum by helping students learn about LGBTQ writers and their works **The Vital Lie** Anthony S. Abbott,2003-08-08 The Vital Lie is the first book to examine the reality illusion conflict in modern drama from Ibsen to present day playwrights

The book questions why vital lies necessary for life itself are such an obsessive concern for playwrights of the last hundred years Using the work of fifteen playwrights Abbott seeks to discover if modern playwrights treat illusions as helpful or necessary to life or as signals of sicknesses from which human beings need to be cured What happens to characters when they are forced to face the truth about themselves and their worlds without the protection of their illusions The author develops a three part historical analysis of the use of the reality illusion theme from its origins as a metaphysical search to its current elaborations as a theatrical game *Twentieth Century American Literature: Edward Albee* Harold

Bloom,2022-01-01 The landmark Chelsea House Library of Literary Criticism first published in the 1980s is one of the most impressive collections of literary criticism ever produced It is now available in digital format for the first time This volume of the series provides excerpts and full length critical essays on the playwright Edward Albee

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