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## Arms and The Man

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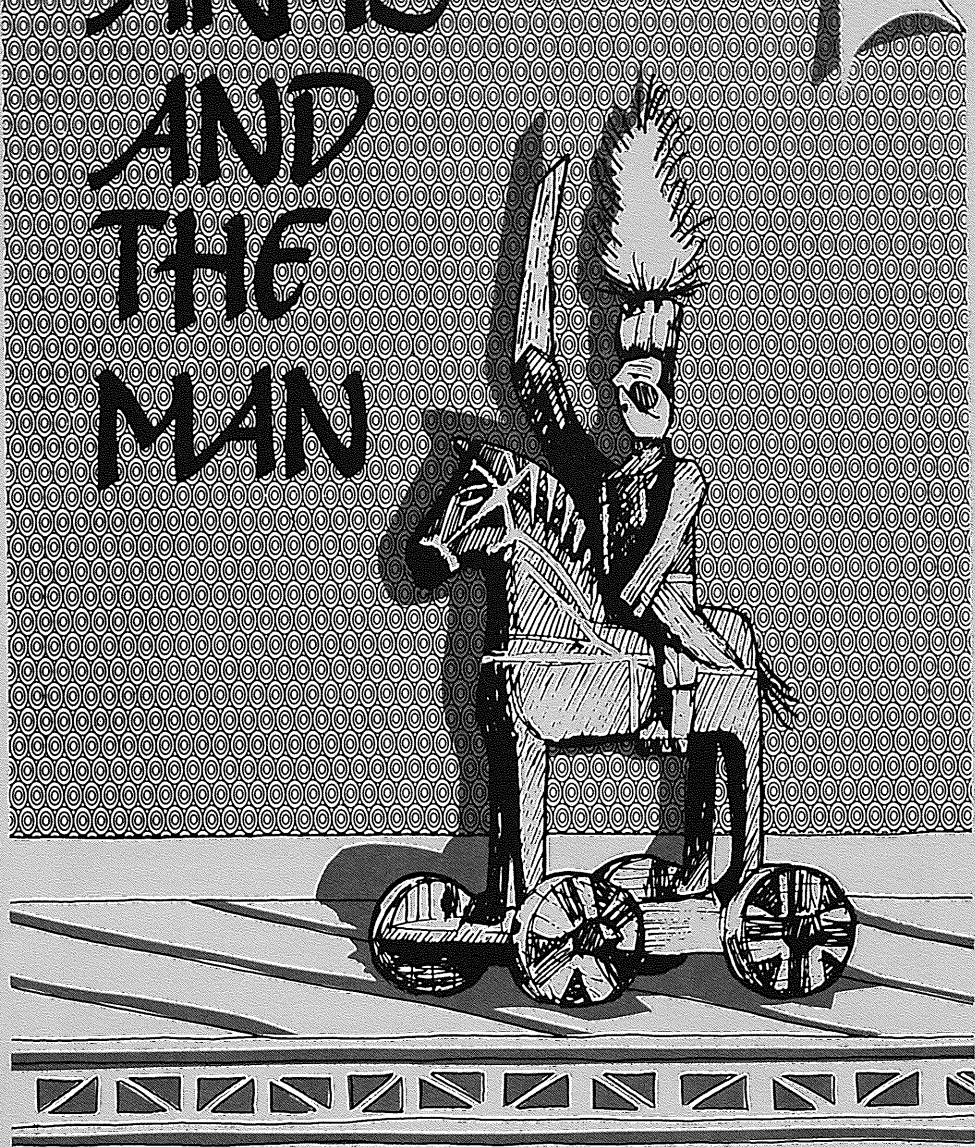
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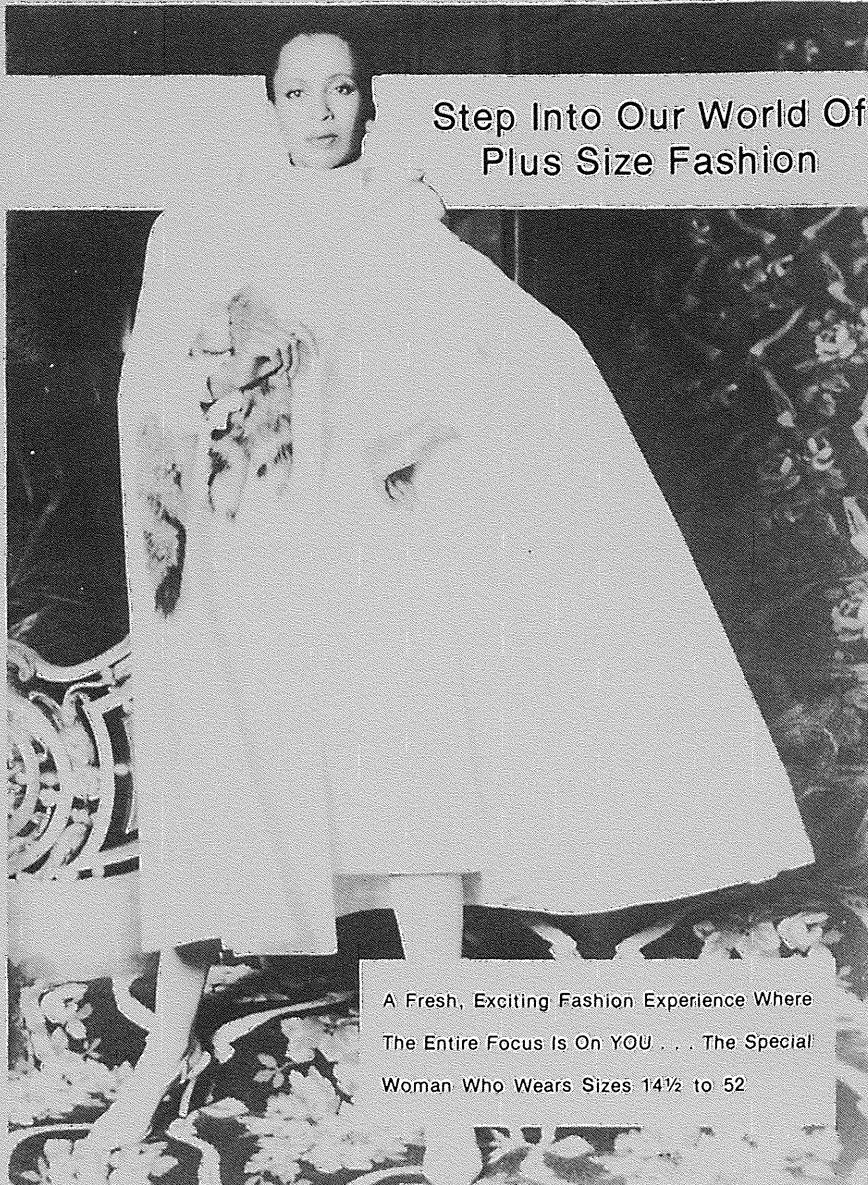
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# ARMS AND THE MAN



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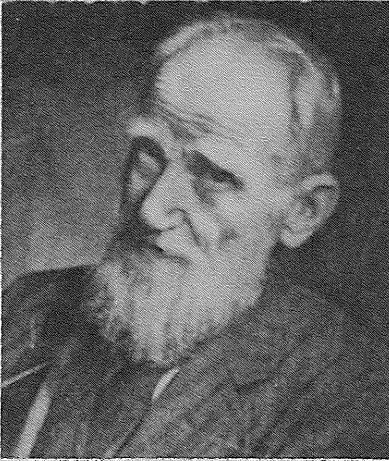
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## NOTES ON GEORGE BERNARD SHAW



Born into a loveless and poverty-stricken household in 1856 in Dublin, George Bernard Shaw was the youngest child and only son of a compulsively joking, irresponsible drunkard and a cold, strong-willed woman who never jested in her life. As a result of his wretched upbringing, he developed the lifelong and unyielding convictions that drunkenness and poverty were detestable circumstances, and lost all faith in the institutions of marriage and family. In fact, he held no faith in any institution, only in men. His strong and vocal views caused Shaw to become one of the most oft-quoted men of his time. Witty and opinionated, he was tirelessly voluble on every imaginable topic. Always a man to challenge convention, Shaw felt that formal education suppressed the intellect ("Those who can, do; those who can't, teach!"), and was a zealous opponent of the medical profession. The early years of his career were spent in London, where he moved at the age of 21.

Ghostwriting music criticism for an obscure weekly called *The Hornet*, he reviewed musical performances of every conceivable genre — from opera to Salvation Army bands — in a style inimitably fresh and lively. His musical appreciation was owed to one of the few fond remembrances of his childhood, as music was his mother's only known passion, and their house had always

(continued on page 8)

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AND THE  
MAN**

By **GEORGE BERNARD SHAW**

Directed By **DAVID FRANK**

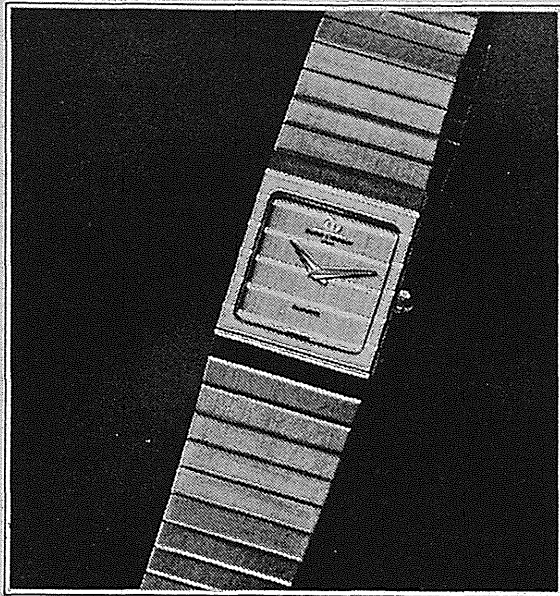
Scenery and Costumes By **ROBERT MORGAN**

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This production is made possible, in part, with public funds from the New York State Council on the Arts and a grant from the National Endowment for the Arts in Washington, D.C., a federal agency, and from Erie County and the City of Buffalo. The Studio Arena Theatre participates in the Arts Development Services Performing Arts Voucher Program.

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(in order of appearance)

Catherine Petkoff	MARY HARA
Raina Petkoff	KRISTIN GRIFFITH
Louka	CLAUDIA WILDE
Bluntschli	JAMES MAXWELL
Russian Officer	JACK HUNTER
Nicola	TIMOTHY MEYERS
Major Petkoff	MOULTRIE PATTEN
Sergius Saranoff	KELSEY GRAMMER

---

Production Stage Manager	DEBRA A. ACQUAVELLA
Assistant Stage Manager	JACK HUNTER

## SCENE SYNOPSIS

Bulgaria, late 19th Century.

A small town near the Dragoman Pass.

Act I: Late Fall

Act II: Early Spring

Act III: Later, that afternoon.

*There will be two ten-minute intermissions.*

## SPECIAL CREDITS

Lobby and Publicity Photos	K.C. Kratt
Permanent Photo Exhibit	Irene Haupt
Framing for Photo Exhibit	Brian Art Galleries
Assistant to the Designer in Costumes	Mary Nemecek Peterson
Casting Consultant	Elizabeth R. Woodman
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(continued from page 3)

been full of its sounds. In his six years as a musical reviewer, he was involved in a considerable amount of political work, organizing and editing a highly successful and influential volume of essays, which included his first major piece, *The Economics of Socialism*. He had also become deeply involved in the discussion and speculation of the great moral controversies of the day, and ultimately had a hand in the attempted formulation of a new religion based on Creative Evolution.

At the suggestion of a friend, William Archer, he had secured employment as a journalist, and it was also Archer who encouraged Shaw to try his hand at playwriting. He became a drama critic for the *Saturday Review* at the age of 39. His reviews of the theatre combined the conventional and expected judgements of artistic and literary content with Shaw's own sophisticated perception of human nature. He enjoyed diverse types of theatrical performance but the pseudo-artistic or high-brow production provoked him to an animated fury. By the time he resigned in 1898, he had composed 151 weekly essays and was ill and exhausted. He was rescued by an Irish heiress, Charlotte Payne-Townsend, who married him, bringing an end to a long string of volatile love affairs.

Between 1892 and 1894, he turned out his first five full-length plays, which included *ARMS AND THE MAN*. His second play, *MRS. WARREN'S PROFESSION*, was banned by the censors, but Shaw refused to alter the script to accommodate "popular taste." Shaw continued to write almost until his death in 1950, at the age of 95. By the end of his career as a playwright (a career which spanned nearly six decades), Shaw had written a total of 51 plays. Though his work has fallen into and out of public favor, his literary fame and eminence have endured.

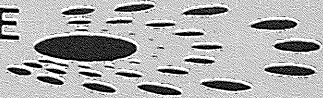
Compiled by Robin Lenhard  
Publicity/Marketing Intern

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## AN INTERVIEW WITH GEORGE BERNARD SHAW

which appeared in  
*Today*, 28 April 1894

(Excerpted from *Bernard Shaw:  
Collected Plays with their Prefaces*)

### Interviewer:

You have laid the scene of your play in Bulgaria. Do you consider that an historical play is bound to be substantially accurate as to facts, etc.?

### Shaw:

Not more so than any other play. Historical facts are not a bit more sacred than any other class of facts. In making a play out of them, you must adapt them to the stage, and that alters them at once, more or less. Why, you cannot even write a history without adapting the facts to the conditions of literary narrative, which are in some respects much more distorting than the dramatic conditions of representation on the stage. Things do not happen in the form of stories or dramas; and since they must be told in some such form, all reports, even by eyewitnesses, all histories, all stories, all dramatic representations, are only attempts to arrange the facts in a thinkable, intelligible, interesting form — that is, when they are not more or less intentional efforts to hide the truth, as they very often are.

But my play is not an historical play in your sense at all. It was written without the slightest reference to Bulgaria. In the original manuscript, the names of the places were blank, and the characters were called simply The Father, The Daughter, The Stranger, The Heroic Lover, and so on. The incident of the machine-gun bound me to a recent war; that was all. My own historical information being rather confused, I asked Mr. Sidney Webb to find out a good war for my purpose. He spent about two minutes in a rapid survey of every war that has ever been waged, and then told me that the Serbo-Bulgarian was what I wanted. I then read the account of the war in the *Annual Register*, with a modern railway map of the Balkan Peninsula before me,

(continued on page 12)

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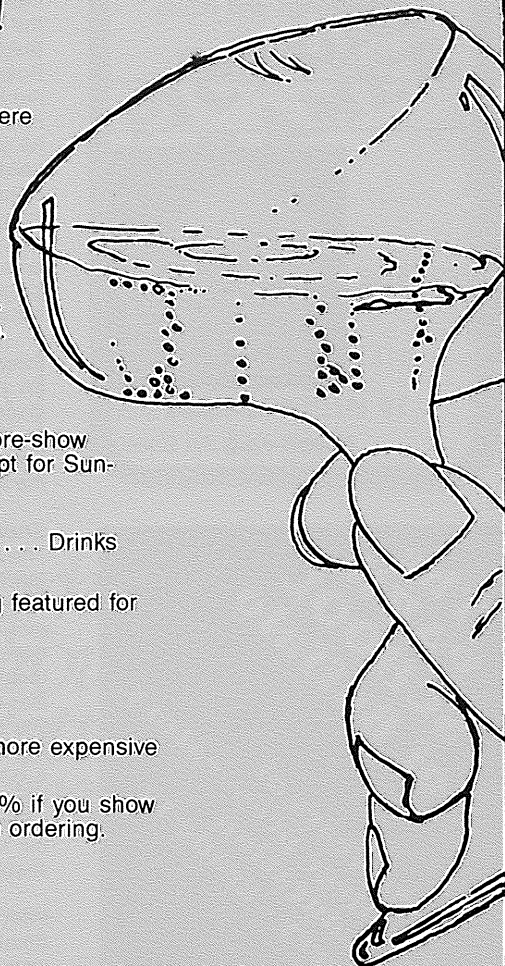
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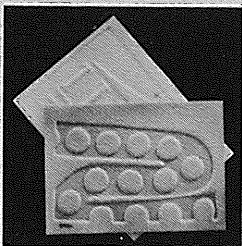
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(continued from page 10)

and filled in my blanks, making all the action take place in Serbia, in the house of a Serbian family.

I then read the play to the Admiral who commanded the Bulgarian Fleet during the war, who happens to reside in London just now. He made me change the scene from Serbia to Bulgaria, and the characters from Serbians to Bulgarians, and gave me descriptions of Bulgarian life and ideas, which enabled me to fit my play exactly with local colour and character. I followed the facts he gave me as closely as I could, because invented facts are the same stale stuff in all plays, one man's imagination being much the same as another's in such matters, whilst real facts are fresh and varied. So you can judge exactly how far my historical conscience goes.

#### Interviewer:

Do you assign an important part to the stage manager? Do you think that costumes, scenery, and general *mise-en-scène* have much to do nowadays with the success or failure of a new play?

#### Shaw:

The stage manager is as important a functionary as the conductor of an orchestra, and good ones are almost as rare. An adequate *mise-en-scène* is necessary to the complete effect of a theatrical representation, whether it is *Box and Cox* or a grand opera. But if you ask what my choice would be between 'four boards and passion' and a sumptuous *mise-en-scène* without the passion, I am for the four boards. There is no rule that applies to all plays except the rule that no play should look shabby.

#### Interviewer:

Should a play simply aim at telling a story, or be used as a medium for embodying certain theories and ideas?

#### Shaw:

There is no such alternative presented to the playwright. You really cannot put the case exactly in that way. The greatest story-tellers are the most inveterate moralists; and no man who is

(continued on next page)

not an idiot can tell a story without shaping it in such a way as to move the sympathy of the audience by appealing to their moral ideas.

I am an advocate for stage illusion; stage realism is a contradiction in terms. I am only a realist in a Platonic sense. I am really a classicist, as far as my taste for other people's work goes. As to my own, I write what comes into my head, without reference to any theory of what is good or bad. I avoid what jars on me, either in sound or sense . . . Though I can cover up my shortcomings with sufficient address by a stroke of comedy or something of the sort, I am, I hope, too good a critic to be satisfied by myself yet.

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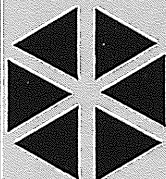
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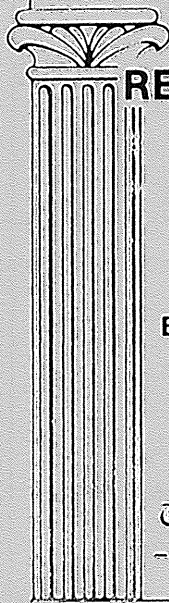


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### KELSEY GRAMMER

*Sergius Saranoff*

Kelsey Grammer's last stage appearance was in Stephen Sondheim's new musical, SUNDAY IN THE PARK WITH GEORGE, as the Soldier. He played Mark Sackling in the American premiere of Simon Gray's QUARTERMAINE'S TERMS: the entire cast received an Obie Award for ensemble performance. Previous roles were Cassio in OTHELLO, with James Earl Jones and Christopher Plummer; Codename Lazar in PLENTY, at the Public Theatre; Jack Rover in WILD OATS, at Santa Fe; Lennox, and then, MacBeth in MACBETH, at Lincoln Center; Belyaev in Turgenev's A MONTH IN THE COUNTRY; Sir Edward Mortimer in MARY STUART, at the Guthrie; and many others throughout the country. On television, he was Steven Smith in KENNEDY last November; this Spring, he appears as David Hammel in CBS' new sit-com, KATE AND ALLY, starring Susan St. James and Jane Curtin, and as Captain Robert Stewart in the CBS mini-series, WASHINGTON. Kelsey studied for two years at the Julliard School.

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## CAST

### KRISTIN GRIFFITH

*Raina Petkoff*

Ms. Griffith has appeared on Broadway in A TEXAS TRILOGY and off-Broadway in SAND DANCING (Hudson Theatre Guild); A MONTH IN THE COUNTRY (Roundabout Theatre); IN THE SUMMERHOUSE; ONE WEDDING, TWO ROOMS, THREE FRIENDS; RIB CAGE (Manhattan Theatre Club); CHARACTER LINES; and the TRADING POST (WPA Theatre). Regional credits include OF MICE AND MEN (Hartford Stage Company), ALL MY SONS (Philadelphia Drama Guild), DRAMATIC LICENSE, THE IMPORTANCE OF BEING EARNEST, and LADYHOUSE BLUES (The American Stage Festival), MISALLIANCE (San Diego's Old Globe), THE LITTLE FOXES (Berkshire Theatre Festival), GREAT CATHERINE, WIDOWERS' HOUSES and THARK at the Shaw Festival in Ontario. Miss Griffith is a member of the Ensemble

(continued on page 19)

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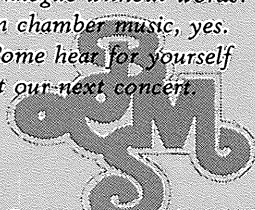
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**WRX 98.5 FM**  
The Finest *Rock 'n' Roll* on the *Niagara Frontier.*

(continued from page 17)

Studio Theatre where she originated the role of Cissy in Peter Maloney's AMERICAN GARAGE. She continued work on that play at Aspen Playwrights' Conference, and the Actors Studio. On film, she starred in Woody Allen's INTERIORS, and THE EUROPEANS. Her television appearances include JAKE'S WAY, FLESH AND BLOOD, and guest spots on C.H.I.P.S and HOUSE CALLS.

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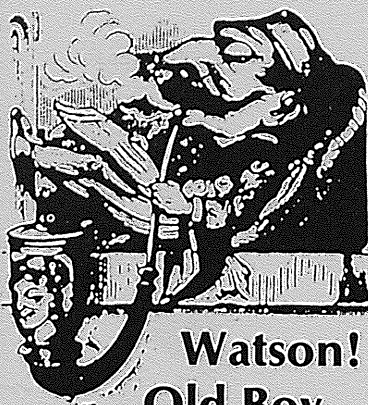
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### MARY HARA

#### *Catherine*

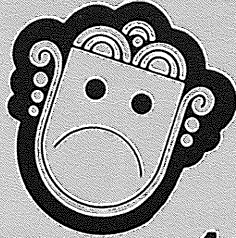
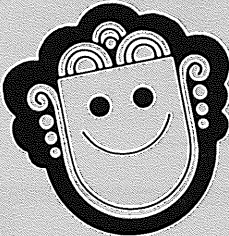
Mary Hara appeared on Broadway and toured in THE WALTZ OF THE TOREADORS, ROSENGRANTZ AND GUILDENSTERN ARE DEAD and THE CRUCIBLE. She toured for a year with the first national company of EQUUS. Some of her regional theatre appearances were at the Guthrie in CATSPRAY, Indiana Repertory as Claire in A DELICATE BALANCE, Baltimore's Center Stage as Mrs. Antrobus in THE SKIN OF OUR TEETH, The Folger Theatre in WHOSE LIFE IS IT ANYWAY?, Hartford Stage in THE GREEKS, American Shakespeare Festival as Regan in KING LEAR with Morris Carnovsky, The Pittsburgh Public Theatre as Arkadina in THE SEA GULL and several others. Among her off-Broadway roles was Beatrice in THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS. Miss Hara has made several television appearances including ALL MY CHILDREN, and recently narrated art documentaries for PBS and ARTS Cable.

### JACK HUNTER

#### *Russian Officer*

Jack Hunter was most recently seen on Studio Arena's stage as a knight in THE DRESSER. Among his off-Broadway performances, Jack created the roles of Chris in MARANDI'S and Hale Boggs in EXHAUSTING THE POSSIBILITIES, both at the Theatre for the New City. Jack enjoys doing children's theatre and has toured New York City schools with the Periwinkle Company as Mr. Bear in the musical THIS IS MY MYTHOLOGY. For the New York City Opera, he played a Swiss Guard in TOSCA. Jack's film credits include ZELIG, MY FAVORITE YEAR, VAMPING and, most recently, stand-in work for THE NATURAL. He also appeared briefly in the popular soap opera, RYAN'S HOPE. Some of Jack's other roles include: Damus in TARTUFFE, Tom in THAT CHAMPIONSHIP SEASON, Antipholus of Syracuse in A COMEDY OF ERRORS, Johnny in SUMMER AND SMOKE, Jack in CHARLIE'S AUNT, and Charles Dickens in A CHRISTMAS CAROL.

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### JAMES MAXWELL

#### *Captain Bluntschli*

Mr. Maxwell performed at Studio Arena Theatre during the 1982-83 season as Marlowe in *SHE STOOPS TO CONQUER* and as Austin in *TRUE WEST*. Since then he has travelled to Anchorage, Alaska, to play Stephen in *MAJOR BARBARA*, to Rutgers University where he played Weinberl in Tom Stoppard's *ON THE RAZZLE*, and to Woodstock, New York, where he was Sergeant Trotter in Agatha Christie's *THE MOUSETRAP*. He has also performed this year for the Pennsylvania Stage Company in Allentown as Mark in *MASS APPEAL*, George in *ALL MY SONS*, and as Cratchit in *A CHRISTMAS CAROL*. Mr. Maxwell is delighted to return to Shaw, having enjoyed previous roles in *THE DEVIL'S DISCIPLE* and *ST. JOAN*. His film credit — so far — is the hippy in Arthur Penn's *FOUR FRIENDS*. He studies acting in New York with Richard Edelman and Gene Lasko.

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### TIMOTHY MEYERS

#### *Nicola*

Timothy Meyers is getting to be a well-known figure among Studio Arena patrons and local theatre critics. Last seen as Bowers in *TERRA NOVA*, his most recent roles here include: Geoffrey Thornton in *THE DRESSER*, a psychotic killer in *WAIT UNTIL DARK*, and a Nazi sympathizer in *CABARET*. Last summer, he played the aged actor in Studio Arena's *THE FANTASTICKS*. Timothy is proud to have received a Tony nomination for creating the role of Kenickie in the original Broadway production of *GREASE*. In New York and around the country, he has performed at major theatres, such as, The Manhattan Theatre Club, The Phoenix Theatre, The Kennedy Center, Arena Stage and the Hartford Stage Company. Timothy has proven his versatility and range as an actor through the wide variety of roles he has played. Some of his favorites include: Christy in *THE PLAYBOY OF THE WESTERN WORLD*, Puck in *A MIDSUMMER NIGHT'S DREAM*, Horner in *THE COUNTRY WIFE*, Kit Carson in *THE TIME OF YOUR LIFE*, Solomon in *KEAN*, Sir Timothy in *A PENNY FOR A SONG*, and Odysseus in Hartford Stage's production of *THE GREEKS*.

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### MOULTRIE PATTEN

*Major Petkoff*

Mr. Patten made his first appearance on the professional stage with the Wolverine Stock Company at the Tuxedo Theatre in Detroit, Michigan. He was engaged to play juveniles and general business, and scored in such all-time hits as UP IN MABLE'S ROOM, TWIN BEDS, and THE DRUNKARD. This halcyon period was ended by World War II with a five-year hitch in the U.S. Army, and service in the United States and Europe. After the war, Mr. Patten came to New York and joined a vaudeville act billed as "Patten, Worth, and DeBar." The act enjoyed a successful season and, among other stands, played the Gayety Theatre in Montreal, the last Vaudeville house on the North American continent. This was followed by innumerable seasons of stock, road company tours, television shows, films,

(continued on next page)

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and Broadway appearances including THE DISENCHANTED, THE ANDERSONVILLE TRIAL and a revival of BRIGADOON. Between engagements in the theatre, Mr. Patten works as an entertainer, singing songs, playing piano and rendering dramatic readings of saloon standards such as "The Face On The Barroom Floor." Mr. Patten has previously appeared on the Studio Arena stage as the psychiatrist in WHOSE LIFE IS IT ANYWAY?

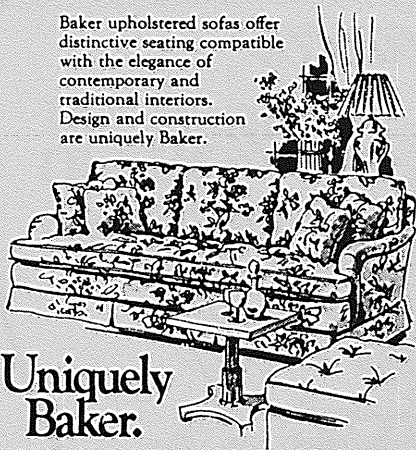
### CLAUDIA WILDE

#### *Louka*

Claudia Wilde welcomes this opportunity to perform at the Studio Arena. In New York, she enjoys her life in theatre as an actress as well as a producer and editor of plays. She is a founding member of the Studio Group which most recently performed a collection of short pieces contributed by a talented group of

playwrights, poets, screenwriters, and songwriters on the theme of 1994. She is proud to have produced and appeared in ABSENT FRIENDS, by Alan Ayckbourn. For WNBC Radio, she participates in the last remaining radio drama, ETERNAL LIGHT, aired at the prime hour of Sundays, 7:00 A.M. She partook in a WNBC broadcast of a play written by Pope John Paul II when he was but a priest. Despite the participation of E.G. Marshall, Kevin McCarthy, and Don Ameche, it seems the broadcast did little to promote the Pope's theatrical career. Ms. Wilde has appeared off-Broadway in a highly acclaimed revival of Elmer Rice's COUNSELOR-AT-LAW as well as at La Mama, Ensemble Studio Theatre, Cincinnati Playhouse, and in various soap operas. Ms. Wilde's fondest memories as an editor were working on SHOWDOWN AT THE ADOBE MOTEL, by Lanny Flaherty.

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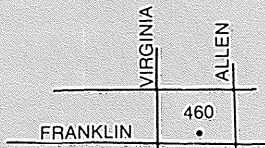
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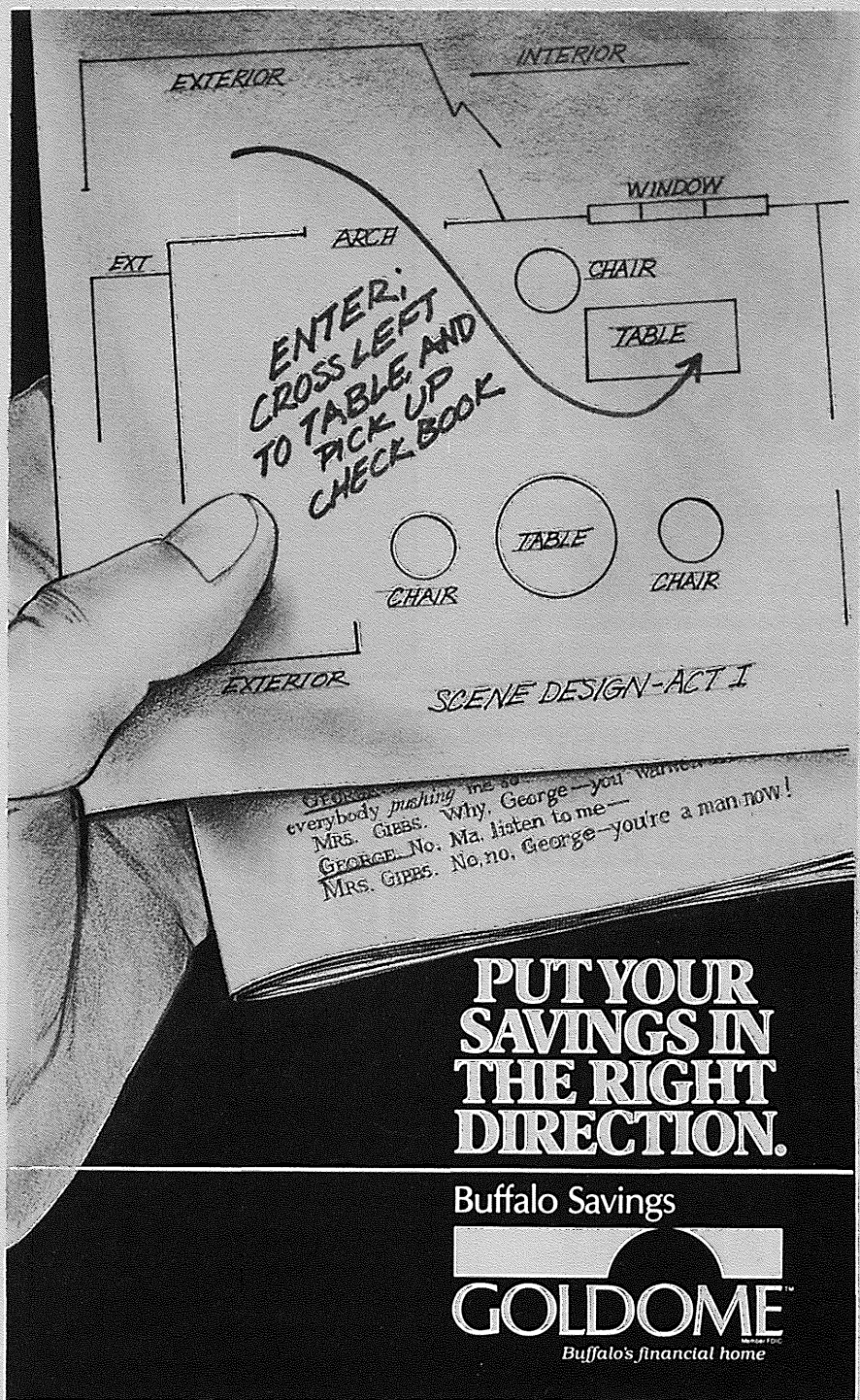
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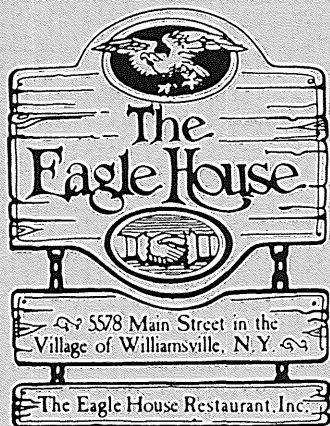
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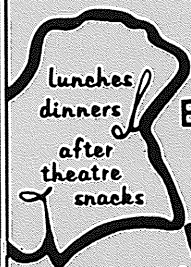
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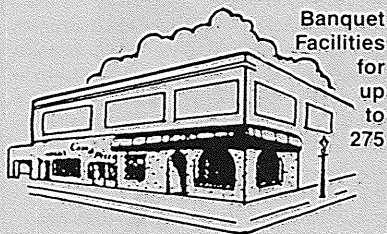
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### DAVID FRANK

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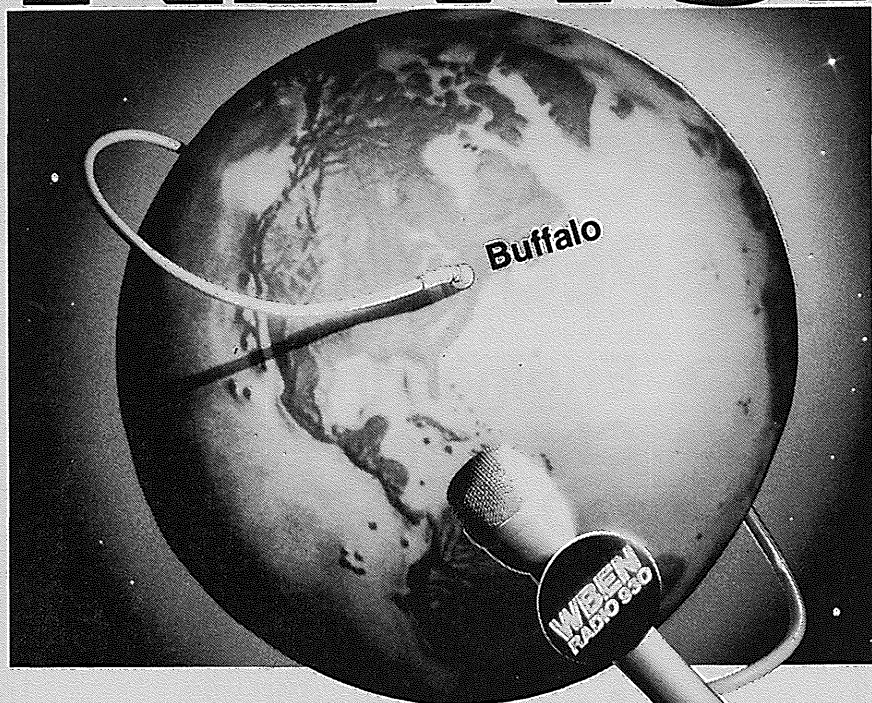
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(continued on page 42)

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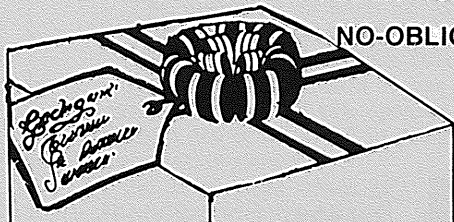
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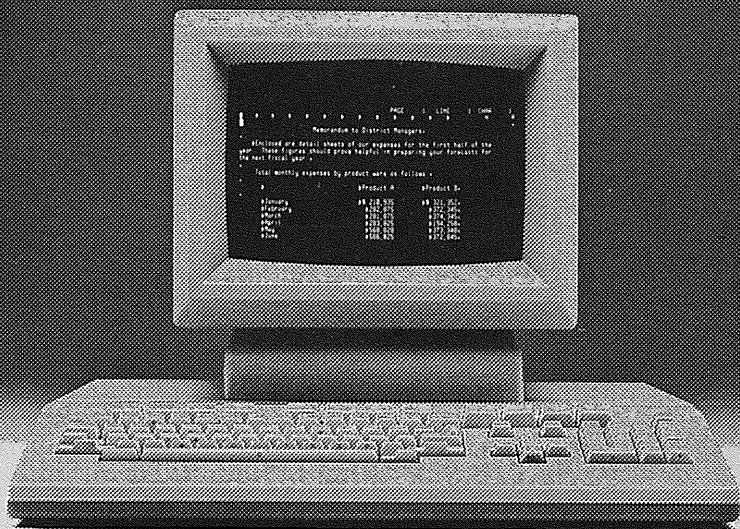
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## DESIGNERS

(continued from page 39)

productions including: HAY FEVER and THE PLAY'S THE THING; for the Guthrie Theatre, Minneapolis, DOCTOR FAUSTUS; for the Ahmanson Theatre, Los Angeles, A MAN FOR ALL SEASONS (Los Angeles Drama Critics Circle Award, 1981). Additional productions with the Dartmouth Repertory Theatre, the Colorado Shakespearean Festival, and the Oregon Shakespeare Festival. Mr. Morgan lives in Vermont's northeast kingdom with his wife, Wendy, an attorney.

### BRETT THOMAS

#### Lighting Designer

Brett Thomas is completing his third season as Technical Director/Production Coordinator here at Studio Arena. During Brett's tenure the production staff has worked to establish a standard of quality and craftsmanship second to none as well as undertaking many technically ambitious projects. Highlights have included TARTUFFE, Robert

Morgan's SHE STOOPS TO CONQUER, last season's technologically complex, WEAPONS OF HAPPINESS, the recently completed production of THE DRESSER and certainly this current offering of ARMS AND THE MAN. "ARMS" marks Brett's third effort as a lighting designer at S.A.T. Previous designs were SummerScene '83's THE FANTASTICKS and last season's ABSURD PERSON SINGULAR. Immediately prior to joining Studio Arena, Brett was Technical Director for the Home Box Office production of THE ADVENTURES OF SHERLOCK HOLMES. He has worked as Technical Director at the Williamstown Theatre Festival, Syracuse Stage, Charlotte Opera, The North Carolina Shakespeare Festival and Carolina Scenic Studios. Lighting assignments have included Rhode Island's Theatre-By-The-Sea and the Virginia Opera. He is a graduate of the School of Design and Production of the North Carolina School of the Arts. Brett is looking forward to season's end, not just for a well-deserved rest, but also in eager anticipation of his June wedding to S.A.T. Box Office Director, Kathleen Palis.



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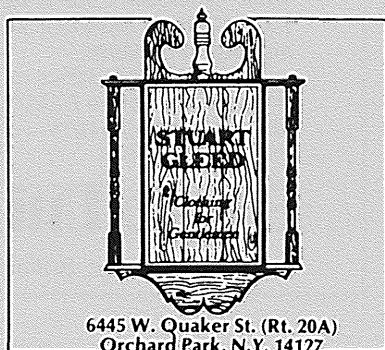


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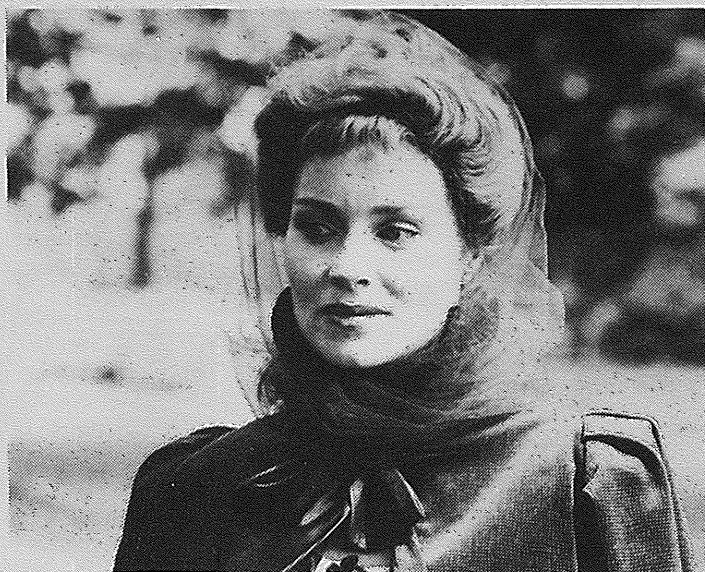
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## DEBRA A. ACQUAVELLA

### Production Stage Manager

During this, her first season with Studio Arena Theatre, Debra A. Acquavella has stage managed a variety of productions. She did the complicated musical CABARET, and the highly dramatic THE DRESSER earlier this season. Ms. Acquavella came to SAT after spending a summer stage managing IL TROVATORE, DON PASQUALE and CARMEN for the Maine Opera Company. Her credits before arriving at Studio Arena include: TINTYPES in Washington, D.C.; and TWO FOR THE SEE-SAW, Off-Broadway, which starred her fiancé, Arthur Burns and Marilyn Sokol. Ms. Acquavella also spent two seasons at the Barter Theatre of Virginia as the resident Production Stage Manager while she continued to stage manage at various New York theatres including: The Manhattan Theatre Club, The Equity Library Theatre, and The Hudson Guild Theatre.

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## GEORGE BERNARD SHAW CHRONOLOGY OF IMPORTANT DATES

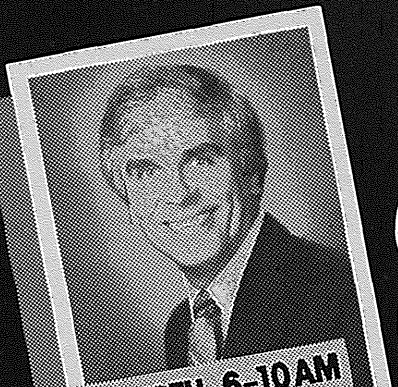
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|---------|--|---------|--|
| 1856    | George Bernard Shaw born in Dublin, Ireland, July 26th.  | 1904-07 | Vedrenne and Granville Barker Court Theatre productions of Shaw, Shakespeare, and Euripides established Shaw's permanent theatrical reputation with 701 performances of eleven Shaw plays. |
| 1876    | Arrived in London to make his way.   | 1904    | JOHN BULL'S OTHER ISLAND, least known of Shaw's major plays.   |
| 1879-83 | Wrote five unsuccessful novels in laborious succession: <i>Immaturity</i> , 1879; <i>Irrational Knot</i> , 1880; <i>Love Among the Artists</i> , 1881; <i>Cashel Byron's Profession</i> , 1882; and <i>An Unsocial Socialist</i> , 1883. | 1905    | MAJOR BARBARA.   |
| 1882    | Heard Henry George, American author of <i>Progress and Poverty</i> , address a London meeting. It "changed the whole current of my life." Read Marx's <i>Das Kapital</i> at the British Museum. It "made a man of me."                   | 1906    | THE DOCTOR'S DILEMMA. Bought "Shaw's Corner" at Ayot St. Lawrence.   |
| 1884    | Fabian Society formed; Shaw elected a member.  | 1908    | GETTING MARRIED.   |
| 1890    | Wrote <i>Quintessence of Ibsenism</i> .  | 1911    | ANDROCLES AND THE LION.  |
| 1888-94 | Brilliant success as a music critic.   | 1912    | PYGMALION. Shaw sculpted by Rodin.   |
| 1892    | First play, WIDOWER'S HOUSES, produced.  | 1914    | MISALLIANCE. Courageous and much reviled attack on super patriotism and the insanity of war, <i>Commonsense About the War</i> .  |
| 1893    | MRS. WARREN'S PROFESSION banned. First produced in 1902.   | 1913-16 | HEARTBREAK HOUSE (produced in 1920).   |
| 1894    | ARMS AND THE MAN and CANDIDA, Shaw's first stage successes.  | 1921    | BACK TO METHUSELAH, Shaw's "Metabiological Pentateuch."  |
| 1895-98 | London's leading drama critic in Frank Harris' <i>Saturday Review</i> .  | 1923    | SAINT JOAN.  |
| 1895    | <i>The Sanity of Art</i> .   | 1925    | Awarded Nobel Prize for Literature.  |
| 1896    | YOU NEVER CAN TELL, perhaps Shaw's most underrated comedy.   | 1928    | <i>The Intelligent Woman's Guide to Socialism and Capitalism</i> .   |
| 1898    | Married Charlotte Payne-Townsend, an heiress and fellow Socialist.   | 1929    | THE APPLE CART.  |
| 1899    | Wrote CAPTAIN BRASSBOUND'S CONVERSION for Ellen Terry, and CAESAR AND CLEOPATRA.   | 1934    | TOO GOOD TO BE TRUE.   |
| 1901-03 | MAN AND SUPERMAN (produced in 1905) began Shaw's great period. First play to have full-scale Shavian preface.  | 1936    | THE MILLIONAIRESS.   |
|         |  | 1943    | Mrs. Shaw died.  |
|         |  | 1947    | Wrote last complete play at the age of 91, BUOYANT BILLIONS. His career as a publishing writer exceeded seventy years.   |
|         |  | 1950    | Shaw died at his home in Ayot St. Lawrence, November 2nd.  |

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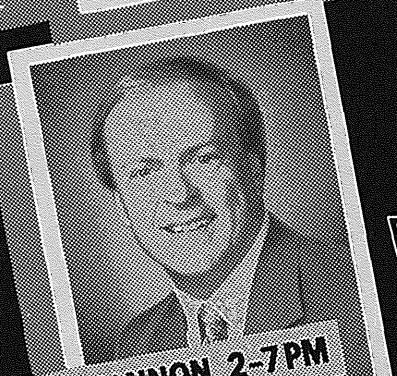
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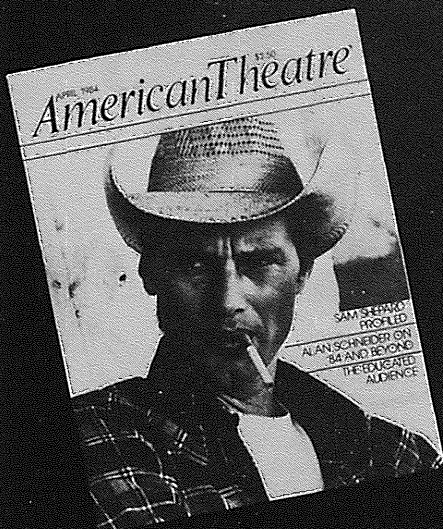


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Carpenters HARRY MANDRIS, CHRIS CAYA  
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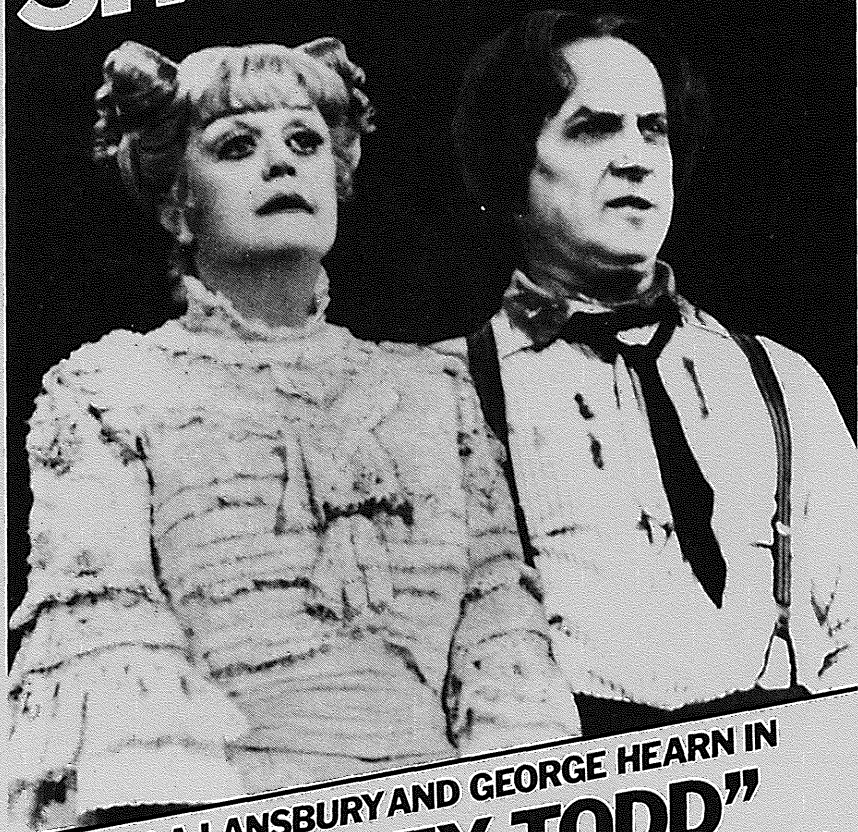


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