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By HOWARD THOMPSON

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Who's afraid of "Who's Afraid of Virginia Woolf?" in Spanish? Anyway, don't be afraid, even if you don't understand a word. By now, isn't everybody more than familiar with what's going on?

It's all there in an exceedingly fine production that opened the new season of the Spanish Theater Repertory Company on Friday night in its new home, a small attractive showcase at 138 East 27th Street. One viewer, already steeped in the play as well as the film, braced himself for an interesting talkathon and underwent three jolts during the evening.

First is the Albee work it-

self. Watching it uncoil, in the unfamiliar staccato of a foreign tongue, with a good company, is to learn again why this is the best-known, possibly the best American play of its day. The play is so good it requires only pitch and orchestration.

The quartet of Spanish actors tunes it up well and thoroughly, as though—second surprise—for the first time. Under Rene Buch's direction, they are superb—Silvia Brito as a boisterous, cobra-like Martha, Jean Paul Delgado as a sensual, calculating Nick and Miriam Cruz as a sniveling, watchful Honey. The third jolt is the new George, an uncanny physical composite of Arthur Hill (from the original play) and Richard Burton, named

Raul Davila, whose behavior reflects neither.

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Against this strong, almost mystically sensitive performance, Mr. Albee's Martha is perfectly matched, in war and peace.

The play runs too long. An added, second intermission is needless.

One viewer, who shifted seats twice, suggests this, with that added break. Start in by peering down from the tiny balcony, move downstairs rear, then close in down front for the kill. You won't forget the final sobs and animal moans of Miss Brito's supine Martha, or the hovering still-life profile of Mr. Davila's George. They're so good, you're a little afraid yourself.
