The Women
by Clare Boothe Luce

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THE SHAW STORY

MANDATE
The Shaw Festival produces and presents the work of George Bernard Shaw (1856-1950) and playwrights writing anywhere in the world during, or about, the era of Shaw’s lifetime.

VALUES
• The Shaw Festival chooses works for presentation that are challenging, provocative and intelligent.
• Productions engage audiences with clever, insightful, and delightful portraits of the human condition.
• The works chosen often resonate with the wit, social commentary, and topical relevance for which G.B. Shaw himself was well known.
• The Shaw Festival is dedicated to excellence, consistency, and integrity in all its creative and administrative practices.
• The Shaw Festival operates within a fiscally responsible and accountable framework.

THE SHAW FESTIVAL ATTRIBUTES ITS SUCCESS TO:
The Ensemble - their talent, continuity, generosity, and collegiality fuel all of the Festival’s efforts
The Company - their singular sense of purpose fosters mutual trust, respect, and dedication to the Festival
The Repertory - the alternating schedule of performance serves the audience and inspires the company
The Mandate - 1856-1950 offers a wealth of material to fascinate and delight, liberating the ensemble to explore complex questions from the safety of the not too distant past while encouraging audiences to re-discover themselves through the lens of historical perspective

The Shaw Festival is a crucible of progressive and provocative ideas inspired by the brilliance, bravery, humanity, and humour of George Bernard Shaw.

OUR THEATRES
The Shaw Festival presents plays in four distinctive theatres. The Festival Theatre with 869 seats is The Shaw’s flagship theatre; the historic Court House where The Shaw first began performing seats 327; and the Royal George Theatre, modeled after an Edwardian opera house, holds 328. Our new Studio Theatre has flexible seating and can accommodate approximately 200 seats.

THE SHAW’S COAT OF ARMS
In 1987, on the occasion of our 25th Anniversary, the Shaw Festival became the second theatre company in the world to be granted a Coat of Arms by the College of Heralds. A large painted sculpture of our Coat of Arms adorns the lobby of the Festival Theatre.
**THE PLAYERS**

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<td>Sylvia Fowler</td>
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<td>Jane/Pedicurist</td>
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<td>Olga/Fitter/Miss Trimmerback/</td>
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<td>Hairdresser/Princess Tamara/</td>
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<td>Second Society Woman</td>
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<td>Miss Fordyce/ Head Saleswoman/</td>
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<td>Nurse/Sadie</td>
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<td>Extra Hairdresser/First Sales Girl</td>
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<td>Miss Watts/ First Girl in Powder Room</td>
<td>Jacqueline Thair</td>
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**THE ARTISTIC TEAM**

- **Director**: Alisa Palmer
- **Set & Costume Designer**: William Schmuck
- **Lighting Designer**: Kevin Lamotte
- **Composer**: Lesley Barber

**SYNOPSIS**

When a Manhattan socialite finds out her husband is cheating, her friends are no help at all. With manicured claws, these women must fight to maintain their status while scheming to leave, steal or win back their own husbands. Clever, cut-throat, and delicious, a satirical look into the lives of the ladies who lunch and the world that determines their behaviour.
The Story

The women who inspired this play deserved to be smacked across the head with a meat ax and that, I flatter myself, is exactly what I smacked them with.

- Clare Boothe Luce on The Women

THE WOMEN

“I don’t ask any man to understand me. How could he? I’m a woman.”

As the title suggests the play is entirely populated by women – there is not a single man in the 35 person cast. But playwright Clare Boothe Luce herself admitted in her introduction to the play that *The Women* really focuses on a small and exclusive group, as she describes them, “a numerically small group of ladies native to the Park Avenues of America”. And so the play opens a window into the world of women - not only do we meet these Park Avenue princesses, but we listen into the conversations of the hairdressers, manicurists, and saleswomen, all who share their own lives and concerns.

The play centres on Mary Haines – the 'nice one' in a group of Manhattan friends. In the opening scene, the ladies play bridge and complain, mostly about men. Mary becomes the object of fun because of her happiness, her seeming contentment with marriage and her husband. Because these are all women with money, their lives become about shopping, having children, and gossip. And Sylvia’s got the juiciest gossip of the day – Mary Haines’ perfect husband is cheating on her! Sylvia’s manicurist revealed the details to her while painting her nails a divine shade of Jungle Red:

Edith (thrilled): Someone we know?
Sylvia: No! That’s what’s so awful about it. She’s a friend of this manicurist. Oh, it wouldn’t be so bad if Stephen had picked someone in his own class. But a blonde floosie!
Edith: But how did Stephen ever meet a girl like that?
Sylvia: How do men ever meet girls like that? That’s what they live for, the rats!

They don’t tell Mary what they know – it’s clear Mary is unaware of her husband’s indiscretions – but Sylvia flaunts her Jungle Red nails prompting Mary to also visit this famous manicurist. Once the news about her husband’s affair is revealed Mary’s seemingly perfect world falls apart. She gets all kinds of helpful, and not-so-helpful, advice from friends and her mother - who advises her daughter to keep quiet, “Keeping still, when you ache to talk, is about the only sacrifice spoiled women like us ever have to make.”

What follows are confrontations between Mary and “The Other Woman” – Crystal Allen – in dressing rooms of department stores, as well as more gossiping among friends during exercise class and at the salon. Finally, Mary decides on a Reno divorce but before she can go through with it, she decides not to be the nice girl anymore.

The play is a real portrait of its time – one reviewer likened Luce’s window into the world of women to that of Jane Austen. As Luce herself said about the play, “Now, whether or not this play is a good play is any man’s business to say. But whether or not it is a true portrait of such women is a matter which no man can adequately judge, for the good reason that all their actions and emotions are shown forth in places and times which no man has ever witnessed.”

The Shaw Festival 2010 production of *The Women* showcases the extraordinary women at The Shaw – including Jenny Young, Deborah Hay, Beryl Bain, Nicola Correia-Damude, Sharry Flett, Kelli Fox, Moya O’Connell, Laurie Paton, and Jenny L Wright, all under the direction of Alisa Palmer.
Who's Who
The women of *The Women*

**Mary**
(Mrs Stephen Haines)
Our protagonist - who doesn’t look the other way when her husband cheats.

“A lovely woman in her middle 30's. She is what most of us want our happily married daughters to be like.”

**Sylvia**
(Mrs Howard Fowler)
A ‘friend’ of Mary’s. Gossip Queen and “best-dressed woman in New York”.

“...glassy, elegant, feline”

**Little Mary**
Mary and Stephen’s young daughter.

“A broad-browed, thoughtful, healthy little girl, physically well developed for her age.”

**Crystal Allen**
Mary’s antagonist. The shop girl who became the ‘other woman’ to Stephen Haines.

“She’s got those eyes which run up and down a man like a searchlight.”

**Nancy Blake**
Mary’s friend. She is single and financially independent, earning her living as a novelist.

“...sharp, but not acid, sleek but not smart, a worldly and yet virginal 35.”

**Mrs Morehead**
Mary’s mother.

“A bourgeois aristocrat of 55. Cheerful and practical manner.”

**Countess de Lage**
A wealthy middle-aged woman. She has been married many times.

“An amiable, silly, fat and forty heiress-type.”

**Miriam Aarons**
The second Mrs Fowler; Mary’s friend; an actress.

“A breezy, flashy red-head, about 28.”

**Lucy**
Runs a hotel in Reno catering to women awaiting divorce.

“A slatternly middle-aged, husky woman.”

**Peggy**
(Mrs John Day) A friend of Mary’s.

“Is pretty, sweet, 25. Peggy’s character has not, will never quite ‘jell’.”

**Edith**
(Mrs Phelps Potter) Mary’s friend. She is always pregnant.

“Sloppy, expensively dressed matron of 33/34. Indifferent to everything but self, ... incapable of either deliberate malice, or spontaneous generosity.”

**Run a hotel in Reno catering to women awaiting divorce.**

“A slatternly middle-aged, husky woman.”
CLARE BOOTHE LUCE

Clare Boothe Luce (1903 – 1987) was born in New York City to William Franklin Boothe, a pit orchestra violinist and Anna Clara Snyder, a former chorus girl. Clare’s original ambition was to become an actress and she understudied Mary Pickford before enrolling in Clare Tree Major’s School of the Theatre. She lost interest in acting and travelled to Europe with her parents, where she met society matrons who introduced her to the suffrage movement, and to her future husband, George Tuttle Brokaw, a millionaire son of a clothing manufacturer 24 years her senior. Their 1923 wedding was called “the most important social event of the season” and Clare had a daughter, Ann Clare, in 1924. They divorced in 1929 on grounds of mental cruelty.

Despite receiving a sizeable settlement, Clare Boothe wanted to work and she convinced publisher Condé Nast to give her a job as an editorial assistant at Vogue. She was no idle society matron and took her writing career seriously – in 1931 she became associate editor for Vanity Fair magazine and then managing editor. She left in 1934 to pursue her playwrighting career and her first play, Abide With Me, was produced in 1935, in the same month she married Henry “Harry” Luce, a world-renowned publisher and founder of Time Magazine, Fortune, and later Life and Sports Illustrated. While the play was not a success, the marriage was, lasting for 32 years. Her second play, The Women (1936) was a huge audience hit (if not critically well-received), toured the US and was adapted for the screen. Other plays include Kiss the Boys Goodbye (1938) and Margin of Error (1939).

After the beginning of World War II, Luce travelled to Europe as a correspondent for Life magazine. Her observations were published in Europe in the Spring (1940) and she and Harry toured China, Africa, India, and Burma. In 1943, she ran for a seat in the US House of Representatives as a Republican, and was the first woman elected to Congress from Connecticut. She was re-elected in 1944, the same year her daughter was killed in an automobile accident. She continued working, visiting American troops in Italy and was instrumental in creating the Atomic Energy Commission. After her term expired, she remained politically active and was offered the post of Secretary of Labor by President Eisenhower, but she declined and was named Ambassador to Italy. She fell seriously ill in Italy and was diagnosed with arsenic poisoning. The CIA was called in, but the cause was found to be paint chips falling from her bedroom ceiling. In 1959, she was named Ambassador to Brazil but opposition from one senator ended up costing her the post when, after her appointment was confirmed, she quipped that the senator had been “kicked in the head by a horse” and she was forced to resign.

She and her husband then both retired and spent time in Arizona until her husband’s death in 1967. Luce moved to Hawaii, remaining politically active (she was named to President Regan’s Foreign Intelligence Advisory Board in 1981) and she wrote another play, Slam the Door Softly (1970).

She died of a brain tumour at her Watergate apartment in Washington, DC at age 84. At her bequest, part of her estate went to the founding of the Clare Boothe Luce Program, the most significant source of private support for women in science, mathematics and engineering.

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"Brilliant ... realistic to the verge of cynicism; tough as a Marine sergeant, but almost quixotically kind to unfortunates; with the mind and courage of a man and exceedingly feminine instincts; the complexities of her character are as numerous as the facets of her career." - Alden Hatch talking about Clare Boothe Luce
Alisa Palmer talks about directing *The Women*

*The Women* is a satire of life behind the closed doors of women’s culture. Created by a talented writer who by the age of 30 had been editor of both *Vogue* and *Vanity Fair*, trends of the times are all over the play: a kitchen scene features new appliances; a scene in a gym satirizes the exercise regimen developed by Prunella Stack of the Women’s League of Health and Beauty; and a visit to a divorce hotel in Reno plays on the new divorce laws introduced in Nevada in 1931.

*The Women* wickedly exposes the indolence of the wealthy who had been shielded from the worst effects of the Depression, but places them squarely in the midst of the class tension of the time. While working women in the play participate in skewering the Park Avenue ladies, all the characters, despite their political diversity, are keenly aware that, regardless of class or race, one of the most lucrative and secure jobs available to a woman at that time was that of “wife.”

At the centre of *The Women* is Mary. A happy mother and wife, she married for love. When she learns that her husband of 12 years is having an affair, world views collide. Mary begins the play clinging to an ideal of marriage. But as time and the consequences of her actions pile up, Mary sheds her lofty ideals, some of her niceness, and all of her unexamined goodness. What she finds underneath is not bitterness or cynicism but wit, some wisdom, and a refreshed passion for life and love.

Mary assumes that her husband is her equal; neither an object of scorn, nor an emotionally-limited being who must be protected, humoured, and ultimately, resented. It is this attitude, and Mary’s insistence on her ability to determine her own fate, that is the central debate in the play. In today’s era of powerful privileged women who negotiate the increasingly complex current of American marriage, often in public (Hillary Clinton, anyone?) and of popular shows like *Sex and the City* and *The View*, the idea that we can be equal partners or even friends is still pertinent and even contentious.

As a middle-aged coming-of-age satire, *The Women* may act as a mirror, albeit a fractured one. In reflecting us back to ourselves with wit and humility, warts and all, the play allows us to glimpse what lies beyond the stereotypes.

— Alisa Palmer
William Schmuck talks about designing *The Women*

**Q:** Can you describe your vision for this production of *The Women*?

**A:** *The Women* examines a particular segment of society at a particular time in history. Namely, upper class women in the 1930s. We (the director and I) decided that the play should be set in the period because society’s attitude toward divorce and the limitations placed on women during this period are key to fully understanding what was at stake for Mary, our play’s hero. Divorce was viewed very differently then. It was a lot less common and there was more stigma surrounding it. Most women have careers today; then they didn’t. To bring the story into the present day would be to lose this important context.

Since the play is set in the period, the women wear what women would have actually worn at that time. The set and costumes reflect the restrictions, class and cliquishness of the period and reinforce the idea that women were forced into certain behavior because of society’s rules.

Locations are divided between Mary’s world and everywhere else. Mary’s world is very comfortable; everywhere else is very art-deco and in a way inspired by *The Wizard of Oz* - very hard-edged. The story is an odyssey for Mary who, like Dorothy, embarks on a journey of discovery, eventually leading her to the realization that she doesn’t need to go anywhere to find what she knows - or should know. Elements at the start of the play get re-used and re-appear later in the play (in much the same way the farm-hands re-appear as the Scarecrow, Tin Man, and Cowardly Lion). You will see this idea expressed in the play’s design through the colour-coding of scenes. In the salon, for example, everything is red, suggesting oppression and the set of rules that women must conform to.

**Q:** What were the biggest design challenges?

**A:** The number of locations and scene changes. In that respect, this play is like a film script. In theatre, unlike film, scene changes take time and because the scene has to change while the audience is watching, we want those scene changes to be interesting to the eye. We tried to create scene changes that energize the story so that the audience is excited to see what might happen next. The story is written with a lot of forward momentum - like gossip.

There are also a lot of details in the set design. This play lives in the details of the women’s world. It can’t be streamlined into minimalism. This adds up to a lot of stuff on the stage. Of course, then we have the challenge of moving and storing it all.

**Q:** What do you want audience members to know about your design?

**A:** *The Women* is a satire - which gives license to exaggerate. It’s a play about one gender and the audience will travel into a complete world - a world of women who represent a certain strata of society.
The Women premièred on Broadway at the Ethel Barrymore Theatre on Boxing Day, 1936, directed by Robert B. Sinclair with a cast headed by Margalo Gillmore as Mary Haines. It ran until July 1938 for a total of 657 performances. A 1973 revival at the 46th Street Theatre ran for 63 performances, and a more recent revival by the Roundabout Theatre Company at the American Airlines Theatre ran for 77 performances in 2001-02 and garnered three Drama Desk Award nominations, including best actress for Jennifer Coolidge (as Edith Potter) in her Broadway début.

In England, after a tryout at the suburban Streatham Hill Theatre, directed by Gilbert Miller, The Women transferred to London's West End at the Lyric Theatre on April 20, 1939, where it ran for 155 performances. A second West End production, again directed by Miller, opened at the Strand Theatre on April 23, 1940, where it ran for just 16 performances. The Streatham Hill and Lyric productions had used a cast of American and Canadian actresses, but it was an all-English cast at the Strand, a cast, according to one reviewer that “grappled bravely but inadequately with an idiom and accent that are foreign to it.” Among the relatively few post-war British revivals was one at the Old Vic (then under the ownership of Toronto impresarios Ed and David Mirvish) on November 25, 1986, directed by Keith Hack, with Susannah York as Mary.

The Canadian première was an American touring production at His Majesty’s Theatre, Montreal, on September 19, 1938, directed by Robert B. Sinclair, with Dorothy Draper as Mary. The first Canadian production was at the Crest Theatre, Toronto, in 1956.

This is the Shaw Festival’s second production of The Women. The first was in 1985, directed by Duncan McIntosh. The production was revived at the Royal Alexandra Theatre, Toronto, in February 1987, with a significantly changed cast, but still directed by McIntosh. Clare Boothe Luce visited Niagara-on-the-Lake in August 1985 to see the Festival production.

A 1939 film of the play, directed by George Cukor, starred Norma Shearer, Joan Crawford, Rosalind Russell, and Joan Fontaine. Diane English directed a 2008 film version starring Meg Ryan as Mary.

In 1936 most theatre critics were men. Here are comments from both genders: Nearly every critic praised the dialogue as “sparkling,” “glittering” or “witty,”

→ Miss Boothe has compiled a workable play out of the withering malice of New York’s most unregenerate worldlings. This reviewer disliked it. (Brooks Atkinson)
→ ...sharp, quick, funny, effective. (critic for the New York American)
→ ...a strong baritone voice and a pair of tweed trousers would have been welcome to ear and eye. (male critic)
→ Unfortunately, we do not see the men in all their vanity. (Dorothy Bromley)
→ ...recommend that the play be required reading for men but not for women because it is merely the essence of what all of them instinctively know already. (Sidney B. Whipple in the New York World-Telegram)
HISTORICAL CONTEXT

WOMEN and THE GREAT DEPRESSION

In 1929, the United States economy was devastated by a collapse of the stock market that plunged the U.S. and many other nations into a devastating economic crisis that lasted until the beginning of World War II in 1939. This period is known as the Great Depression. Many people were out of work, lost their homes, and lived in abject poverty. Unemployment rates reached as high as 25–30 percent of the employable workforce.

The Women was originally produced in 1936, during the heart of the Great Depression. Throughout the play, author Clare Boothe Luce repeatedly draws the audience’s awareness to the differences between the experiences of the privileged women the story centres around, and the lives of the working class women at its periphery.

Some of the working women portrayed in The Women include a secretary, a nurse, and a maid. They all complain about the hard work, poverty, the difficult conditions of their lives. In response to Edith’s complaint of the difficulty of giving birth in a hospital, a nurse angrily blurts out:

“Why, women like you don’t know what a terrible time is. Try bearing a baby and scrubbing floors. Try having one in a cold filthy kitchen, without ether, without a change of linens, without decent food, without a cent to bring it up - and try getting up the next day with your insides falling out, to cook your husband’s -! (Controls herself) No, Mrs. Potter, you didn’t have a terrible time at all– I’ll take the baby, please.”

The difficulties that single working women faced as they struggled for financial security are elaborated upon by Stephen’s secretary, who relates:

“I’m sick and tired of cooking my own breakfast, sloshing through the rain at 8 a.m., working like a dog. For what? Independence? A lot of independence you have on women’s wages. I’d chuck it like that for a decent, or an indecent, home.”

In the 30s, and throughout history in general, women had fewer legal rights and career opportunities than men. Wifehood and motherhood were regarded as women’s most significant ‘professions’. Job opportunities for women were limited. Because of limited job opportunities, most women depended on their husbands for economic support. As a result, money was not an easy thing for a woman to come by - unless she was born into it or married into it. During this time America was reinventing itself as it went through war and recovered. And during this time, American women were reinventing themselves as well.

“Funny how people like that think people like us are awfully rich.”

-Edith
The Women
THE RENO DIVORCE

Nevada’s liberal divorce laws attracted many people to Reno to untie the knot. “The Reno cure”, “Reno-vate”, and “going to Reno” all became synonymous with divorce.

Act II, scene 2 of The Women takes place in the hotel room of a resort ranch in Reno, Nevada. In order to understand why Mary and her friends travel to Reno, one must have some knowledge of the history of divorce laws and practices in the United States. During the period in which The Women takes place, divorces were much more difficult to obtain as compared to today. Divorce was considered scandalous and embarrassing for both parties, but especially for divorced women. Prior to the twentieth century, divorce statutes in most states were so strict that couples either chose to endure or made pilgrimages to one of the few states with more lenient laws. Divorce laws varied from state to state, making them easier to obtain in some states than in others.

During the 1930s, in response to the economic collapse caused by the worldwide Depression, the Nevada legislature passed the most lenient divorce law of any state in the Union when it reduced the residency requirement from three months to six weeks. A plaintiff simply had to declare an intention to make Nevada his or her permanent home (most had a return ticket in their pockets) and offer testimony from a person, usually a landlady, that he or she had been a continuous resident for six weeks. If the divorce was uncontested, it was granted immediately on any number of grounds.

By 1910 Reno became known as the divorce capital of the world. During the years between 1929 and 1939 more than 32,000 divorces were granted at the Washoe County Courthouse. Granting divorces provided a stable economy for Nevada and carried the state through the Depression in better shape than most parts of the country.

Many wealthy society women during the 1930s went to Reno in order to get divorced. Because these women needed to stay in Nevada for a period of weeks in order to obtain state citizenship, an industry of resort ranches developed to accommodate them. Hotels, boardinghouses, divorce ranches, and private homes provided housing for divorce seekers, six weeks at a time. For this reason, Mary and many of her New York society friends, like many high society women during that period, found themselves together in Reno while waiting for their divorces to go through.

Interesting facts:
⇒ At the time Reno became “the divorce capital of the world” Las Vegas was little more than a desert outpost
⇒ Attorney fees alone brought in $100,000 a month
⇒ By the 1960’s, no-fault divorce and more liberal social attitudes had killed the migratory divorce trade in Reno
LITERARY STYLES
COMEDY OF MANNERS...

...concerns the manners and the conventions of an artificial, highly sophisticated society. The stylized fashions and manners of this group dominate the surface and determine the pace and tone of this sort of comedy. Characters are more likely to be types than individuals. Plot, though often involving a clever handling of situation and intrigue, is less important than atmosphere, dialogue, and satire. The dialogue is witty and finished, sometimes brilliant. The appeal is more intellectual than imaginative. Satire is directed in the main against the follies and deficiencies of typical characters, such as fops, would-be wits, jealous husbands, cox-combs, and others who fail somehow to conform to the conventional attitudes and manners of elegant society. A distinguishing characteristic of the comedy of manners is its emphasis on an illicit love duel, involving at least one pair of witty and often amoral lovers.

The original production of The Women was a hugely popular success as a Broadway comedy. The play is considered a social satire, or comedy of manners, in that it ridicules the foibles of upper-class society, particularly in the realm of male-female relationships. Luce has said that the women she portrayed in The Women represented the type of women she met in high society, many of whom she despised. Many of the characters in the play have exaggerated traits of selfishness, shallowness, and self-centeredness that make them objects of ridicule in the eyes of the audience. Luce’s stinging comic dialogue further captures the atmosphere of competition and selfishness among the central female characters.

In the foreword to The Women playwright Claire Boothe Luce declares:

Now, whether or not this play is a good play is any man’s business to say. But whether or not it is a true portrait of such women is a matter which no man can adequately judge, for the good reason that all their actions and emotions are shown forth in places and times which no man has ever witnessed ... the fact that their mothers were women does not constitute them, ipso facto, able critics of Life in The Women’s No-Man’s Land.

According to the definition of comedy of manners, do you feel The Women is an example of this style of comedy? Why or why not? Who might be the characters involved in an illicit love duel?

Why might Claire Boothe Luce choose comedy of manners as a dramatic genre? Explain.

Could you describe the characters who do not appear on stage but to whom the women characters constantly refer? E.g., Stephen Haines, Buck Winston

Why might you be able to describe these “invisible” characters so well? How do these male characters influence the on-stage action and characters?
FRENEMIES WITH FRIENDS LIKE THAT, WHO NEEDS ENEMIES?

While the men are doing battle in the ‘dog-eat-dog’ world of business, for the women of *The Women* life is a jungle where they scheme and claw their way to the top of society by winning the affections of men. Status and security are obtained by digging their claws into a powerful man and fighting to keep hold. The competition for men, money and power is fierce - and as a result, we see competitive, malicious, vicious behavior. A woman’s best friend and worst enemy often turn out to be the same person.

Example of “frenemies” from *The Women*:

⇒ Sylvia makes Mary an appointment with the manicurist who gossips about Stephen’s affair, orchestrating the situation so that Mary will find out about Stephen’s affair the same way Sylvia did - and Mary is humiliated

⇒ Edith tells a gossip columnist about Mary’s marital troubles and it ends up in the paper!

⇒ Mary naively states, “Sylvia’s all right. She’s a good friend underneath.” “Underneath what?” asks Nancy. With friends like that, who needs enemies!? 

\[
\text{friend} + \text{enemy} = \text{Frenemy}
\]

The word ‘frenemy’ is a *Portmanteau* word, less formally known as a *frankenword*: a word formed by blending two or more distinct words and their meanings into one.

\[
\text{Globaloney} = \text{foreign policy} + \text{baloney} \quad (a \text{ frankenword created by Luce herself})
\]

\[
\text{Brunch} = \text{breakfast} + \text{lunch}
\]

\[
\text{Smog} = \text{smoke} + \text{fog}
\]

\[
\text{Fakelore} = \text{fake} + \text{folklore}
\]

\[
\text{Brangelina} = \text{Brad} = \text{Angelina}
\]

**ACTIVITY**

Create your own frankenwords!

**DISCUSS**

Do you think that Clare Booth Luce is portraying women in a negative light? What might be her attitude towards upper class women as compared to working class women?

Is *The Women* a feminist treatment of women’s issues or a misogynistic text?

Is Luce commenting on women’s status in society? If so, what are her attitudes towards women and their status in 1930s society?

Has Luce depicted a realistic picture of men, as seen through the words and attitudes of the women?
That’s Debatable!

― Clare Boothe Luce

Because I am a woman, I must make unusual efforts to succeed. If I fail, no one will say, "She doesn't have what it takes." They will say, "Women don't have what it takes.

THE QUOTABLE
CLARE BOOTHE LUCE

Right, wrong or debatable? Talk amongst yourselves...

Thoughts have no sex.

Male supremacy has kept woman down. It has not knocked her out.

Lying increases the creative faculties, expands the ego, and lessens the frictions of social contacts.

If God had wanted us to think with our wombs, why did he give us a brain?

Censorship, like charity, should begin at home, but unlike charity, it should end there.

No good deed goes unpunished.

There are no hopeless situations; there are only men who have grown helpless about them.

Courage is the ladder on which all the other virtues mount.

They say women talk too much. If you have worked in Congress, you know that the filibuster was invented by men.

A man’s home may seem to be his castle on the outside; inside, it is more often his nursery.

Money can’t buy happiness, but it can make you awfully comfortable while you’re being miserable.

Advertising has done more to cause the social unrest of the 20th century than any other single factor.

The oppressed never free themselves - they do not have the necessary strength.

"Love is a verb."

- Clare Boothe Luce
GLOSSARY

dowager - a widow holding property received from her deceased husband

debutante - a young lady from an upper class family who has reached the age of maturity. As a new adult, she is introduced to society in a formal presentation known as her ‘debut’

bridge - a card game

by - in a game of bridge, a round during which a team or pair is not scheduled to play

rubber - in a game of bridge, when one of the pairs wins two games

querulously - grumblingly; complaining

unswallow - to vomit

Goren - Charles Henry Goren, one of the most important figures in the history of Bridge. He was a career Bridge player, publishing many books on the subject as well as instructing and lecturing about Bridge theory.

slam - in a game of bridge, any six or seven-bid

the dog in the manger - the title of a fable attributed to Aesop. The phrase refers to people who begrudge others something they need or want although it is useless to them. Like a dog lying in a manger of hay. The dog has no desire to eat the hay, nor will it allow the cattle to do so. +

victrola - an antique record player

off the reservation - refers to a person who is out of bounds or has gone astray

Igor Cassini - an American syndicated gossip columnist

camphor - an aromatic crystalline compound, obtained naturally from the wood or leaves of the camphor tree

paraffine bath - the application of heat to a specific area of the body through the use of paraffin wax

Roxy’s - a movie theatre in New York City

coony cuss - sharp-witted and shrewd; wily; canny

Indian sign - a hex or jinx

Bromo Seltzer - a compound used for relief from headaches and upset stomachs, and as a sedative
GLOSSARY cont’d

spark - to court or woo

Hélas - alas

Sou - a small amount of money (a former French coin of low denomination)

Ostermoor - retailer of high-end mattresses and related merchandise

Schlemiel - a habitual bungler; a dolt

Cinderella-complex - named after the fairytale princess. A woman with a ‘Cinderella-complex’ is afraid of independence, and has an unconscious desire to be taken care of by others

Damon and Pythias Complex - in a Greek legend, two friends who were enormously loyal to each other. When the tyrannical ruler of their city condemned Pythias to death, Pythias pleaded for time to go home and put his affairs in order. Damon agreed to stay and die in his place if Pythias did not return in time for his execution. Pythias was delayed in returning, but he arrived just in time to save Damon from being executed. The ruler was so impressed with their friendship that he pardoned Pythias. Allusion: Damon and Pythias symbolize devotion between friends

New Deal - a series of economic, social and government reforms initiated by the administration of Franklin Roosevelt in response to the Great Depression. Also known as the 3 Rs: Relief, Recovery, Reform

proletarian - a member of the working class

Noblesse oblige - privilege entails one to behave honourably
BOOKS & ARTICLES


WEBSITES

WOMEN AND THE GREAT DEPRESSION

http://www.historynow.org/03_2009/historian4.html

CLARE BOOTHE LUCE

www.nytimes.com/learning/general/onthisday/bday/0310.html;
http://womenshistory.about.com/cs/quotes/a/qu_clare_luce.htm
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RENO DIVORCE

http://www.jour.unr.edu/outpost/specials/wedding%20Pkgx./div2.reno.html
http://www.onlinenevada.org/Reno:_Twentieth-Century_Divorce_Capital

COMEDY

http://www.dbu.edu/mitchell/comedydi.htm

GREEK LEGEND

http://schools.dcsdk12.org/education/components/docmgr/download.php?sectionde-
tailid=113961&fileitem=71608&catfilter=ALL&PHPSESSID=46df6728f0bc6515c72acb6f8aad0902.