

11-2005

Arms and the Man Program

University of Southern Maine Department of Theatre

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UNIVERSITY OF
SOUTHERN MAINE

Department of Theatre presents

Arms and the Man



by George Bernard Shaw

directed by Thomas A. Power

November 4 to 13, 2005

Main Stage, Russell Hall
USM Gorham Campus

Arms and the Man

George Bernard Shaw

Director's Notes by Thomas A. Power

Arms and the Man has been both panned and praised since Shaw first brought the work to the stage. Our decision to produce the play hinged on the timeless universality of the grim business of war, the comfortable comedy in the depiction of social climbing 1885- style and the simple craftsmanship of this well-made play. Shaw called it one of his "pleasant plays" and although it may lack some of the sharp edged qualities of later work, it reveals his romantic side with wit and wisdom.

A Note on "Arms and the Man" by Calien Lewis

Shaw's "Arms and the Man," was in most ways, his first "hit," but he was never quite comfortable with its dramatic success. Within a few years he had changed its subtitle from "A Romantic Comedy" to "An Anti-Romantic Comedy." So it is no surprise that its wordplay has kept audiences and critics alike guessing what exactly he meant by it all, and perhaps that is the fun of it still. Borrowing his title from the neoclassical Dryden's translation of the "Aeneid," the classic story of the Trojan War, Shaw set his play in the blood soaked Balkans and filled it with references to famous works of the nineteenth century. He borrowed plot devices from Eugene Scribe (theorist of the "Well Made Play") and alluded to the anti-Scribean Romantic, Victor Hugo. He chose war as a background with soldier heroes and then proceeded to send up conventional notions of heroism, chivalry and idealized love, all touchstones of Victorian society. The play is a comedy based on serious themes.

The Petkoff's are a typical bourgeois household. They aspired to acquire all that is modern and convenient. Their servants aspire to own a shop. Their conventional world has been interrupted by the Serbian attack on Bulgaria's frontier. The father has become Major Petkoff and the daughter's fiancé, Sergius, has become the hero of the battle of Slivnitsa, the deciding battle in this minor Balkan war. Into their midst has literally run Captain Bluntschi, a most detestable breed of mercenary soldier, with no stake in the outcome of this patriotic skirmish, which did indeed lead to the unification of Bulgaria.

However, in Shaw's world view nothing is as it appears. The hero of Slivnitsa is revealed to be a whiner and a womanizer, unwilling and perhaps unable to lead in peace. The inept mercenary, who enters the play with a useless weapon and most unsoldierly kit, proves to be the consummate military tactician to whom the victorious Bulgarians turn to demobilize their troops and equipment. The romantic heroine, Raina, has doubted her fiancé and sheltered the enemy. The loyal servant Nicola participates in deceiving his master while his would-be wife Louka seduces, or is seduced by, the chivalrous hero who, all the while, maintains pretenses of ideal and romantic love for Raina.

Using all the conventions of the "well-made play" Shaw invites us to rethink the meaning of love, patriotism and loyalty just as he has rethought stereotypical plot devices such as the lost coat, secret notes and stock characters. In the end the reversal is complete. What seemed romantic is revealed to be self-doubting and coarse while the relentlessly logical and pragmatic is seen to contain a melting cream center. Raina descends from her idealized pedestal to join the thoroughly bourgeois son of a hotel magnate and Louka captures the idol of the masses with her mountain girl's passion. Who is to be the most admired?

Director
Scenic Design
Costume Design
Lighting Design
Sound Design

Thomas A. Power
Charles S. Kading
Jodi Ozimek
Brian Hapcic
Corey Anderson

Cast

Sarah Baglione
Kate Caouette
Brendan Cassidy
Jack Fossett
Rachel Stults
Jeffrey Toombs
Andrew Powers

Catherine
Raina
Sergius
Captain Bluntschli
Louka
Major Petkoff
Russian Officer

Setting

- Act 1:** Late November 1885, a small Bulgarian town in the Balkans near Sofia. The bedroom of Raina Petkoff.
- Act 2:** March 6, 1886. The garden of the Petkoff house.
- Act 3:** Later that same day. The library of the Petkoff house.

There will be 2 fifteen minute intermissions.

*Please, no photos are allowed during the performance.
Also please turn off beepers and phones as a courtesy to the actors
and other audience members.*

Produced by special arrangement with Samuel French, Inc.



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Festival™
XXXVIII

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The John F. Kennedy Center for the
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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels. Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts

in Washington, DC in the spring of 2006. Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Historical Background

In November of 1887, Bernard Shaw joined friends from the Fabian Society in a march on Trafalgar Square. The demonstration was planned to protest English policies in Ireland, but when the London police banned the parade, a more general free speech protest was called. When marchers were met by 1,500 police and hundreds of mounted Life Guards, the event turned into "Bloody Sunday," and became a landmark for the right of free speech and protest in England.

This event and the debates it precipitated became the basis for the conflict in "Arms and the Man." When Shaw decided to write a comedy for his current love interest, Florence Farr, he turned this English domestic conflict into a full-fledged war. Colleague Annie Besant, who organized resistance to the London constabulary, became the inspiration for Riana. R.B. Cunninghame Graham who chained himself to a rail on Bloody Sunday was transformed into Sergius. (Later the bellicose Cunninghame Graham became a member of Parliament, famously uttering the words "I never withdraw"). Shaw's friend in the Fabian Society, Sidney Webb, suggested the use of the Serbian-Bulgarian conflict of 1885 as a more specific setting for the play.

The Great Battle of Slivnitza, did indeed take place, much as Shaw described it. Milan Obrenović, King of Serbia, launched an attack on Bulgaria in November of 1885, hoping to take advantage of a smaller Bulgarian army then in the process of wresting control of its internal affairs from Russia. To everyone's surprise, the Bulgarians rallied and held the line in the Balkan town of Slivnitza.

When Austrian military intervention was threatened, Bulgaria's Russian faction, forced a return to the *status quo*, but not before King Alexander was proclaimed the Hero of Slivnitza and Bulgaria was a united nation for the first time in modern history.

Intermission Dancers

During the second intermission dancers will demonstrate dances the Petkoff's would have known from their trips to Vienna and Budapest as well as the folk dances of their region.

Special thanks go to consultant **Marie Wendt** for teaching the dances and choreographing the intermission feature. Marie would like to acknowledge the following invaluable sources for Viennese and Bulgarian dances: Dr. Patri Pugliese of the Commonwealth Vintage Dancers (Massachusetts) and Richard Powers of Stanford University for background information on period Viennese dance and waltz; Martha Forsyth of Newton, MA for Bulgarian music published in *Listen, Daughter, and Remember Well*, St. Kliment Ohridski University Press, 1996; and Yves Moreau of Montreal for the Bulgarian dance and music on his CD and video "Bulgarian Folk Dances, Vol. 2," Folkloro Balkana.

Dancers performing on various nights:

Orlina Boteva, leader

Emily Turley, leader

Kathleen Carroll
Megan Cressey
Becky Daniels
Mary Beth Davidson
Tammy Demers
Antonio Dominguez
James Herling
Zach Labbey
Jenalee Marsters
Kim Stone
Kate Wyman

Artistic Staff

Dramaturg	Calien Lewis
Assistant Scenic Design	Jesse Pilgrim
Assistant Costume Design	Travis Grant
Assistant Lighting Design	Michaela Wirth
Intermission Choreography	Marie Wendt

Production Staff

Stage Manager	Heather Crocker
Assistant Stage Managers	Johnny Speckman, Colin Whitely
Technical Director	Matthew T. Meeds
Carpenters	Stage Craft Lab
Costume Shop Director	Kris Hall
Assistant Costume Shop Director	Jillian Shapleigh
Stitchers	Marybeth Bolté, Kate Caouette, Adrienne Caron, Jason Cook, Catherine Goetschius, Lindsey Higgins, Slaney Rose Jordan, Karre Kern, Amelia Larson, Kate Law, Michele Lee, Andrea Leslie, Cassandra Maegan, Janalee Marsters, Kelly McCormick, Johanna Nilsson, Jay Norwood, Alexis Pappas, Sarah Saindon
Master Electrician	Corey Anderson
Electricians	Lighting Lab
Properties Supervisor	Jules Michaud
Properties Construction	Jessica Savory, Designing for the Performer class

Production Crew

Deck Crew	Caroline Burns, Jessica Dummich
Wardrobe	Aimee Chaput, Jolie Frye, Ashley Jeffries
Light Board Operator	Maia Turlo
Sound Board Operator	Travis Curran

Administrative Staff

Arts Promotions Director	Mary Snell
Arts Events Director	Emmanuelle Chaulet
Administrative Assistant	Lil Campbell
Box Office	Joelle Clingerman, Heather Green, Dan Goldstein, Ashleigh St.Pierre, Maia Turlo
House Manager	Heather Kahill, Heather Green
Graphic Design	Leigh Raposo

Artistic Staff Biographies

Thomas Power - Director

Professor Thomas A. Power is a member of the Department of Theatre at the University of Southern Maine where he teaches Acting, Directing and Play Writing. As past artistic director of the nationally recognized Children's Theatre of Maine, he authored many plays performed by that professional company and collaborated with Kurt Vonnegut Jr. in a re-write of Vonnegut's *Happy Birthday, Wanda June*. Winner of the 1990 Moss Hart Award for his musical, *Grannia*, Power writes and acts for The Rocky Coast Radio Theater and is a member of the Dramatist Guild.

Charles S. Kading - Scenic Designer

Charles has taught design and stagecraft at USM for 25 years. His professional credits include *Titanic*, *Hans Christian Andersen*, *Ragtime*, and *Scarlet Pimpernel* for Maine State Music Theatre; *Big River*, *My Fair Lady*, *She Loves Me*, *Cabaret*, and *Annie* for Philadelphia's Walnut Street Theater; *Noises Off!* and *Blithe Spirit* at the Alabama Shakespeare Festival. He worked extensively at The Alley Theater in Houston where his credits include the US premiere of Alan Ayckbourn's *Henceforward*. Charles has also designed scenery for the Seattle Repertory Theatre, Intiman Theatre, Cabaret Repertory Theatre and Portland Stage. He is currently chair of the Theatre Department.

Jodi Ozimek -- Costume Designer

Jodi is an Assistant Professor of Theatre at the University of Southern Maine. Select USM credits include: *The Magic Flute*, *Six Characters in Search of an Author*, *The Laramie Project*, *Shakuntala*, and *Company*. Other credits include *Gypsy* (Texas Star Theatre), *The Ugly Duckling* (Add Verb Productions), *Little Shop of Horrors*, *Side Man*, and *Candida* (Purdue University), *How the Other Half Loves* (Summer Circle Theatre), *Moon Over Buffalo* (Michigan State University). She was assistant costume designer at American Players Theatre in Spring Green, Wisconsin on *Cymbeline*, *The Taming of the Shrew*, *The Cherry Orchard*, and *Hamlet*. She received her B.A. in theatre from Michigan State University and her M.F.A. in costume design from Purdue University.

Brian Hapcic -- Lighting Designer

Brian Hapcic joined the faculty at USM last year, relocating from a position at the University of Southern Mississippi. He holds a BA in English from Ohio University, and an MFA in Design and Technology from the University of Montana. His specialties are lighting and sound.

Corey Anderson, Sound Design

A senior theatre major, Corey is proud to be working on this show, and is overjoyed to be working with such a talented and dedicated team. Past production credits include the lead in SPA's *Macbeth*, Gutman in *Camino Real* with USM Theatre, and Don Sanche/Count Gomes, in *El Cid au Flamenco* with Two Lights Theatre Ensemble. Corey would like to thank Ben, Kate, and Mia for their friendship and support, Eileen for her willingness to put up with late nights, and Michaela for her patience.

Matthew T. Meeds -- Technical Director

Matthew Meeds joined the Department in September of 2000. Matthew came to us from the local theatre community where he has worked at the Mad Horse Theatre, The Public Theatre, and The Theatre at Monmouth, as well as "away" theaters such as George Street Playhouse in NJ, Syracuse Stage, and Pennsylvania Centre Stage. Most recently he designed the set for last year's production of *The Effects of Gamma Rays on Man-In-the-Moon Marigolds*.

Kris Hall -- Costume Shop Director

Kris is happy to be part of a fourth season as Costume Shop Director. She has designed costumes most recently for *Dance USM!*, Lewiston Auburn Public Theatre and Maine State Music Theatre. She is currently pursuing an MFA in Studio Art at Maine College of Art, where she is also student teaching this semester in the sculpture department.

Jill Shapleigh- Costume Shop Supervisor

Jill is a recent USM Theatre graduate. She is happy to be back at USM working on our fall productions and maintaining manageable chaos in the costume shop.

Cast Biographies

Sarah Baglione ~ Catherine

Sarah is a junior theatre major. She has worked on several USM productions in the past and has been performing since the age of nine. Sarah is a member of USM's Chamber Singers and taught theatre at Camp Lochearn, Vermont this past summer. Thank you to my family, the cast and crew!

Kate Caouette ~ Raina

Kate is a third year transfer student from the University of Maine at Farmington. A newly declared theatre major, Kate has been an active participant in University productions by acting in Theatre UMF's *Medea* and stage managing *Boys and Girls* and *Marvin's Room*. She is also a member of Alpha Psi Omega, the national theatre honor society.

Brendan Cassidy ~ Sergius

Brendan has been featured in productions including *1984*, *True West*, *Merrily We Roll Along*, and *Tom Jones*. This is his first production at USM.

Nick Cyr ~ Nicola

Nick is a sophomore theatre major who hails from Bangor, Maine. Nick was last seen playing "Cinesias" in USM's production of *Lysistrata*. He would like to thank his family and friends for their continued support.

Jack Fossett ~ Captain Bluntschli

Jack is a junior at USM majoring in Media Studies. He has previously performed as "Puck" in *A Midsummer Night's Dream* and "Tony Kirby" in *You Can't Take It With You*.

Rachel Stults ~ Louka

Rachel is a senior theatre major from Cape Elizabeth, Maine. Past performances at USM include *A Midsummer Night's Dream* and *Ghosting*. She has designed costumes for *Dance USM!* and directed three times for SPA's Ten Minute Play Festival. She was also proud to work on *The Laramie Project* which went on to compete at KCACTF last year.

Jeffrey Toombs ~ Major Petkoff

Jeffrey is a freshman theatre major from Bourne, Massachusetts. He will also be appearing on the USM Mainstage this spring as "Mr. Lyons" in *Blood Brothers*. Most recently Jeffrey directed a production of Neil Simon's *The Good Doctor* at Bourne High School.

Production Staff Biographies

Heather Crocker ~ Stage Manager

Heather is a senior theatre major from Dayton, Maine. This is her second time stage managing for the USM mainstage. Her onstage credits include *Camino Real*, *Shakuntala*, and *Six Characters in Search of an Author*. She has also worked on many shows behind the scenes, including assistant stage managing *november/december* which went on to compete at ACTF last winter.

Johnny Speckman ~ Assistant Stage Manager

Johnny is a sophomore theatre major who currently resides in Cape Elizabeth, Maine. Past credits include *The Magic Flute*, *Titus*, *Les Miserables*, *The King and I*, and *A Christmas Carol* at Portland Stage Company in the role of "Tiny Tim" when he was seven. This is his first time as an ASM.

Colin Whitely ~ Assistant Stage Manager

Colin is a freshman at USM. This is the first show that he's involved in and he is happy to be the assistant stage manager. Colin has previously played parts such as "Tony" in *West Side Story*, "The King" in *The King and I*, "Sky Masterson" in *Guys and Dolls*, and many more. This is Colin's first show working backstage and he is looking forward to a different experience.

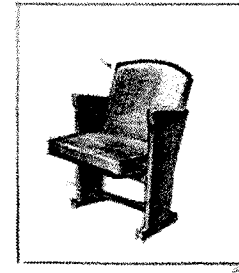
Special thanks to:

Marie Wendt of International Traditions for dance consultation.
Orlina Boteva for assistance with Bulgarian dance and traditions.
Sarah Sikes, Cartographic Associate, Osher Map Library & Smith
Center for assistance in locating and reproducing period maps.

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Fall 2005 Shows

September 30-October 9

**The Good, the Bad, and
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directed by Walter Stump

7:30 p.m., Sept. 30, Oct. 1, 6, 7, 8
5 p.m., Oct. 2, 5, 9

*Readers Theatre showcasing works
of Oscar Wilde and others.*

November 4-13

Arms and the Man

by George Bernard Shaw

directed by Thomas Power

7:30 p.m., Nov. 4, 5, 10, 11, 12
5 p.m., Nov. 6, 9, 13

Satire examines the absurdity of war.

December 2-10

How I Learned to Drive

by Paula Vogel

directed by William Steele

7:30 p.m., Dec. 2, 3, 6, 7, 8 and 9
5 p.m., Dec. 4 and 10

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September 30

Stolen Jewels

Thomas Parchman, Ardith Keef, Alison Hale,
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Sponsored by Gorham Savings Bank

October 28

The French Connection

David Goulet and Aaron Robinson

Sponsored by ABC/Delta Rauscher

November 18

Follow the Lieder

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and Beaumont Glass

Sponsored by Filene's

November 29

**Joyous Sounds for a
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The USM Chamber Singers
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December 2

Home for the Holidays

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February 3

Jazz Guitar and Tuba!

Gary Wittner and Howard Johnson

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March 10

West Coast Jazz

Christopher Oberholtzer, Trent Austin, Bill Street,
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