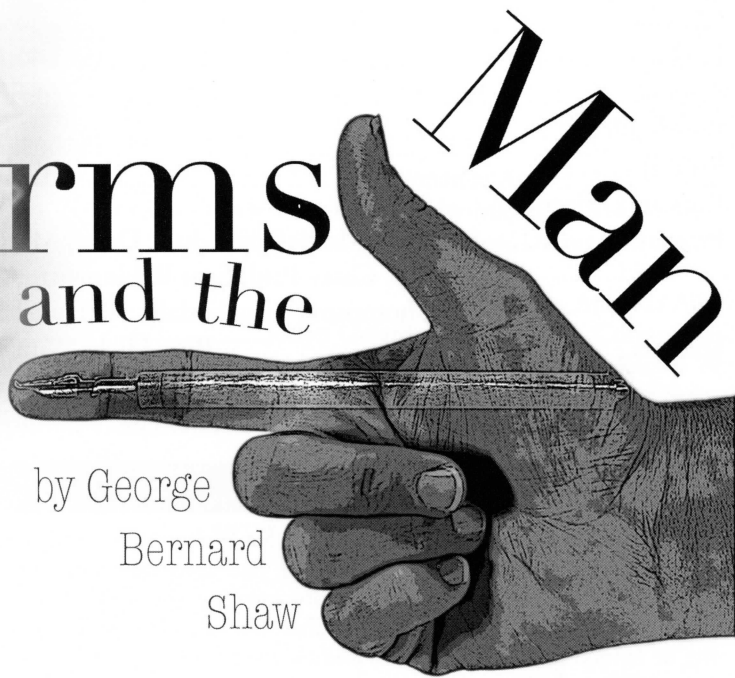


# Arms and the Man



by George  
Bernard  
Shaw

November 15-17 &  
November 29-December 2, 2006



UNIVERSITY of VIRGINIA

# DRAMA

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DEPARTMENT OF

# DRAMA

UNIVERSITY OF VIRGINIA

*presents*

# Arms and the Man

by George Bernard Shaw

Directed by Edward Morgan

Set Design by Shawn Paul Evans

Costume Design by Brittney Belz\*

Lighting Design by Cody Schindeldecker\*

Sound Design by Annie Steingold

Dance and Movement by Perry Medlin

Text and Accent Coaching by Kate Burke

Makeup, Hair and Wig Design by Brittney Belz\*

Technical Direction by Rebecca Foster\*

Production Stage Management by Leigh-Taylor Smith

Time and Place: A village in Bulgaria, about 1885.

Act One: Raina's bedroom

Act Two: The garden.

Act Three: The library.

There will be one 15-minute intermission.

Produced by special arrangement with Samuel French, Inc.

\* In partial fulfillment of requirements for the Master of Fine Arts

## CAST (in order of appearance):

Raina . . . . .	Autumn Shiley*
Catherine . . . . .	Karie Miller*
Nicola . . . . .	Ryan Stinnett*
Louka . . . . .	Kate Brennan*
Sergius. . . . .	Joshua Rachford
Bluntschli . . . . .	Joel Grothe*
Petkoff . . . . .	Richard Warner
Russian Officer . . . . .	Adam Smith
Peasants. . . . .	Molly Coyle, Julia Debo, Morgan Geisert, Russ Hicks, Casey Paul, Sam Rabinowitz, Adam Smith, Rebecca Thompson, Sara Tisdale, Nathaniel B. Whelden
Soldiers . . . . .	Russ Hicks, Sam Rabinowitz, Nathaniel B. Whelden
Louka Understudy . . . . .	Katie McDaniel

## DIRECTOR'S NOTES

Mark Twain blamed the Civil War on Sir Walter Scott, and only half in jest. As Twain saw it, the author of *Ivanhoe* had sold our Southern gentry on a thoroughly romantic notion of war, precipitating the folly of secession and the carnage that followed. There's truth to that, but of course Sir Walter didn't start the fire; he fanned the coals. "*Of arms and the man I sing...*" So begins *The Aeneid*.

In 1892, a brilliant Irishman named George Bernard Shaw began to write plays. He was living in London, 36 years old and already a famous drama and music critic, a prominent member of the Fabian Society and a pamphleteer on social reforms. And though the stage could hardly contain his expansive and fiercely independent mind, Shaw was a man of the theatre for the rest of his long life. By the time he died in 1950 at age 94, he had written 53 plays, five novels, hundreds of reviews and scores of essays on dozens of subjects. He had won the Nobel Prize for Literature and an Academy Award and was arguably the second most influential playwright in English history. At the height of his celebrity, *The London Observer* called him "the most famous person in the world." This year marks the 150th anniversary of his birth.

Why was Shaw so influential? Simply put, because he dragged the English theatre into the modern world. The 19th century stage was largely an arena of heaving passions, thrilling voices and simplistic Victorian morality. Shaw began writing new kinds of plays: stories bursting with passionate *ideas*, boisterous debates over complex social and moral issues, tales of individuals who defy hidebound hypocrisy and reinvent themselves.

*Arms and the Man* (1894) was an early success for Shaw and it's been popular ever since. The play has sometimes been read as 19th century fluff, with plot devices and stock characters straight from the melodramas and domestic comedies of the day. But from old bottles, Shaw was serving new wine; he was undermining the values such plays were generally written to celebrate.

Against the Victorian saber-rattling of Major Saranoff, Shaw sets the prosaic quips of Captain Bluntschli, a mercenary who knows war as an ugly business where blunders rule the day, where veterans hold chocolate in higher esteem than cartridges, where friends are slaughtered ignominiously and paper-pushing is of greater use than gallantry. Between these soldierly opposites, he sets a starry-eyed young lady whose disillusionment is a new beginning. Of course, he also fires satiric salvos at romantic mawkishness and blue blood. But Shaw's chief target here is the lie of a glorious war.

As Shavian satire goes, *Arms and the Man* is light entertainment. But it hasn't lost either its charm or its relevance. Indeed, it's remarkable how well the shoe still fits.

—Edward Morgan

## Special Thanks:

The Spectacle Shop, Twisted Branch Tea Bazaar,  
Richard Digby Day, Katie McDaniel

### WHO'S WHO IN ARMS AND THE MAN

**Brittney Belz** (2nd year MFA Costume Design/Technology): Designer for *The Crucible*, *Judevine*, *The Insanity of Mary Girard* (University of Connecticut); *Baggage* (U.Va Drama). Asst. Designer for *The House of Bernarda Alba*, *Gut Girls* (University of Connecticut); *Call of the Wild* (U.Va Drama).

**Kate Burke** (Associate Professor, Voice and Speech): *Measure for Measure*, *Romeo and Juliet*, *The Matchmaker* (American Players Theatre).

**Kate Brennan** (2nd year MFA Acting): *Sunday in the Park with George* (HRT); *Truth & Beauty* (U.Va Drama); *Yank!* (PGLTF); *Alpha Female* (SR), *Angels in America* (BCKSEET Productions); *A Year with Frog & Toad*, *Tooth & Claw* (Arden Theatre Co.); *Annie Warbucks* (Walnut Street Theatre); *Now Let Me Fly* (National Constitution Center - SR).

**Shawn Paul Evans** (Lecturer, Production Coordinator) *South Pacific*, *Damn Yankees*, *How to Succeed...*, *Driving Miss Daisy*, *Five Guys Named Moe* (HRT); *Misalliance* (U.Va Drama); *You Can't Take it with You* (Stables, Hastings England; Chicago Heights Drama Group Chicago).

**Rebecca Lynn Foster** (2nd year MFA Technical Direction): Carpenter for *Lady Windemere's Fan*, *The Tempest*, *Pericles* (The Shakespeare Theatre, DC).

**Joel Grothe** (2nd year MFA Acting) *Luminosity* (U.Va Drama); *Oedipus Rex*, *Electra*, *The Merchant of Venice*, *Titus Andronicus*, *Coriolanus*, *The Tempest*, *Antony & Cleopatra*, *Julius Caesar* (Canopy Theatre Company); *Othello*, *Macbeth*, *A Clockwork Orange*, *Troilus & Cressida*, *As You Like It*, *The Cherry Orchard*, *A Man For All Seasons*, *The Music Man* (Hart House Theatre); *John Gabriel Borkman* (Ibsen Project/John Neville); *Ghosts* (GIT); *Gracious Living*, *The Red River Rebellion* (VideoCabaret); *Canada House* (Canada House Co-Op/Theatre Passe Muraille). FILM & TELEVISION: *Sisters of the Wilderness*, *Freedom of the Air*.

**Katie McDaniel** (4th year English/Drama): *Waiting for the Parade*, *Cloud 9* (U.Va Drama); *Eulogy for the Sea* (Helms Lab series); Richmond credits with HATTheatre and Theatre IV, Acting intensive (Yale), apprentice (Berkshire Theatre Festival).

**Karie Miller** (2nd year MFA Acting) *Truth & Beauty*, *Defying Gravity* (U.Va Drama); *Urinetown* (LiveArts); *A Piece of My Heart*, *Five Women Wearing the Same Dress* (NKU); *It Pours Out: The Lake Years* (Cincinnati Fringe Festival).

**Edward Morgan** (Director/Visiting Professor): Associate Artistic Director (Milwaukee Rep 1997-2003); Directing: Milwaukee Rep (28 productions), The Kennedy Center, Circle Rep, Round House, Studio Theatre, Next Act, Roadworks, Madison Rep, Source, American Southwest Theatre Company, Players Theatre Columbus, etc. Acting: The Shakespeare Theatre, Trinity Rep, Milwaukee Rep, Douglas Fairbanks, Virginia Stage Company, Riverside Theatre, Virginia Shakespeare Festival, etc. Teaching/Guest Directing: UWM, UNC, USC, New Mexico State,

## PRODUCTION STAFF FOR ARMS AND THE MAN

Assistant Director .....	Brin Lukens
Assistant Stage Managers.....	Jonathan Green, Leticia Kuyumciyan
Music Coach.....	Caroline Pugliese
Bulgarian Coach .....	Boriana Bakaltcheva
Department Technical Director.....	Steven Warner
Scene Shop Foreman.....	David Paul Hale
Master Carpenter .....	David R. Mims
Scene Shop Staff .....	Amanda Andrei, Amber Blanks, Kyle Gettelman, Libby Majette, David R. Mims, James Villarrubia, Nate Whelden, Drama 223 Students
Prop Master .....	Lisi Stoessel
Props Artisans .....	Olga Zeveleva, Amanda Andrei
Run Crew .....	Jaclyn Gerard, Makeda Jones, Corinne Mills
Scenic Charge .....	Rachel Witt
Scenic Artists.....	Alex Gaver, Lisi Stoessel
Assistant Costume Designer .....	Alli Lidie
Costume Technologist.....	Marcy Linton
Costume Shop Manager .....	Joshua Bond
Draper.....	Rachel Schuldenfrei
Stitchers.....	Joshua Burns, Keenan Caldwell, Scottie Caldwell, Laurel Maughan, Drama 231 Students
Educational Support Specialist .....	Leslie Marie Channel
Wardrobe Head .....	Rachel Schuldenfrei
Dressers .....	Queonna Edmonds, Mallory Harris
Wig Master .....	Keenan Caldwell
Costume Design Faculty Advisor.....	Gweneth West
Master Electrician.....	Ryan Bauer
Light Shop Supervisor .....	Cody Schindeldecker
Electricians.....	Ryan Bauer, Morgan Geisert, Brian Hickey, Alice Jackson, Ryan Logue, Katherine Pfister, Cody Schindeldecker, Teresa Wood, and Drama 213 students.
Lighting Design Faculty Advisor.....	R. Lee Kennedy
Sound Engineer .....	Mike Benonis
Business Manager .....	Martin A. Beekman
Box Office Manager.....	Jonathan Green
Box Office Staff.....	Boriana Bakaltcheva, Molly Coyle, Matthew Fletcher, Emily Lacy, Katie McDaniel, Mindy Miller, Annie Steingold, Sara Tisdale
House Manager .....	Katie Morgans
Front of House Staff .....	Katie Dressel, Stephanie McGuire, Mindy Miller, Sarah Morgan, Caroline Pugliese, Annie Steingold
Publicity Manager.....	Millicent McKie
Publicity Assistant .....	Scottie Caldwell
Production Coordinator .....	Shawn Paul Evans

## WHO'S WHO IN ARMS AND THE MAN (continued)

Wittenberg University, ODU, George Mason, LSU, Colorado Mountain College, etc. Awards, Grants, Fellowships: Drama League of NY Director's Project, Helen Hayes Awards/Nominations (Outstanding Production, Director, Sound Design), TCG Observer Fellowship, Wisconsin Humanities Council, Milwaukee Irish Fest, Xerox Research Foundation. Degrees: Dartmouth College, Trinity Rep Conservatory.

**Joshua Rachford** (3rd year Cognitive Science): *The Mystery of Edwin Drood* (U.Va Drama); *Voices of the Class, Wit, Art* (Spectrum); *Sugar* (FYP).

**Cody Schindeldecker** (2nd Year MFA Lighting Design) *Spring Festival of One Acts, Cloud Nine* (U.Va Drama), Lighting Design Intern (Williamstown Theatre Festival) *Cloud Tectonics* (WTF).

**Autumn Shiley** (2nd year MFA Acting): *The Shape of Things, Women of Troy... Women of War, The Lover, A Flea in Her Ear, Space, The Laramie Project, See Bob Run* (WMU Theatre); *The Tempest, Midsummer Night's Dream, Much Ado About Nothing* (Celery Flats Shakespeare Fest.); *Luminosity* (U.Va Drama).

**Adam Smith** (2nd year Drama): *Terminal Bar* (U.Va Drama); *Pippin, Fiddler on the Roof* (FYP); *Little Shop of Horrors, Grease, The Four-Poster, The Music Man, "Right Bed, Wrong Husband"* (Little Theatre of Danville).

**Leigh-Taylor Smith** (4th year Drama).

**Ryan Stinnett** (2nd year MFA Acting): *Urinetown* (LiveArts); *Defying Gravity, Luminosity* (U.Va Drama); *Psycho Beach Party* (Barebones Theatre Group); *Equus, Proof* (Hickory Community Theatre); *Betty's Summer Vacation* (Actor's Theatre of Charlotte); *Boy Gets Girl* (Off-Tryon Theatre Company).

**Annie Steingold** (3rd Year Drama Major, Media Studies Minor).

**Richard Warner** (Professor, Head of Acting): *The Freak* (Douglas Fairbanks Theater, NYC); *Vikings* (Manhattan Theater Club, NYC); *Life x 3* (Hippodrome Theater); *All My Sons* (GEVA Theater); *The Foreigner* (Paper Mill Playhouse); *Later Life* (TheatreVirginia); *Hamlet, Same Time Next Year, Two for the Seesaw* (Wayside Theater); *A Man for All Seasons* (Olney Theater); *Rounding Third, The Price, Art, The Rainmaker, A Moon for the Misbegotten, La Bete, Wait Until Dark, Sylvia, Blithe Spirit, The Nerd* (Heritage Repertory Theater); *Greater Tuna, God's Favorite, Butterflies Are Free, Everybody Loves Opal, The Sunshine Boys, Absurd Person Singular, Something's Afoot, How the Other Half Loves, Crucifer of Blood, Da, Confusions, The Dining Room, The Mousetrap, Rumors* (St Michael's Playhouse).

## FOR YOUR INFORMATION...

1. **CONCESSIONS** are on sale in the lobby before the show and at intermission. Please, no food or drinks in the theatre.
2. **SEATING.** As a courtesy to the other patrons and the performers, latecomers will be admitted at the discretion of the house manager.
3. **TICKET RESERVATIONS** must be paid for within 48 hours at the box office or they will be released. Reservations made within 48 hours of the scheduled performance must be guaranteed.
4. **CELL PHONES AND WRISTWATCH ALARMS** can be very distracting to the audience and actors alike. Please turn yours off!
5. **PHOTOGRAPHIC AND RECORDING** devices are strictly prohibited in the theatre.
6. **EMERGENCY EXIT.** In case of emergency, patrons are requested to evacuate the theatre in a calm and orderly fashion. Please take a moment before the show begins to note your nearest exit. In the Culbreth Theatre, exits are located on both sides of the auditorium as well as at the rear. In the Helms Theatre, a second exit is located opposite the main entrance.