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Arms and the Man (1993)

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Arms and the Man Playbill

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THE BLACKFRIARS

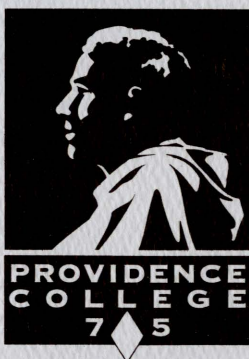
T H E A T R E

1992-1993
SEASON

AMERICAN COLLEGE THEATER FESTIVAL XXV

Presented and Produced by
The John F. Kennedy Center
For the Performing Arts

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CELEBRATING SEVENTY-FIVE YEARS
OF VALUES THAT ENDURE.

PROVIDENCE COLLEGE,
PROVIDENCE, RHODE ISLAND 02918

PROVIDENCE COLLEGE THEATRE DEPARTMENT

presents

Arms and the Man

by

George Bernard Shaw

DIRECTED BY

Matthew Powell, O.P.

SET DESIGN BY

Nancy J. Pontius

COSTUME DESIGN BY

David Costa-Cabral

LIGHTING DESIGN BY

Nancy J. Pontius and Vincent Sansalone

The Blackfriars Theatre

February 12 — 14 and 19 — 21, 1993

CAST

(in order of appearance)

RAINA PETKOFF	Rebecca Kupka
CATHERINE PETKOFF	Jodi L. Botelho
LOUKA	Leigh A. Price
THE MAN (CAPTAIN BLUNTSCHLI)	Matt Leonard
RUSSIAN OFFICER	Colin Baerman
NICOLA	Brian Whelehan
MAJOR PAUL PETKOFF	Dan Lesho
MAJOR SERGIUS SARANOFF	Dwayne Sheppard

SYNOPSIS OF SCENES

Musical Introduction — Charge!

Act I — A bedroom in the Petkoff house in Bulgaria, a night in late November, 1885.

A TEN MINUTE INTERMISSION

Act II — The garden of the house, the morning of March 6, 1886.

A TEN MINUTE INTERMISSION

Act III — The library, after lunch the same day.

PRODUCTION STAFF

Managing Director	David Costa-Cabral
Technical Director	Nancy J. Pontius
Assistant Technical Director	Vincent Sansalone
Stage Manager	Dana Williams
Assistant Stage Manager	Kathy A. Parrella
Lighting Board Operator	Felicia Gieske
Sound Engineer	William B. Hendee
Sound Board Operator	William B. Hendee
Properties Mistress	Abigail Arban
Property Crew	John Edwards, Stephanie Krauss
Make Up and Hair	Rebekah Reid
Production Assistant	Dwayne Sheppard
Costume Runner Crew	Neil Pandozzi
Costume Shop Supervisor	Doreen Cabral
Costume Shop Crew	Evelyn Cabral, Andrea Gerardi, Heather Herman, Kristen Johnson, Vincent Lupino, Rebekah Reid
Scene Shop Crew	Abigail Arban, Andrea Borchetta, Jodi Botelho, Theresa Brophy, Marlon Davis, Jennifer Degnan, William B. Hendee, Kristen Hedlund, Nicole Kempskie, Daniel Lesho, Ryan Novak, Jason Plante, Jayson Pooler, Dylan Randall, Maureen Ross, Brian Whelehan
Scene Shifters	Chris Bonworth, Nicole Kempskie
Photography	Nancy J. Pontius
Graphics Artist	Pete Mitchell III
Publicity	Brian T. Clark, Derek Coyne, Christopher Ford, Liz Gibbons, Kathy A. Parrella
Box Office Manager	Dana Williams
Box Office Assistants	Christopher Ford, Gwen Gelsinon, Andrea Gerardi, Kathy A. Parrella
House Manager	Brian T. Clark
Ushers	P.C. Friars Club
Concessions	Blackfriars Associates

DIRECTOR'S NOTES

Arms and the Man opened in London in 1894 and was the first of George Bernard Shaw's plays to be a public success. The play had its American premiere in New York later that same year. In 1908 Viennese composer Oscar Straus used *Arms and the Man* as the basis for his charming operetta, *The Chocolate Soldier*.

Shaw chose as his title the opening line of Virgil's *Aeneid*, the Roman epic which glorifies war and the feats of men in war, and which begins, "Of arms and the man I sing . . ." He set the play during an actual 1885 war in the Balkans. Bulgaria, supported by Russia, was seeking reunification with a politically severed region. Neighboring Serbia, supported by Austria, unsuccessfully invaded Bulgaria in an attempt to prevent the move. The time and location, however, are inconsequential. Shaw actually first wrote the play with no particular place in mind. The setting was supplied to him subsequently by a friend. For Shaw's purpose any nation and war will do.

One of Shaw's aims in *Arms and the Man* was to debunk the romantic heroics of war. He wanted to present a realistic account of war and to remove all pretensions of glory and nobility from war. It is not, however, an anti-war play; instead it is a satire on the attitudes which glorify war. For Shaw war is not the stuff of valiant cavalry charges, handsome uniforms and martial music, but an ugly and brutal, though sometimes necessary, business.

The play pits Bluntschli, the practical, self-controlled Swiss mercenary against Sergius, the mock-heroic romantic army officer for the love of Raina Petkoff, daughter of a prosperous Bulgarian. Bluntschli is a professional soldier seemingly without romantic ideals or passions. Sergius, at the play's beginning, is a man obsessed with lofty notions of honor on the battlefield and courtly love. Both men will change a bit before the play ends.

In discrediting the romantic myths about war and ideas of love as chivalric and uplifting Shaw also raises questions about the nature of masculinity and femininity that are still relevant today. What does it mean to be a man or a woman in the modern world? If heroism in war is senseless, then joining the army to prove one's manhood is ridiculous. If chivalric love is false, then what is the basis of a real male-female relationship?

Dan Laurence, literary advisor for Canada's annual Shaw Festival, points out that ultimately Shaw is assailing the absurdity of

trying to live by any sort of code, whether of honor or duty or love, which fails to recognize and come to terms with the frailties of human nature.

In addition, Shaw turns his devastating wit on class differences, nationalism and national idiosyncracies. His only admiration is saved for the practical, efficient and democratic Swiss.

BIOGRAPHIES

FATHER MATTHEW POWELL, O.P. (Director) has been assistant professor of theatre arts at Providence College since 1983 and has been chairman of the department since 1988. He previously taught at Edgewood College in Wisconsin and Urbana University in Ohio. Father Powell earned an M.A. in speech and theatre from Miami University (Ohio) and a Ph.D. in theatre and drama from the University of Wisconsin at Madison. His previous P.C. directing credits include *84 Charing Cross Road*, *Once Upon A Mattress*, *The Matchmaker*, *The Glass Menagerie*, and an evening of Tennessee Williams' one-act plays.

DAVID COSTA-CABRAL (Costume Designer) serves the double duty as managing director of the Blackfriars Theatre as well as the resident costume designer. He holds a M.F.A. in costume design from Southern Methodist University and a B.A. in theatre from Rhode Island College. His most recent works during the summer of 1992 were two productions for The Cumberland Company for the Performing Arts — *The Pirates of Penzance* and *Twelfth Night*.

NANCY J. PONTIUS (Scenic and Lighting Designer/ Technical Director) comes to Providence College from Dallas, Texas, where she was the assistant scenic designer and technical director of the Dallas Opera. She received her M.F.A. from Southern Methodist University and her B.F.A. from Miami University of Ohio. Her design credits include work at Astro World in Houston, Texas, Kenner Toys at the New York City Toy Fair, and work in television for "Dallas." Her previous Blackfriars credits include *Our Country's Good*, *Ring Round the Moon*, and many others.

VINCENT SANSALONE (Lighting Designer/ Assistant Technical Director) is in his first season with the Blackfriars Theatre. He studied at the Rhode Island School of Design where he received bachelor degrees in both architecture and fine arts. He views this opportunity in theatre as a method for advancing his exploration of architecture as literature.

COLIN BAERMAN (Russian Officer) is making his debut with the Blackfriars Theatre. He appeared last year with the Rorschach Theatre Company. Colin is a sophomore psychology major, originally from Geneva, Switzerland.

JODI BOTELHO (Catherine) is a junior theatre and music major from Bristol, Rhode Island. Her previous Blackfriars credits include roles in *The Wizard of Oz*, *Romeo and Juliet*, *Our Country's Good*, and *Into the Woods*. Jodi is a member of Theta Alpha Phi national theatre honor society.

REBECCA KUPKA (Raina) is a sophomore theatre and English major from Huntington, New York. Her Blackfriars roles include Dorothy in *The Wizard of Oz*, Diana in *Ring Round the Moon*, and ensemble in *Romeo and Juliet*.

MATTHEW LEONARD (Bluntschli) is a senior humanities major from Winnetka, Illinois. He previously appeared as The Tinman in *The Wizard of Oz* and The Steward in *Into the Woods* (both at the Blackfriars) and Pontius Pilate in a touring production of INRI for the American Catholic Theatre.

DAN LESH (Petkoff) is a junior theatre and history major from Baltimore, Maryland. Blackfriars audiences have seen him in *The Wizard of Oz*, *Romeo and Juliet*, and *Into the Woods*.

LEIGH A. PRICE (Louka) is a junior theatre major from Peabody, Massachusetts. She previously appeared as The Scarecrow in *The Wizard of Oz*, The Nurse in *Romeo and Juliet*, Lady India in *Ring Round the Moon*, and Duckling in *Our Country's Good*. Leigh is a member of Theta Alpha Phi.

DWAYNE SHEPPARD (Sergius) is a senior theatre and English major from Medford, New Jersey. Besides being seen on stage last season in *Romeo and Juliet*, he has contributed backstage to many other Blackfriars productions. Dwayne is a member of Theta Alpha Phi.

BRIAN WHELEHAN (Nicola) is a senior theatre and English major with a minor in Russian. He is a resident of Lloyd Harbor, New York and appeared in last year's production of *Romeo and Juliet*.

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THE BLACKFRIARS ASSOCIATES

THE BLACKFRIARS ASSOCIATES is a supporting organization for the Blackfriars Theatre. It is composed of faculty members and alumni of Providence College as well as relatives and friends of theatre students and faculty. The only criterion for membership is the desire to promote theatre at Providence College. The activities of the Associates are determined by the interests, abilities, and available time of its members.

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PROGRAM NOTES

Smoking is prohibited
in the Blackfriars Theatre.

The use of cameras
during the performance
is strictly prohibited.

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MANY THANKS . . . to those of you who have given us clothing for costumes in the past. We can still use clothing of any period, along with any accessories or materials you no longer need. Your contributions would be greatly appreciated. Please call us at 865-2327, and we shall be happy to make arrangements to pick up any items you may wish to donate. Thank you.

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