

Spring 2008

Bernard Shaw's Arms and the Man

Richard Hinz

Follow this and additional works at: <https://digitalcommons.cwu.edu/theaterproj>



Part of the Theatre and Performance Studies Commons

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Final Examination of

Richard Hinz

B.S., Milligan College, 1987

for the Degree of

MA Theatre Production

Committee in Charge

Brenda Hubbard

Michael Smith

Tina Barrigan

McConnell Hall

Conference Room

Friday, May 16, 2008

9:00 a.m.

Richard Hinz

Courses presented for the Master's degree

Course No.	Course Title	Number of Credits	Instructor	Quarter Completed
------------	--------------	-------------------	------------	-------------------

BIOGRAPHICAL INFORMATION

Richard Hinz

Undergraduate Study:

Milligan College, 1982 - 1986
Chemeketa Community College 1989
Whitman College, 1993 - 1994

Graduate Study:

Central Washington University, Summers, 2005 to Spring 2008

Professional Experience:

Teacher: Washington College Academy High School, Jonesborough TN 1986
Actor/Tech: Barter Theatre, the State Theatre of Virginia, Abingdon, 1987
Teacher: Chemeketa Community College, Salem OR 1990 – 1998
Trainer/developer: Whitman College, Walla Walla, WA 1998 - Present

Additional Training:

Acting/Scene Study	Nancy Simon
Acting/Scene Study	Parke Thomas
Acting	Richard Major
Alexander Technique	Cathy Madden
Auditioning for Film	Nike Imoru
Audition Workshop	Jason Wood C.S.A
Audition Workshop	Laura Gardner/Frank Collison
Audition Workshop	Megann Ratzow

ABSTRACT

Bernard Shaw's Arms and the Man

by

Richard Hinz

May, 2008

Arms and the Man is one of Shaw's most beloved works. It's commentary on love, war and society is as applicable today as it was in the late nineteenth century. The comedy of the play is seen through the juxtaposition of character and the changes in attitude the main character and others goes through as the play progresses. Given the current conflict our country is involved in, audiences of today can readily relate to the ideas presented by Shaw on war and military action. Love is a theme that is universal and remains a timeless theme in all entertainment media of today. The two opposing ideas of war and love are reflected in the production elements. The sets, costumes, props and even characters emphasis these two sides. By combining the forms of society with the utility of life and by the mixing of period elements with a contemporary color pallet, the production presents a traditional period play with a somewhat contemporary esthetic.

Director's Book for Arms and the Man
Table of Contents

Section I

Play Script Approval Form..... 1
Synopsis..... 3
Graduate Committee Approval Form 4
Letter of Hiring Authority 5
Project Parameters and Schedules 6
Production Schedule 7
Play as a Production Vehicle 8
Concept Statement..... 11

Section II

Given Circumstances 15
Given Circumstances Research 22
Previous Action 28
Analysis of Dialogue 31
Analysis of Dramatic Action 36
Character Analysis..... 56
Polar Attitudes 58
Ideas of the Play 60
Previous Reviews 65
Research on the Playwright 71

Section III

Production Journal 77
Chair's Response to Thesis Production 89
Final Self Evaluation 91
Works Cited..... 98

Appendix

MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK

SCRIPT TITLE Arms and the Man

PLAYWRIGHT(S) [If musical, list lyricist/composer] G Bernard Shaw

NUMBER OF ACTS 3 APPROXIMATE TOTAL PLAYING TIME 2 HOURS MIN.

CAST (fill in with the appropriate numbers)

MEN 4 WOMEN 3 CHILDREN OVER 40 2 to 3

ROLES REQUIRING PEOPLE OF COLOR 0 ROLES COULD DOUBLE

TOTAL NUMBER OF CAST 7

OTHER CASTING CONCERNS: I will be producing the play in a community theatre. Age appropriate actors will be available for casting.

ARTISTIC STAFF (check those needed for this play or production idea)

MUSICAL DIRECTOR DANCE CHOREOGRAPHER
FIGHT CHOREOGRAPHER DIALECT COACH SPECIALTY HIRE (specify what kind)

ORCHESTRA/BAND (specify what size)
Will you be fulfilling any of the above? If so, which?

N/A

Will a guest artist be fulfilling any of the above? If so, which?

N/A

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? YES NO (CIRCLE ONE) NUMBER OF SETTINGS 3
HISTORICAL PERIOD 1885 GEOGRAPHICAL LOCATION The Balkans

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

The play takes place in three specific locations, the bedroom, The courtyard and the library. The scene will need to be transitioned to each of these settings. These transitions will likely be done in view of the audience, and should be choreographed to take as little time as possible. Rather than a full box set, it will likely be representational with pieces of reality representing each setting.

APPROXIMATE NUMBER OF PROPS 10 - 15 PERIOD 1885

DIFFICULT OR UNUSUAL PROPS? YES NO (CIRCLE ONE) DESCRIBE:

WEAPONS OR FIREARMS? HOW MANY 3 - 6 DESCRIBE:

Sidearms and possible swords. No usage, just as part of the uniforms of the military officers.

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER 2 to 3

HISTORICAL PERIOD 1885 SEASON November - Fall/Winter

SPECIAL REQUIREMENTS: I will be working with a costumer -- Jodie Lunquist. We are talking about costuming possibilities

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? YES NO (CIRCLE ONE)

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

NO

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

With the current state of military operations in our country, a production dealing with elements and truths of war seems timely. This play has the potential to get people to think about the ramifications of war as opposed to the rhetoric used to justify a war.

In that my venue is a community theatre, Arms and the Man can express its ideas on war and relationships while entertaining the audience with humorous situations. It remains to be seen if the audiences will pick up on Shaw's commentary on war or if they will just enjoy the play for its superficial, entertainment qualities.

It is also conceivable that local high school students might come see the play and use it for discussion in class. This is something I will pursue as I mount the production.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

In that the script is older and may be considered too historic or stuffy for community theatre audiences, it has the potential to fair less well than other productions at the theatre. The typical production at this venue is light comedy or British farce. While I have the full support of the community theatre organization, I am concerned about attendance and box office draw. It is also possible that some in the relatively conservative community of Walla Walla may take offence at Shaw's commentary on war.

Also, while I don't see this as a major drawback, costuming may present some difficulties in that they will need to be of the 1880's Balkan military and customary clothing. I will be working with an experienced costumer on the project who is excited about helping me with this production.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) _____ Rich Hinz _____ Date Submitted: ___04/06/07___

(Signature) _____

Thesis Chair Approval: _____ Date Approved : _____

Thesis Committee Members Approval: _____ Date Approved : _____

Graduate Coordinator Approval: _____ Date Approved : _____

Synopsis – Arms and the Man

Act I - A run away soldier of the Serbian army appears through Raina Petkoff's bedroom window to escape capture, but he turns out to be a Swiss mercenary officer by the name of Bluntschli. Raina sees him as being cowardly and informs him of the bravery of her fiancé, an officer who led his troops to victory. Bluntschli tells her that Sergius' charge in the battle was foolish and that he was just lucky. He then explains that chocolates are more valuable in a war than bullets, a statement that Raina finds ridiculous. He then says that he is afraid and unwilling to die. This goes against all that Raina sees as proper of a soldier. However, when soldiers come looking for Bluntschli, Raina helps him hide and only her maid, Louka, know she has done this.

Act II - Four months later. Raina's father and fiancé have come back from the war. They tell a story about a Swiss Soldier who had told them how he escaped the war and how he had been kept safe by a young lady in her bedroom, not knowing that the girl was Petkoff's daughter, Raina. A side story to war is the notion of romanticized love and betrayal. Sergius, Raina's fiancé, has been flirting with Louka, her servant. This flirtation occurs moments after the servant Louka had been asked by Nikola, an older servant in the household, to be his wife. Louka, of course refuses. The conversation between the two servants deals with the ideas of class and station in society, as well as duty to ones employers. Captain Bluntschli reappears to return the coat Raina had lent him. She is dismayed when her father asks Bluntschli to stay and help get all the troops home. Raina Fears her father will find her portrait in the coat pocket and figure out that the bedroom Bluntschli had hid in was Raina's.

Act III - While Bluntschli helps with the military planning, Raina is worried her secret will be discovered by her father. When Sergius discovers the bond between Raina and Bluntschli, Sergius gets angry and challenges the Swiss soldier to a duel. Raina stops them and professes her real feelings for Bluntschli. Louka then convinces Sergius to marry her and Petkoff and his wife give consent to Bluntschli to marry Raina.

GRADUATE COMMITTEE AND OPTION APPROVAL FORM CENTRAL WASHINGTON UNIVERSITY (SUBMIT THE ORIGINAL AND THREE COPIES)

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit the original and three copies to the Office of Graduate Studies in Barge 305.

Student Name Richard Hinz Birth Date [redacted] Mailing Address [redacted] Student ID [redacted] City, State, Zipcode [redacted] Date 05/03/2007

Check option: Indicate credits to be received for the thesis or option: [] Written Exam* [] Non-Thesis Project [] Creative Project [] Studio Project [] Portfolio Review [x] Thesis

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title: Arms and the Man by G B Shaw

2. Purpose of Study: Completion of masters degree through the thesis project in the Theatre department.

3. Scope of Study: Written analysis of the play and the author and a fully staged version of the play.

4. Procedure to be used: writing of thesis material using the Hodge model and production of the play.

5. Does the procedure involve collection of data obtained from Human Subjects (including use of surveys)? Use of Animals?

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Brenda Hubbard Committee Chair (typed or printed) Tina Barrigan Committee Member (typed or printed) Michael Smith Committee Member (typed or printed)

Approved by: Dept Chair/Designee (signature) Date Associate VP of Graduate Studies Date

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

August 7, 2007

To whom it may concern:

Rich Hinz has approval to stage Arms and the Man as part of the 2007-2008 season for the Little Theatre of Walla Walla. The board of directors is aware that this production will be used to satisfy the requirements for his MA in Theatre Production at Central Washington University. The production has been planned as part of the theatre's regular season and has been included in all of the theatre's literature.

Sincerely

Robert G. Randall
President
Little Theatre of Walla Walla
rgrandall@charter.net

Project Parameters and Schedules

Scheduled dates for the production of Arms and the Man are February 1, 2, 8, 9, 10, 15, and 16, the show on the 10th being a matinee. This production will be part of the regular 2007-2008 season for the Little Theatre of Walla Walla and will be the third show of the year. The budget for the production will be approximately \$1200. I will have at my disposal all of the resources of Little Theatre which includes a strong pool of volunteers, stock set construction pieces, an adequate shop and a computerized lighting system with approximately 100 instruments. The actors for the production will come from the community and will be cast from open auditions on November 27th and 28th, 2007. Auditions are advertised locally and turn out varies from show to show and time slot to time slot. In that Arms and the Man is a relatively small cast, filling the roles should be fairly easy.

The structure of Little Theatre will allow for my production to have a producer, stage manager, costumer, lighting technician, and set building crew. Marketing for the show is the responsibility of the theatre's marketing chair. Since I am currently serving as marketing chair, I will be handling the marketing aspects of the production. All positions at Little Theatre are Volunteer. Since Little Theatre is non-profit, the challenges faced will be unique and, in some ways, atypical of a high school production. Unlike a high school teacher being in charge of the students in a professional capacity, my authority comes solely from my position as director. While I do not foresee this as problematic, there is the potential for conflict given that some individuals may believe that, as volunteers, they can do as they see fit. While this has rarely been a problem in the many years of Little Theatre's history, the potential for problems of this nature always exists. Should such a problem arise and have no remedy, the recourse would be one of two options: keep the individual and accept the behavior or remove the individual and find a replacement.

11/9/2007			Ad to paper to run in entertainment insert	1/6/2008	Sunday	OFF	
11/13/2007			PSA to radio outlets for show auditions	1/7/2008	Monday	7:00 - 9:00	Work Run Act III
11/20/2007			Audition cards mailed to LT mailing list	1/8/2008	Tuesday	7:00 - 9:00	Run Act III
11/27/2007	Tuesday	7:00 - ?	Auditions	1/9/2008	Wednesday	7:00 - 9:00	Run Acts I & II
11/28/2007	Wednesday	7:00 - ?	Auditions	1/10/2008	Thursday	7:00 - 9:00	Run Act III - OFF BOOK
12/3/2007	Monday	7:00 - 9:00	Read through	1/11/2008	Friday	7:00 - 9:00	Full Run of Show
12/4/2007	Tuesday	7:00 - 9:00	Character Disc. - Block Act I pg. 5-15	1/12/2008	Saturday		Set, Props & Costume as Needed
12/5/2007	Wednesday	7:00 - 9:00	Block Act I pg. 16-25 - Run/Work Blocking	1/13/2008	Sunday	OFF	
12/6/2007	Thursday	7:00 - 9:00	Block Act II pg. 26-37 Blocking	1/14/2008	Monday	7:00 - 9:00	Run Acts I & II - Finalize ALL Props
12/7/2007	Friday	7:00 - 9:00	Block Act II pg. 38-49 Blocking	1/15/2008	Tuesday	7:00 - 9:00	Run Act III - Finalize ALL Props
12/8/2007	Saturday	9:00 - 3:00	Set Construction	1/16/2008	Wednesday	7:00 - 9:00	Full Run of Show
12/9/2007	Sunday	7:00 - 9:00	OFF	1/17/2008	Thursday	7:00 - 9:00	Full Run of Show
12/10/2007	Monday	7:00 - 9:00	Run/Work Act II Blocking	1/18/2008	Friday	7:00 - 9:00	Full Run of Show *Ad to paper for Show
12/11/2007	Tuesday	7:00 - 9:00	Block Act III pg. 50-65	1/19/2008	Saturday		
12/12/2007	Wednesday	7:00 - 9:00	Block Act III pg. 66-79	1/20/2008	Sunday	OFF	
12/13/2007	Thursday	7:00 - 9:00	Run/Work Act III Blocking	1/21/2008	Monday	7:00 - 9:00	Full Run of Show *TV Spot to Charter
12/14/2007	Friday	7:00 - 9:00	Run/Adjust Acts I & II for Blocking	1/22/2008	Tuesday	7:00 - 9:00	Full Run of Show
12/15/2007	Saturday	9:00 - 3:00	Run/Adjust Act III for Blocking	1/23/2008	Wednesday	7:00 - 9:00	Full Run of Show
12/16/2007	Sunday	7:00 - 9:00	OFF	1/24/2008	Thursday	7:00 - 9:00	Full Run of Show *Newsletter mailed - Prog. to Pmt'
12/17/2007	Monday	7:00 - 9:00	Full Run of Show for Continuity	1/25/2008	Friday	7:00 - 9:00	Full Run of Show
12/18/2007	Tuesday	7:00 - 9:00	Work Acts I - Character Work	1/26/2008	Saturday		
12/19/2007	Wednesday	7:00 - 9:00	Work Act II - Character Work	1/27/2008	Sunday	TBD	Tech Rehearsal
12/20/2007	Thursday	7:00 - 9:00	Work Act III pg. 50-64 - Character Work	1/28/2008	Monday	7:00	Run through w/ Tech *Poster Printed
12/21/2007	Friday	7:00 - 9:00	Work Act III pg. 65-79 - Character Work	1/29/2008	Tuesday	7:00	Run through w/ Costume & Make-up
12/22/2007	Saturday	9:00 - 3:00	Set Construction/ Painting/ Decor	1/30/2008	Wednesday	7:00	Run through w/ Full Costume
12/23/2007	Sunday			1/31/2008	Thursday	6:30 Call	Final Dress
12/24/2007	Monday	7:00 - 9:00	Christmas Eve	2/1/2008	Friday	6:30 Call	Opening Night
12/25/2007	Tuesday		Christmas	2/2/2008	Saturday	6:30 Call	Performance
12/26/2007	Wednesday		OFF	2/3/2008	Sunday		
12/27/2007	Thursday		OFF	2/4/2008	Monday		
12/28/2007	Friday		OFF	2/5/2008	Tuesday		
12/29/2007	Saturday		Set Construction/ Painting/ Decor	2/6/2008	Wednesday		
12/30/2007	Sunday		OFF	2/7/2008	Thursday	7:00	Pick-up Rehearsal
12/31/2007	Monday		New Year's Eve	2/8/2008	Friday	6:30 Call	Performance
1/1/2008	Tuesday		New Year's Day	2/9/2008	Saturday	6:30 Call	Performance
1/2/2008	Wednesday	7:00 - 9:00	Work Run Act I	2/10/2008	Sunday	12:30 Call	Matinee Performance
1/3/2008	Thursday	7:00 - 9:00	Work Run Act II	2/11/2008	Monday		
1/4/2008	Friday	7:00 - 9:00	Run Acts I & II - OFF BOOK	2/12/2008	Tuesday		
1/5/2008	Saturday		Set, Props & Costume as Needed	2/13/2008	Wednesday		
				2/14/2008	Thursday	7:00	Pick-up Rehearsal
				2/15/2008	Friday	6:30 Call	Performance
				2/16/2008	Saturday	6:30 Call	Performance - Strike

Arms and the Man as a Production Vehicle

Arms and the Man will be attended by Walla Walla, Washington community and attendees will range from high school students to senior citizens. The bulk of the theatre's audience is generally forty years of age and over. Little Theatre has produced dramatic works and historically significant plays in the past, but the bulk of the productions produced by the theatre fall into the genres of comedy and farce. The writing of Shaw will present the majority of the audience with thought provoking content that they are unaccustomed to seeing. The staging of Arms and the man is an excellent opportunity to bring a new theatrical experience to a large portion of the Little Theatre audience.

Shaw's Arms and the Man was written in 1895 and might be considered out of date or inaccessible by some because of the style of language it uses and because of it being set in 1885 Bulgaria. Upon closer examination, the themes and commentary of the play parallels events currently unfolding in today's world, particularly in terms of military conflict. Shaw makes a point of showing the difference between the ideas presented on war and the disparity between a romantic idea of war and the reality of war. This comparison serves to show the true nature of war and its effects on those who have experienced military conflict and see its true nature. The theme of war and the presented ideas of the persona of a true hero is as timely today as it was in the late nineteenth century.

For one of the characters, Raina, the shattering of her romanticized views of the military man is extended to the shattering of her idealized love for a military officer. A second theme in Shaw's play explores the nature of love and the difference between the romantic idea of love and the realities of love. As Raina, Louka and Sergius adjust their views on romantic relationships, the couplings change to accommodate the realities of love as opposed to the ideals of love. The

theme of idealized love is as accessible to today's audiences as it was to audiences of Shaw's era.

The Little Theatre audience is very familiar with comedy. While George Bernard Shaw's satirical wit and comedic style are a piece removed from the farce and situation comedy Little Theatre audiences are used to seeing on the stage, the satirical content and humor of Arms and the Man is certainly accessible to the Walla Walla audience. The comedy of the play coupled with the common themes of war and relationships will make for an entertaining and enlightening evening for theatre goers.

Because the theatre is a community theatre, the cast will consist of members of the community. The sampling of people from Walla Walla and the surrounding area can run the gamut of education and background. As the case would be with students, cast members will have varying familiarity with the work of George Bernard Shaw. Because of this, opportunities to discuss the play's content and language will vary with the knowledge and experience level of the cast members. The discussion of the content, the author's intended meaning, and the historical background of the play will give participants an appreciation of the play and its history. This process and resulting discussions can only serve to improve the quality of the production.

The challenges presented by the play for the Little Theatre venue stem mostly from the era in which the play was written and the language used by Shaw. Also, because of the time period, costuming presents some challenges not usually encountered by the theatre. These challenges can be met by working with the cast on language and by working with an experienced costume designer on the costuming.

The language of Shaw is very precise. The meaning of the play is in the phrasing and in the content of the dialogue. The actors may have some difficulty with memorization because of the nature of the dialogue. Because of the era of the piece, some of the words may be unfamiliar

to today's actor so a vocabulary list will be necessary to assist in the understanding of the script. In addition to the dialogue, Shaw is traditionally performed with a British accent. Because of the eclectic nature of the local actors available to Little Theatre, the production will not attempt this accent. In addition to the challenges presented by accents, the play itself takes place in the Balkans, far removed from Britain, and also includes a Swiss soldier. Given the complex nature of the play and the potential confusion of non-British characters speaking with a British accent, and the disparate abilities of individual cast members to gain proficiency at a British accent, the production as a whole would likely be hurt as opposed to helped by attempting a dialect.

Costuming presents the typical challenges a period play presents. The costuming will be clothing of the time and representative of the Balkans and the era. This will help establish the feeling of the time and place of the play. While the costume designs will be indicative of the period, the color pallet will be more colorful than might be expected. This will add a visual element to the production that will intensify and draw attention to the elegance of the production's time and place. While this approach presents a challenge for the Little Theater, the individuals available and willing to work on the production will insure it is appropriately costumed.

Arms and the Man is not the usual fare for Little Theatre audiences. But with its themes and comedic elements, the play will make for an entertaining and enlightening evening for the majority of Little Theatre patrons. The ideas presented on love and war in Arms and the Man are timeless. The comedy and satire of Shaw's work remains as accessible today as it was to the people of his time. With careful attention to the language of the play and the period costuming, theatre goers are sure to be entertained and have an opportunity to reflect on their ideas and ideals as individuals and as members of society as a whole.

Arms and the Man

Concept Statement

Arms and the Man is one of Shaw's most beloved works. Its commentary on love and war is as applicable today as it was in the late nineteenth century. The comedy of the play is seen through the juxtaposition of character and the changes in attitude the main character and others go through as the play progresses. Given the current conflict in which our country is involved, audiences of today can readily relate to the ideas presented by Shaw on war and military action. The concept of love as an idealized fantasy is a theme that is universal and remains a timeless theme in all entertainment media of today.

The ideas expressed by Shaw are presented through characters with diametrically opposed views on love and war. The female character Raina goes through a transition in her ideas on love and war through her experience with two soldiers. These two soldiers, Sergius and Bluntschli, are at two ends of the scale. Sergius is representative of the romantic idea of a soldier and Bluntschli is that of a soldier who has experienced the realities of war. Raina moves from idealizing Sergius as a soldier and her lover to a more realistic view on war and a more real love that she finds in Bluntschli. This contrast and the change Raina goes through are central to the idea of the play and serves to express the author's philosophy on love, war and the society in which each has been allowed to flourish.

Other characters in the play serve to support the main ideas of the play and should be representative of the elements of society they portray. It is important that these characters are seen as the societal elements they personify without being seen as caricatures. By focusing on the themes presented by Shaw and by insuring the characters support those themes, the work of the playwright can be served.

Because it is a period piece, the visuals must be indicative of the time. The costuming will be appropriate for the period but will be heightened in terms of color. While clothing of the time in the Balkans was not devoid of color, the use of brighter more contemporary colors will serve to add a modern element to the production without sacrificing the historical importance of the production's place and time. The contemporary colorings of the costumes will aid the audience in drawing parallels between the events of the play and events of the current day and the state of war our country is in. In addition, the color choices will also add to the visual spectacle of the production.

The play is broken into three acts each being a unique location. Because of these locations and because of the small size of the Little Theatre stage, the settings will need to transition between scenes as opposed to using different areas of the stage for different locations. Rather than making a complete box set for each act, the set will consist of elements of each location that can be moved or rotated to change quickly from one setting to another. For example, the first act takes place in Raina's bedroom. Instead of the traditional three walls and complete room, there will be a unit representing the window and the balcony and a separate unit for the entry door to the room. These freestanding pieces will then move and or rotate to transition to the next scene. With these elements of the location in place, it will be up to the audience to fill in the blanks and envision an entire room. The elemental components of the set will be representative of the superficial nature of the Petkoff household as well as fitting the style of the period. For example, the library need only be a room called the library since only people of status have a library. In the mind of the Petkoffs the books and their contents are irrelevant. The contemporary aspects of such a set design, like the contemporary coloring of the costumes, will assist the patrons in bringing Shaw's commentary of the late nineteenth century into the society

of today.

The surrounding elements on the stage will include various props and furniture pieces. These will be as true to period as possible. There are some special considerations in both of these areas that will help to drive home the type of environment in which the play takes place. The furniture is, for the most, part period but very utilitarian. While the family puts on an air of sophistication, their furnishings are a mix of a few show pieces among very common elements. This mixture of taste and utility will further emphasize the superficiality of the Petkoff family's existence and then by extension, Shaw's commentary on society's views of love and war. The props themselves will be utilitarian with a few exceptions. A great point is made of the servant girl using a salver to bring any notes, cards or messages to the family. This salver would be most fitting as a fancy expensive looking item, again emphasizing the point that this household is all form and no substance.

Another consideration in the area of props is the need for side arms. Each of the male characters, all of whom are military officers, will require sabers and pistols to complete their military costuming. While these items are needed to complete the look of these characters, they function only as decoration and, for the most part, are never used. One pistol is the exception to this and is drawn and held early in the first act. It is actually an unloaded pistol and is never fired. This pistol is a physical representation of the seasoned soldier's view that a true soldier would rather eat than fight. He carries no ammunition and uses his ammunition container to hold chocolate, an item much more useful than bullets.

Arms and the Man is a commentary on what is the reality of life and what is idealized dreaming. The two opposing ideas of war and love should be reflected in the production elements. The sets, costumes, props and even characters should reflect the two sides of love and

war, one side being the romanticized notions, the other being the realities of life in the two areas. By combining the forms of society with the utility of life and by mixing period elements with those of the contemporary world, the production will present a traditional period play in a contemporary timeless manner.

Given Circumstances

Geographic Location

- Bulgaria.
 - A small town near the Dragoman Pass (5).
- Act I.
 - A lady's bed chamber (5).
 - An open window with a little balcony (5).
 - A view of the Balkans out the window wonderfully white and beautiful in the starlit snow (5).
 - A room that is half rich Bulgarian, half cheap Viennese (5).
 - A painted wooden shrine blue and gold with an ivory image of Christ (5).
 - A light in a pierced metal ball suspended by three chains (5).
 - A Turkish ottoman (5).
 - A common pine dressing table covered with a cloth of many colors (5).
 - An expensive toilet mirror is on the table (5).
 - An enameled iron basin with a pail beneath it (5).
 - All the ornamental textile fabrics in the room are oriental and gorgeous (5).
 - The paper on the wall is occidental and paltry (5).
 - A chest of drawers covered with variegated native cloth (5).
 - A pile of paperback novels (6).
 - A miniature easel with a large photograph of an extremely handsome officer (6).
 - A box of chocolate creams (6).
 - The window is hinged like a door(6).

- Act II.
 - The 6th of March 1886 (26).
 - The garden of Major Petkoff's house (26).
 - The tops of a couple of minarets can be seen showing there is a valley (26).
 - A few miles further, the Balkan mountains (26).
 - The side of the house is seen (26).
 - A garden door reached by a flight of steps (26).
 - A gateway to the stable yard (26).
 - Fruit trees along the house (26).
 - A path to some steps at the corner of the house (26).
 - A small table and chairs set for breakfast (26).
 - A Turkish coffee pot (26).
 - There is a wooden garden set against the wall on the right (26).

- Act III.
 - In the library after lunch (50).
 - The library is equipped with a single fixed shelf stocked with old paper covered novels with broken backed, coffee stained, torn and thumbled (50).
 - A couple of hanging shelves with a few gift books (50).
 - The rest of the wall space being occupied by trophies of war and the chase (50).
 - It is a most comfortable sitting room (50).
 - Three large windows shows a mountain panorama (50).
 - A square earthenware stove, a perfect tower of glistening pottery (50).
 - An ottoman (50).

- An out of place small kitchen table, much the worse for wear fitted as a writing table (50).
- An old canister full of pens, an egg cup full of ink and a deplorable scrap of heavily used pink blotting paper (50).

Date

- Act I.
 - Late November in the year 1895 (5).
- Act II and III.
 - The 6th of March 1886 (26).

Economic Environment

- Upper Middle Class.
 - The most well known family in Bulgaria (22).
 - Two minor characters serving as servants (Acts I and II).
- Mercenary Soldiers are common.
 - Some men fight as professional soldiers for other countries (15).
- Servants rely entirely on their masters for economic gain.
 - Nicola tells Louka of some money that Catherine and Bluntschli have given him and that he will save it for his and Louka's future (60).
 - Louka is disgusted with Nicola for being so easy to please his masters for so little money (60).

Political Environment

- The country has just won a war.
 - A battle at Slivnitsa has been won by Sergius (6).

- The Serbs have been defeated by the Bulgarians in every battle (8).
- There are fugitives from the war running loose in the streets (9).
- Honorable relations with your enemies to a point.
 - Major Petkoff speaks of a treaty of peace but not friendly relations (30).
 - Catherine would rather annex Serbia and take control (30).
- It is customary for officers of the defeated side to visit and pay compliments to the victors.
 - Catherine is shocked that a Serbian officer would ring their doorbell but then remembers they are at peace and so his visit is acceptable (44).
 - Sergius welcomes Bluntschli as “our friend the enemy” (46).
- Military success usually results in promotion.
 - Catherine suggests Sergius should be promoted for winning the battle but Petkoff implies he won’t because of his stupidity in his attack regardless of his victory (31).
 - Sergius will be promoted as soon as the peace is held and it is sure he won’t have an opportunity to do harm to anyone (31).
 - Sergius believes his win is more honorable because he wasn’t certain of victory. To attack only when you know you are strong is cowardly (34).
- Professional soldiers are much more adept at military operations than soldiers who are officers because of their position in society.
 - Petkoff enlists Bluntschli’s help in finalizing orders for the remaining troops. Bluntschli completes the task easily only needing Sergius for his official signature and not needing Petkoff at all (51).

Social Environment

- Maintaining social order and hierarchy is very important.
 - Gentlemen do not take advantage of young women (12).
 - Military rank is very important (22).
 - Having a library is a status symbol (22).
 - Servants should not attempt to advance their station (27).
 - An electric bell is a status symbol (30).
 - Raina tells Bluntschli he has a “low shop keeping mind” (58).
 - Nicola is happy to live as a servant but is saving his money to be his own master and marry Louka (60).
 - Louka has nothing but disdain for Nicola whom she says has a heart of a servant (60).
 - Nicola makes excuses to Sergius on behalf of Louka for having habits above her station because she runs to the library every chance she gets to read the books (62).
 - Nicola implies Louka is educated beyond her social station (62).
 - Louka tells Sergius he should not trifle with her. An officer should not trifle with a servant (63).
- Young women should be modest and chaste.
 - Raina will do almost anything to not be seen in a nightgown by soldiers, including being held captive (12).
 - Catherine implies eavesdropping on conversations in reference to Raina is unbecoming to a lady (34).

- Catherine condemns the young woman who hides an enemy soldier not realizing the young woman is Raina (36).
- Ethnic rivalries.
 - Bulgarians and Austrians are in conflict (15).
 - Sergius accuses Bluntschli of disrespecting Bulgarians and seeing them as babies and Swiss civilization nurse-tending Bulgarian barbarianism (70).
- Taking pride in your country is important.
 - Raina implies that to fight for your country is honorable and to hide from battle is cowardly (17).
- Bluntschli seeks survival over Sergius' military heroics.
 - Upper class society, those who either do not serve or who are officers see the military as a noble profession (18).
 - Seasoned soldiers know war is ugly and survival is seldom heroic (19).
- A beginning of a change in attitude toward hygiene.
 - Petkoff complains all this washing can't be good for your health (30).
- The facade of the "higher love".
 - Sergius finds his relationship with Raina "tedious" and seeks relief from Louka the servant girl (38).
 - Louka is concerned about being disgraced by his advances but is willing to succumb as long as they move out of view of the house (39).
 - Sergius chastises Louka for suggesting Raina would stoop to spying on them through the window (39).
 - Sergius claims his honor is stained by Louka telling him of Raina's secrets (41).

- Louka sees through Sergius' actions that he is no better than her, a servant (41).
- Raina has a desire to do something that will shock Sergius' proper exterior (42).
- Louka tells Sergius that were she nobility of the highest rank, she would marry whom she loved regardless of his station in life (64).
- Telling lies is a social offence that ladies avoid.
 - Raina tells Bluntschli her lies are forgivable because she lied to save his life (55).
- Dueling is an accepted form of preserving honor.
 - Sergius challenges Bluntschli to a duel for Raina's affections (66).
- Marriage should be between people of the same social station unless money or honor is involved.
 - Sergius must keep his promise to marry Louka if he were to touch her. He does and so must marry her (74).
 - Catherine and Petkoff are reluctant to have Raina marry Bluntschli until they learn of the fortune his father has left him (78).

Religious Environment

- The Petkoff's are a Christian family.
 - There is a shrine with an image of Christ (5).
 - Raina insists honor is of the utmost importance (6).

The Given Circumstances of Arms and the Man

Arms and the Man was written in 1894 but the author chose to set the play toward the end of a fairly short war in the Balkans. This choice of setting produced an interesting location both geographically and socially for the dramatic work. The setting of the first scene indicates a religious affiliation with Christianity and a social affiliation with the upper class. What Shaw does with this setting is to make an illustration of the differences between what is real and what is idealized fiction. Throughout the play these circumstances are used by the author to drive home the idea that living in reality is preferred to attempting to live an idealized and ultimately false existence. It is within this time and place that we find the characters of Arms and the Man.

The time of the play is November 1895 in the Balkans (Shaw, "Arms" 5). It is a time when Bulgaria is at war with Serbia. The two armies fighting are made up of mostly mercenary officers. Just prior to the war, the officers in the Bulgarian army were reduced in numbers by the recalling of its Russian officers, leaving no one with a higher rank than Captain (Crampton 99). The battle at Slivnitza mentioned in the play was an actual battle won by the Bulgarians and ending the war with Serbia. The result of this war produced a unified Bulgaria (99). Shaw uses a foolish act of a cavalry charge against a battery of machine guns and said that "I got the notion that if I could show a cavalry charge against a battery of machine guns it would be a dramatic illustration of my argument" (Arnot 125). In looking at the research it seems that the ill conceived attack actually occurred during the war. A Russian ex-naval officer who had experience in that particular war offered advice to Shaw on the logistics of his play. Shaw learned that there were only two story houses in Bulgaria. He had originally made the Petkoff's house three stories. He was told no houses in Bulgaria had libraries, and that there were no Generals in the Bulgarian army (Arnot 126). While the houses in Bulgaria did not have libraries,

Shaw gives the Petkoff's a library as a status symbol. It is clear from its description that it is more an illusion of sophistication and contains no books of any real value or substance (Shaw, "Arms" 50). This serves to illustrate the Petkoff family is more concerned with form over substance. They are attempting to live an ideal social existence with no comprehension of what it really means to be upper class sophisticates.

It would seem this conversation between Shaw and the Russian officer would also shed some light on the condition of native Bulgarians serving in the military. Upon Shaw's disbelief that there were so few native officers, the Russian gentleman informed Shaw that ". . . it is very difficult to make a Bulgarian into a private soldier. It is almost impossible to make a Bulgarian into an officer" (Arnot 126). These facts pertaining to the Bulgarian army fit perfectly with Shaw's postulation that idealizing war is a bad thing. While Shaw didn't need proof to confirm his view, it certainly works well toward pushing his point forward.

Shaw makes mention of Christian symbols in Raina's room, particularly an image of Christ made of ivory (Shaw, "Arms" 5). While there is no other specific mention of religion in the play, it is clear the author felt it important that we knew the family's religious leanings. The Bulgarian's Christian beliefs were largely a result of them seeing themselves as "geographically inextricable from Europe" (Todorova 455). The influences of Europe resulted in a Christian society. Because of its geographic closeness to the Middle East, its religious history could have been different. However, ". . .southeastern Europe (or the Balkans) has been considered geopolitically distant from the near and middle east. Its Christianity opposed it to Islam and fed the crusading potential of western Christendom" (455).

Although Bulgaria considered itself eastern European, the influences of Middle Eastern countries are apparent in Shaw's play. There is a Turkish coffee pot on the breakfast table in the

garden showing some influence on the society from non European sources (Shaw, "Arms" 26). At the time of the play ". . . about a third of the population of what was to become Bulgaria and Eastern Rumelia were ethnic Turks, almost all of whom were Muslim" (Crampton 111). Again, because of the Christian imagery from the first act, we know that the Petkoffs are a Christian family and not Muslim and therefore Bulgarian and not of Turkish decent. Shaw also describes the view of the valley from the garden to contain minarets, referencing still more Turkish influences on Bulgarian society (Shaw, "Arms" 26).

The hierarchy in the play offers a look at servitude and servants of the time. The servants are being used to demonstrate the status of the Petkoff household. But Shaw seems to rebel against the idea of servitude as well by having Louka, a servant, marrying Sergius, a Major and a man of some wealth by the end of the play. It is generally accepted that servants should keep their place. Nicola tells Louka as much when he tells her ". . . Mend your manners. I know the mistress. She is so grand that she never dreams that any servant could dare be disrespectful to her; but if she once suspects that you are defying her, out you go" (27). Louka, of course, has a defying spirit and, because Nicola is so compliant, shows disdain for him and refuses to marry a servant (27). Not only is Louka defiant, but she is ultimately successful in her defiance when she raises her social status by marrying Sergius. This is a break with traditional societal norms. The author is once again questioning society's ideals of servitude and replacing them with reality.

Shaw's remedies for the social inequality of his two couples in Arms and the Man are atypical of what usually happens in plays where people of unlike social background are coupled. "In Bernard Shaw there was almost a great predilection for anti-climax. It is the Shavian 'effect' par excellence; no other playwright has come near finding so many possibilities in it" (Bently 9). This anti-climax is seen in the final couplings in Arms and the Man. "Where, in a well made

play, Bluntchli and Louka would have to soar to the heights of Raina and Sergius, in the Shaw play Raina and Sergius drop with a bump to the level of Bluntschli and Louka” (Bently 9).

Rather than the lower class characters rising above who they are, the more socially advanced are pulled down from their societal pedestal. For Raina and Sergius to succumb to the coupling is a clear indication that they have given up on the ideal and have stepped into what is real making the point that the ideals of the time are not the realities of the time. While breaking the idealism of romance, there is a romantic bent to the marriage of the two couples. “. . . Bluntschli the realist is actually an enchanted soul whom nothing will disenchant. He has destroyed their romanticism but is himself ‘incurably romantic’” (9).

The statements on war and love made in the play are intended to question the ideals of society. In furthering this point, Shaw not only used actual historical circumstances for his setting but also used actual people of the time as models for his characters. “Sergius is not just an idealist in the abstract; he represents Robert Cunningham Graham, MP, of the Scottish gentry, member of the Social Democratic Federation, who joined in a demonstration on behalf of the unemployed” (Evans 35). As a parallel to Sergius:

On a day which was to become known as Bloody Sunday (November 13, 1887) he, with one other person, broke through a police cordon in Trafalgar Square and was imprisoned for six weeks as a consequence. A colorful character, he did, when a Member of Parliament, utter the phrase which belongs to Sergius in the play: “I never apologize”. (35)

If Sergius is the idealist, Bluntschli is the realist. Shaw’s character of Bluntschli is also based on a real person. “The Bluntschli family chain of Swiss hotels, which is mentioned towards the end of the play, is a metaphor for the Webb’s concept of the ‘housekeeping state’

which Sidney and Beatrice Webb envisioned as emerging from socialism” (Evans 35). This then builds the juxtaposition of the idealist with the realist. While these real people may not have been recognized by audiences of the day, it certainly shows that the ideas of the play are found in the realities of Shaw’s world and society.

Sergius, while an idealist was also the picture of an ideal gentleman, at least on the surface. His trysts with Louka would seem to disprove him as a gentleman. But here again Shaw is showing how the ideal can’t and doesn’t work. Just as the romantic idea of war is not realistic, neither is the idea of the perfect gentleman. Louka herself challenges Sergius’ gentlemanly nature when she is accosted by him in the garden. “Gentlefolk are all alike; you making love to me behind Miss Raina’s back; and she doing the same behind yours” (Shaw, “Arms” 39). Of course, it is Louka who suggests they stand away from the window in order to not be seen (39). It is apparent that Sergius has all the trappings of a gentleman and none of the substance. He carries this ideal almost to the point of cliché when he challenges Bluntschli to a duel.

Dueling is an invention of the upper class. “The duel of honour and its theory came to England as part of the Italian Renaissance notion of the gentleman and courtier. The duel of honor, in other words, emerged as an integral part of the Italian Renaissance theory of Courtesy” (Peltonen 17). The duel is considered to be “. . . a gentlemanly and courtly conduct” (19). Sergius is attempting to settle his differences with Bluntschli through what he considers honorable means. Bluntschli, being a realist, would not chance a duel unless he was assured the upper hand. Upon Sergius’ request for a duel, Bluntschli says he will meet his sword with “. . . a machine gun” (Shaw, “Arms” 66). He says this in jest as he makes clear shortly after that he has no intention of harming Sergius (66). Shaw was predisposed to dueling as a means of gentleman settling differences due to its popularity in his homeland. “In no country . . . has dueling been

more in vogue than in England and Ireland” (Peltonen 310). What is also telling of Sergius’ pretentious character is that dueling had been all but eliminated by the mid 1800’s, several years before the time and place of Arms and the Man (311). Even in his attempts to be chivalrous and a gentleman, Sergius shows that he is well behind the curve of gentlemanly behavior.

Arms and the Man is a play that focuses in on two themes. The characters of the play each serve a purpose to forward Shaw’s ideas on the differences between what is real and what are idealized notions. Throughout the play the audience is asked to compare what is real with what is unreal or fantasy. The situations and characters serve to shine a light on social ideals and advocates replacing those ideals with reality.

Previous Action

- There has been a battle (6).
- A great battle at Slivnitsa. A victory (6).
- Sergius is the hero of the hour (7).
- Sergius defied the Russian commanders and led a charge (7).
- Sergius and Raina had gotten engaged (7).
- Raina buckled on Sergius' sword before he left for battle (7).
- Raina and Catherine had gone to the opera in Bucharest (8).
- A Serbian soldier had climbed up the water pipe to Raina's room (14).
- Neighbors had seen a Serbian soldier on Raina's balcony (15).
- Bluntschli is Swiss and had been fighting in the Serbian army (15).
- Bluntschli joined the Serbs because they came first on the road (15).
- The Bulgarians have beaten the Serbs hollow in the war between the two armies (15).
- Bluntschli carries chocolates instead of bullets (16).
- Bluntschli has been under fire for three days (17).
- Bluntschli has served for fourteen years as a soldier (17).
- The Serbs were beaten due to sheer military ignorance (17).
- The Cavalry charged a battery of machine guns (17).
- The Serbs had the wrong ammunition for their machine guns and thus lost the battle (19).
- Bluntschli has seen Sergius in battle (19).
- Bluntschli has not had two hours of undisturbed sleep since he joined the Serbs (21).
- The Petkoff family is the richest and the best known in the country (22).

- Raina's father, Petkoff, has risen to the rank of major (22).
- The Petkoff's go to Bucharest every year for the Opera (23).
- Raina has spent a whole month in Vienna (23).
- Bluntschli's father keeps six hotels (23).
- People in Raina's social position wash their hands every day (24).
- Louka knows some family secrets (27).
- Nicola has served the Petkoffs for ten years (27).
- Nicola knows things (secrets) about the mistress (27).
- Petkoff has been away at war (28).
- A treaty was signed three days ago (29).
- A decree to demobilize the army was issued three days ago (29).
- Catherine has had sore throats (30).
- Petkoff is disgusted with the English custom of washing all over every day (30).
- Petkoff's father never bathed in his life and lived to be ninety-eight (30).
- Petkoff washes once a week to keep his position (30).
- Petkoff told the Russian officers he had a library (30).
- Catherine had an electric bell installed in the library (31).
- Sergius did not get promoted for winning the battle (31).
- Sergius has resigned his military commission (33).
- Petkoff and Sergius worked with a Swiss soldier to settle a prisoner exchange (35).
- The Swiss soldier traded Petkoff 200 worn-out horses for 50 able bodied men (35).
- The Swiss soldier's friend told Petkoff and Sergius the story of how the Swiss soldier was saved by a young woman who hid him in her bedroom (35).

- The Swiss soldier was sent away in the coat of the master of the house (36).
- Raina has been thinking about Sergius while he was gone (37).
- Bluntschli has washed, brushed and gotten a good night's sleep since his last visit (54).
- Raina put a picture of herself in the pocket of the coat Bluntschli borrowed (58):
- Bluntschli never found Raina's picture (58).
- Bluntschli pawned the coat for safe keeping while he was still in service (58).
- Sergius gave Nicola 20 levas "out of pure swagger" (60).
- Bluntschli gave Nicola 10 levas for backing Catherine and Raina's lie (60).
- Nicola guided Louka on her appearance when she was younger, having her give up false hair and red makeup, and also teaching her to clip her nails (61).
- Louka has had some education for a servant (62).
- Sergius jumped with fear at the first shot in battle (63).
- Sergius was brave in the charge (63).
- The poorer soldiers all slashed and cursed and yelled like heroes in the battle (63).
- Sergius has an English bull terrier (63).
- The soldiers allowed the officers to mistreat them (65).
- Bluntschli has been a sword instructor (66).
- Bluntschli's friend who told the story was shot and burned (67).
- Nicola and Louka are believed to be engaged (69).
- Bluntschli ripped the seams of Petkoff's coat while wearing it (71).
- Petkoff found the picture of Raina in his coat pocket (72).
- Nicola had twenty five levas of Petkoff on the day he became engaged to Louka (74).
- The Petkoff's have been an important family for over twenty years (77).

Analysis of Dialogue

In Arms and the Man Bernard Shaw sets out to advocate for a realistic view of love and war as opposed to the idealistic. The characters and the language they use serve to support Shaw's purpose of contrasting the real with the ideal. "In Arms and the Man repeated descents from the sublime to the ridiculous surprise us into bursts of laughter which are both an emotional and moral release" (Crompton 14). Several characters, particularly Raina start out spouting platitudes on love and war that are revealed later to be no more than an idealized front. Shaw believed that comedy should do more than make you laugh. "Unless comedy touches me as well as amuses me, it leaves me with a sense of having wasted my evening" (Crompton 15). The structure and language of Arms and the Man was both comedic and poignant to Shaw's contemporary audiences.

The characters and their dialogue in the play can be exaggerations of the norm being questioned as is the case with Sergius. "Sergius in Arms and the Man, Britannus in Cesar and Cleopatra . . . are a few examples of comic characters who are funny, not because they are inversions, but because they are exaggerations of the normal" (Mayne 62). Shaw uses Sergius and to some extent Raina as representations of what is wrong with society's idealized views on love and war. By the end of the play, both of these characters, particularly Raina, have undergone a conversion that brings them more in line with the author's realistic view of the world.

The dialogue and subsequently the philosophies expressed by the two main characters Raina and Bluntschli are at opposite ends of the spectrum: Raina, representing the status quo and Bluntschli rebelling. Bluntschli's rebellion is not one of extremes but a fairly moderated correction to the prevailing, romanticized thoughts on love and war. "The inferiority of the

romanticist would therefore . . . be in accordance Shavian philosophy” (60). Shaw uses the character of Bluntschli as a means of opening Raina’s and the audience’s eyes to their idealized notions.

Shaw also uses the anticlimax to add strength to his philosophical points. The dialogue is written in such a way as to support the ideas being expressed through words, structure and even character emphasis. An example is with Raina and her anticlimactic dialogue when Bluntschli calls her out in reference to her always being truthful:

BLUNTSCHLI: (*dubiously*). There's reason in everything. You said you'd told only two lies in your whole life. Dear young lady: isn't that rather a short allowance? I'm quite a straightforward man myself; but it wouldn't last me a whole morning.

RAINA:(*staring haughtily at him*). Do you know, sir, that you are insulting me?

BLUNTSCHLI: I can't help it. When you get into that noble attitude and speak in that thrilling voice, I admire you; but I find it impossible to believe a single word you say.

RAINA:(*superbly*) Captain Bluntschli!

BLUNTSCHLI: (*unmoved*) Yes?

RAINA:(*coming a little towards him, as if she could not believe her senses*). Do you mean what you said just now? Do you know what you said just now?

BLUNTSCHLI: .I do.

RAINA:(*gasping*) I! I!!! (*She points to herself incredulously, meaning "I, Raina Petkoff, tell lies!" He meets her gaze unflinchingly. She suddenly sits down beside him, and adds, with a complete change of manner from the heroic to the familiar*) How did you find me out? (Shaw, “Arms” 56).

The final line in the selection “‘How did you find me out?’ is not only anticlimactic of the passage but also the climax of the whole play” (Mayne 25). We see through the dialogue that Raina’s projected image of herself is falling away to make room for the more realistic Raina. Shaw’s own stage direction further emphasizes the point. He directs the actress playing Raina to “pause” before ‘How did you find me out’ (Dukore 117). This gives the audience not only a

verbal but visual transition to the new Raina. It is also at this point that we see Raina's realization that Sergius is also not the ideal man she has been professing her love for:

RAINA:(*wonderingly*) Do you know, you are the first man I ever met who did not take me seriously?

BLUNTSCHLI: You mean, don't you, that I am the first man that has ever taken you quite seriously?

RAINA: Yes, I suppose I do mean that. (*Cozily, quite at her ease with him.*) How strange it is to be talked to in such a way! You know, I've always gone on like that--I mean the noble attitude and the thrilling voice. I did it when I was a tiny child to my nurse. She believed in it. I do it before my parents. They believe in it. I do it before Sergius. He believes in it.

BLUNTSCHLI: Yes: he's a little in that line himself, isn't he?

RAINA:(*startled*). Do you think so?

BLUNTSCHLI: You know him better than I do (Shaw, "Arms" 57).

The unveiling of both Raina and Sergius' artifice is the first indication to Raina that their love may not be genuine. At this point in the play Shaw says to the actor playing Bluntschli "don't laugh at Sergius" (Dukore 119). The added stage direction, not laughing, adds to the seriousness and the gravity of the situation and Sergius' folly is more pronounced. The comedy of the play is suspended for a moment to give audiences the chance to catch up with the seriousness of the philosophy. At this moment, Bluntschli's real and grounded nature shines, further emphasizing the point that the real is preferred to the ideal.

The availability of Shaw's own production notes serve to give insight into what the author saw as important in various aspects of his play. These production notes also show how particular Shaw was with his written words. As an example, an actor playing Bluntschli changed a line which Shaw felt the need to correct. The actor says to Raina "I'll shoot you" and Shaw corrects him with the line "My revolver will go off" (15). While this may be a subtle change, it

has the effect of changing the intention of the character. The revolver “going off” has an implication of it being out of Bluntschli’s control to some extent where as “I’ll shoot you” is more of a determined action on Bluntschli’s part. Perhaps this is an insight into the author’s intentions for Bluntschli. The character is not acting out of malice but survival. He seems to not want to hurt Raina but may wind up doing so with no real intention. It is this kind of subtlety that is throughout the script of Arms and the Man.

Because of the specificity with which Shaw has written the play, it becomes important that any production of the play remain true to the specific language of the play. It is by being true to the text that the meaning and depth of the play comes out. In doing so the audience is forced to consider the dialogue and its meaning for more than its comedic qualities. The comedy of Shaw is not just for humor’s sake. “Shaw expects us to use our critical intellects while we are laughing” (Crompton 15). For this to be effective it is important to treat the language as real and not farcical. It is likely Shaw himself would be offended by a production of his play that was too artificial in its nature. It’s likely that “. . . he would find the current tendency to perform his plays in the style of artificial comedy obtuse and offensive” (15). Even in his day Shaw had some frustration over the fact that audiences seemed to be enjoying the play for its comedy without seeing the deeper meaning. This would be an obvious frustration for the author who was not a fan of comedy for comedy’s sake. The author was quoted as saying:

I had the curious experience of witnessing an apparently insane success, with the actors and actresses almost losing their heads with the intoxication of laugh after laugh, and of [Shaw] going before the curtain to tremendous applause, the only person in the theatre who knew that the whole affair was a ghastly failure. (Silver 86)

It is clear from this comment Shaw felt the audience was laughing without really understanding

the social commentary of the play. It is the reality of the language that will marry the two dramatic constructs of comedy and commentary.

Shaw's dedication to language and meaning is also apparent in his reluctance to authorize translations of his work. There was a translator wanting to translate Arms and the Man into German. His reluctance came from the fact that "For Trebitsch to translate his play into German involved Shaw in mastering the German language" (Holroyd, "The Pursuit" 49). There had been other translations that were so abysmal as to completely change the meaning of the play (49). The resulting reluctance and the need to know the language the work was being translated into again emphasizes Shaw's desire to have his plays understood as he intended. However, the translation did go forward and Trebitsch translated almost the entire body of Shaw's work into German, "cementing the author as an icon in German society" (52).

Shaw uses language in a specific way to create the world he is presenting in Arms and the Man. The dialogue of each of the characters is designed to give depth and portray the specific characteristics of each "person." In addition, the tempo and timing of the dialogue along with the stage direction must all work in concert to support the playwright's ideas. Playing the script for both its comedy and commentary is critical to the success of any production of Arms and the Man. In doing so, the audience is likely to enjoy the evening laughing and then be prompted into thoughtful conversation over the message they have just heard. Shaw's unique wit and satire demands that any production of his work strive to be what the author intended with the exacting language and nuance he used. To do anything less would not serve the intentions of the author.

Analysis of Dramatic Action

ACT I

=====The Good News=====

- Searches **CATHERINE:**(entering hastily, full of good news). Raina-- (she pronounces it Rah-eena, with the stress on the ee) Raina-- (she goes to the bed, expecting to find Raina there.)
- Rebukes Why, where-- (Raina looks into the room.) Heavens! Child, are you out in the night air instead of in your bed? You'll catch your death. Louka told me you were asleep.
- Reflects **RAINA:**(coming in). I sent her away. I wanted to be alone. The stars are so beautiful!
- Inquires What is the matter?
- Exhorts **CATHERINE:** Such news. There has been a battle!
- Squeals **RAINA:**(her eyes dilating). Ah! (She throws the cloak on the ottoman, and comes eagerly to Catherine in her nightgown, a pretty garment, but evidently the only one she has on.)
- Exclaims **CATHERINE:** A great battle at Slivnitza! A victory!
- Exalts And it was won by Sergius.
- Gushes **RAINA:**(with a cry of delight). Ah! (Rapturously.) Oh, mother!
- Implores (Then, with sudden anxiety) Is father safe?
- Reassures **CATHERINE:** Of course: he sent me the news.
- Praises Sergius is the hero of the hour, the idol of the regiment.

===== Idolizing the Hero =====

- Implores **RAINA:** Tell me, tell me. How was it! (Ecstatically)
- Celebrates Oh, mother, mother, mother! (Raina pulls her mother down on the ottoman; and they kiss one another frantically.)
- Raves **CATHERINE:**(with surging enthusiasm). You can't guess how splendid it is. A cavalry charge--think of that!

- Exalts He defied our Russian commanders--acted without orders--led a charge on his own responsibility--headed it himself--was the first man to sweep through their guns.
- Entreats Can't you see it, Raina;
- Braggs our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbian dandies like chaff.
- Rebukes And you--you kept Sergius waiting a year before you would be betrothed to him.
- Adjures Oh, if you have a drop of Bulgarian blood in your veins, you will worship him when he comes back.
- =====**Questioning Ideals**=====
- Sulks **RAINA:** What will he care for my poor little worship after the acclamations of a whole army of heroes?
- Exclaims But no matter: I am so happy--so proud! (She rises and walks about excitedly.)
- Affirms It proves that all our ideas were real after all.
- Probes **CATHERINE:**(indignantly). Our ideas real! What do you mean?
- Discloses **RAINA:** Our ideas of what Sergius would do--our patriotism--our heroic ideals.
- Chastises Oh, what faithless little creatures girls are!--
- Reflects I sometimes used to doubt whether they were anything but dreams.
- Berates When I buckled on Sergius's sword he looked so noble: it was treason to think of disillusion or humiliation or failure. And yet--and yet—
- Implores (Quickly.) Promise me you'll never tell him.
- =====**Confessions to Mother**=====
- Rebuffs **CATHERINE:** Don't ask me for promises until I know what I am promising.
- Reminisces **RAINA:** Well, it came into my head just as he was holding me in his arms and looking into my eyes,

Doubts that perhaps we only had our heroic ideas because we are so fond of reading Byron and Pushkin, and because we were so delighted with the opera that season at Bucharest.

Concedes Real life is so seldom like that--indeed never, as far as I knew it then.

Confesses (Remorsefully.) Only think, mother, I doubted him: I wondered whether all his heroic qualities and his soldiership might not prove mere imagination when he went into a real battle.

Fears I had an uneasy fear that he might cut a poor figure there beside all those clever Russian officers.

Rebukes **CATHERINE:** A poor figure! Shame on you! The Serbians have Austrian officers who are just as clever as our Russians; but we have beaten them in every battle for all that.

===== **Reconstructing the Hero** =====

Concedes **RAINA:**(laughing and sitting down again). Yes, I was only a prosaic little coward.

Romanticizes Oh, to think that it was all true--that Sergius is just as splendid and noble as he looks--that the world is really a glorious world for women who can see its glory and men who can act its romance!

Gushes What happiness! What unspeakable fulfillment! Ah! (She throws herself on her knees beside her mother and flings her arms passionately round her. They are interrupted by the entry of Louka, a handsome, proud girl in a pretty Bulgarian peasant's dress with double apron, so defiant that her servility to Raina is almost insolent. She is afraid of Catherine, but even with her goes as far as she dares. She is just now excited like the others; but she has no sympathy for Raina's raptures and looks contemptuously at the ecstasies of the two before she addresses them.)

===== **Trouble is About** =====

Informs **LOUKA:** If you please, madam, all the windows are to be closed and the shutters made fast. They say there may be shooting in the streets. (Raina and Catherine rise together, alarmed.)

Asserts The Serbians are being chased right back through the pass; and they say they may run into the town.

Proclaims Our cavalry will be after them; and our people will be ready for them you

may be sure, now that they are running away. (She goes out on the balcony and pulls the outside shutters to; then steps back into the room.)

- Sympathizes **RAINA:** I wish our people were not so cruel. What glory is there in killing wretched fugitives?
- Announces **CATHERINE:**(business-like, her housekeeping instincts aroused) .I must see that everything is made safe downstairs.
- Orders **RAINA:**(to Louka). Leave the shutters so that I can just close them if I hear any noise.
- Rebukes **CATHERINE:**(authoritatively, turning on her way to the door) .Oh, no, dear, you must keep them fastened. You would be sure to drop off to sleep and leave them open.
- Orders Make them fast, Louka.
- Obeys **LOUKA:** Yes, madam. (She fastens them.)
- Reassures **RAINA:** Don't be anxious about me. The moment I hear a shot, I shall blow out the candles and roll myself up in bed with my ears well covered.
- Approves **CATHERINE:** Quite the wisest thing you can do, my love. Good-night.
RAINA: Good-night. (They kiss one another, and Raina's emotion comes back for a moment.)
- Radiates Wish me joy of the happiest night of my life—
- Laments if only there are no fugitives.
- Comforts **CATHERINE:** Go to bed, dear; and don't think of them. (She goes out.)
- Confides **LOUKA:** (secretly, to Raina). If you would like the shutters open, just give them a push like this. (She pushes them: they open: she pulls them to again.)
- Explains One of them ought to be bolted at the bottom; but the bolt's gone.
- Rebukes **RAINA:**(with dignity, reproving her). Thanks, Louka; but we must do what we are told. (Louka makes a grimace.) Good-night.
- Dismisses **LOUKA:** (carelessly). Good-night. (She goes out, swaggering.)
- (Raina, left alone, goes to the chest of drawers, and adores the portrait there with feelings that are beyond all expression. She does not kiss it or press it to

her breast, or show it any mark of bodily affection; but she takes it in her hands and elevates it like a priestess.)

===== **A Proclamation of Love** =====

Proclaims **RAINA:**(looking up at the picture with worship.) Oh, I shall never be unworthy of you any more, my hero--never, never, never.

(She replaces it reverently, and selects a novel from the little pile of books. She turns over the leaves dreamily; finds her page; turns the book inside out at it; and then, with a happy sigh, gets into bed and prepares to read herself to sleep. But before abandoning herself to fiction, she raises her eyes once more, thinking of the blessed reality and murmurs)

Exhorts My hero! My hero!

(A distant shot breaks the quiet of the night outside. She starts, listening; and two more shots, much nearer, follow, startling her so that she scrambles out of bed, and hastily blows out the candle on the chest of drawers. Then, putting her fingers in her ears, she runs to the dressing-table and blows out the light there, and hurries back to bed. The room is now in darkness: nothing is visible but the glimmer of the light in the pierced ball before the image, and the starlight seen through the slits at the top of the shutters. The firing breaks out again: there is a startling fusillade quite close at hand. Whilst it is still echoing, the shutters disappear, pulled open from without, and for an instant the rectangle of snowy starlight flashes out with the figure of a man in black upon it. The shutters close immediately and the room is dark again. But the silence is now broken by the sound of panting. Then there is a scrape; and the flame of a match is seen in the middle of the room.)

===== **A Stranger Enters by Surprise** =====

Recoils **RAINA:**(crouching on the bed). Who's there? (The match is out instantly.) Who's there? Who is that?

Threatens **MAN:** (*in the darkness, subduedly, but threateningly*) .Sh--sh! Don't call out or you'll be shot. Be good; and no harm will happen to you. (*She is heard leaving her bed, and making for the door.*) Take care, there's no use in trying to run away. Remember, if you raise your voice my pistol will go off. (Commandingly.)

Orders Strike a light and let me see you. Do you hear? (*Another moment of silence and darkness. Then she is heard retreating to the dressing-table. She lights a candle, and the mystery is at an end. A man of about 35, in a deplorable plight, bespattered with mud and blood and snow, his belt and the strap of his revolver case keeping together the torn ruins of the bluecoat of a Serbian*

artillery officer. As far as the candlelight and his unwashed, unkempt condition make it possible to judge, he is a man of middling stature and undistinguished appearance, with strong neck and shoulders, a roundish, obstinate looking head covered with short crisp bronze curls, clear quick blue eyes and good brows and mouth, a hopelessly prosaic nose like that of a strong-minded baby, trim soldier like carriage and energetic manner, and with all his wits about him in spite of his desperate predicament--even with a sense of humor of it, without, however, the least intention of trifling with it or throwing away a chance. He reckons up what he can guess about Raina--her age, her social position, her character, the extent to which she is frightened--at a glance, and continues, more politely but still most determinedly)

- Apologizes Excuse my disturbing you;
- Reasserts but you recognise my uniform--Serbian. If I'm caught I shall be killed.
- Demands (Determinedly.) Do you understand that?
- Complies **RAINA:** Yes.
- Exclaims **MAN:** Well, I don't intend to get killed if I can help it. (Still more determinedly.)
- Reiterates Do you understand that? (He locks the door with a snap.)
- ===== **The Stranger is Rebuked** =====
- Rebuts **RAINA:**(disdainfully). I suppose not. (She draws herself up superbly, and looks him straight in the face, saying with emphasis)
- Insults Some soldiers, I know, are afraid of death.
- Enlightens **MAN:**(with grim good humor). All of them, dear lady, all of them, believe me. It is our duty to live as long as we can, and kill as many of the enemy as we can.
- Threatens Now if you raise an alarm--
- Challenges **RAINA:**(cutting him short). You will shoot me. How do you know that I am afraid to die?
- Baits **MAN:**(cunningly). Ah; but suppose I don't shoot you, what will happen then?
- Expounds Why, a lot of your cavalry--the greatest blackguards in your army--will burst

into this pretty room of yours and slaughter me here like a pig; for I'll fight like a demon: they shan't get me into the street to amuse themselves with:

- Informs I know what they are.
- Admonishes Are you prepared to receive that sort of company in your present undress?
(Raina, suddenly conscious of her nightgown, instinctively shrinks and gathers it more closely about her. He watches her, and adds, pitilessly)
- Reveals It's rather scanty, eh?
- Mistrusts *(She turns to the ottoman. He raises his pistol instantly, and cries) stop! (She stops.)* Where are you going?

===== A Lady's Modesty =====

- Rebuts **RAINA:**(with dignified patience). Only to get my cloak.
- Blackmails **MAN:**(darting to the ottoman and snatching the cloak). A good idea. No: I'll keep the cloak: and you will take care that nobody comes in and sees you without it.
- Realizes This is a better weapon than the pistol. (He throws the pistol down on the ottoman.)
- Insults **RAINA:**(revolted). It is not the weapon of a gentleman!
- Threatens **MAN:** It's good enough for a man with only you to stand between him and death. *(As they look at one another for a moment, Raina hardly able to believe that even a Serbian officer can be so cynically and selfishly unchivalrous, they are startled by a sharp fusillade in the street. The chill of imminent death hushes the man's voice as he adds)*
- Rebukes Do you hear? If you are going to bring those scoundrels in on me you shall receive them as you are. *(Raina meets his eye with unflinching scorn. Suddenly he starts, listening. There is a step outside. Someone tries the door, and then knocks hurriedly and urgently at it. Raina looks at the man, breathless. He throws up his head with the gesture of a man who sees that it is all over with him, and, dropping the manner which he has been assuming to intimidate her, flings the cloak to her, exclaiming, sincerely and kindly)*
- Acquiesces No use: I'm done for. Quick! Wrap yourself up: they're coming!
- ===== A Gentleman After All =====
- Appreciates **RAINA:**(catching the cloak eagerly). Oh, thank you. (She wraps herself up

with great relief. He draws his saber and turns to the door, waiting.)

===== **A Search is On** =====

Urges **LOUKA:** (outside, knocking). My lady, my lady! Get up, quick, and open the door.

Distresses **RAINA:**(anxiously). What will you do?

Orders **MAN:**(grimly). Never mind. Keep out of the way. It will not last long.

===== **Hiding the Enemy** =====

Conspires **RAINA:**(impulsively). I'll help you. Hide yourself, oh, hide yourself, quick, behind the curtain. (She seizes him by a torn strip of his sleeve, and pulls him towards the window.)

Hopes **MAN:**(yielding to her). There is just half a chance, if you keep your head.

Reminds Remember: nine soldiers out of ten are born fools. (*He hides behind the curtain, looking out for a moment to say, finally*)

Forewarns If they find me, I promise you a fight--a devil of a fight! (*He disappears. Raina takes off the cloak and throws it across the foot of the bed. Then with a sleepy, disturbed air, she opens the door. Louka enters excitedly.*)

===== **A Soldier Searches** =====

Apprises **LOUKA:** A man has been seen climbing up the water-pipe to your balcony--a Serbian. The soldiers want to search for him; and they are so wild and drunk and furious.

Relays My lady says you are to dress at once.

Defies **RAINA:**(as if annoyed at being disturbed). They shall not search here. Why have they been let in?

Worries **CATHERINE:**(coming in hastily). Raina, darling, are you safe? Have you seen anyone or heard anything?

Disbelieves **RAINA:** I heard the shooting. Surely the soldiers will not dare come in here?

Reassures **CATHERINE:** I have found a Russian officer, thank Heaven: he knows Sergius. (Speaking through the door to someone outside.)

- Invites Sir, will you come in now! My daughter is ready.
- (A young Russian officer, in Bulgarian uniform, enters, sword in hand.)
- Respects **THE OFFICER:** (With soft, feline politeness and stiff military carriage). Good evening, gracious lady; I am sorry to intrude, but there is a fugitive hiding on the balcony. Will you and the gracious lady your mother please to withdraw whilst we search?
- Rebuffs **RAINA:**(petulantly). Nonsense, sir, you can see that there is no one on the balcony. (She throws the shutters wide open and stands with her back to the curtain where the man is hidden, pointing to the moonlit balcony. A couple of shots are fired right under the window, and a bullet shatters the glass opposite Raina, who winks and gasps, but stands her ground, whilst Catherine screams, and the officer rushes to the balcony.)
- Orders **THE OFFICER:** (On the balcony, shouting savagely down to the street). Cease firing there, you fools: do you hear? Cease firing, damn you. (He glares down for a moment; then turns to Raina, trying to resume his polite manner.)
- Investigates Could anyone have got in without your knowledge? Were you asleep?
- Reassures **RAINA:** No, I have not been to bed.
- Belittles **THE OFFICER:** (Impatiently, coming back into the room). Your neighbors have their heads so full of runaway Serbians that they see them everywhere. (Politely.)
- Excuses Gracious lady, a thousand pardons. Good-night. (Military bow, which Raina returns coldly. Another to Catherine, who follows him out. Raina closes the shutters. She turns and sees Louka, who has been watching the scene curiously.)
- Demands **RAINA:** Don't leave my mother, Louka, whilst the soldiers are here. (Louka glances at Raina, at the ottoman, at the curtain; then purses her lips secretively, laughs to herself, and goes out. Raina follows her to the door, shuts it behind her with a slam, and locks it violently. The man immediately steps out from behind the curtain, sheathing his saber, and dismissing the danger from his mind in a businesslike way.)
- =====**Second Chances**=====
- Ingratiates **MAN:** A narrow shave; but a miss is as good as a mile. Dear young lady, your servant until death. I wish for your sake I had joined the Bulgarian army instead of the Serbian. I am not a native Serbian.

Defies	RAINA: (haughtily). No, you are one of the Austrians who set the Serbians on to rob us of our national liberty, and who officer their army for them. We hate them!
Rebuts	MAN: Austrian! Not I. Don't hate me, dear young lady.
Rationalizes	I am only a Swiss, fighting merely as a professional soldier. I joined Serbia because it was nearest to me.
Reproves	Be generous: you've beaten us hollow.
Objects	RAINA: Have I not been generous?
Appreciates	MAN: Noble!--heroic!
Reminds	But I'm not saved yet.
Explains	This particular rush will soon pass through; but the pursuit will go on all night by fits and starts.
Plots	I must take my chance to get off during a quiet interval. You don't mind my waiting just a minute or two, do you?
Snipes Mocks	RAINA: Oh, no: I am sorry you will have to go into danger again. (Motioning towards ottoman.) Won't you sit-- (She breaks off with an irrepressible cry of alarm as she catches sight of the pistol. The man, all nerves, shies like a frightened horse.)
	===== A Narrow Miss =====
Shrieks	MAN: (irritably). Don't frighten me like that. What is it?
Illuminates	RAINA: Your pistol! It was staring that officer in the face all the time. What an escape!
	===== Chocolates Over Bullets =====
Minimizes	MAN: (vexed at being unnecessarily terrified). Oh, is that all?
Patronizes	RAINA: (staring at him rather superciliously, conceiving a poorer and poorer opinion of him, and feeling proportionately more and more at her ease with him). I am sorry I frightened you. (She takes up the pistol and hands it to him.) Pray take it to protect yourself against me.
Dismisses	MAN: (grinning wearily at the sarcasm as he takes the pistol) No use, dear

young lady: there's nothing in it. It's not loaded. (He makes a grimace at it, and drops it disparagingly into his revolver case.)

- Insists **RAINA:** Load it by all means.
- Exculpates **MAN:** I've no ammunition. What use are cartridges in battle? I always carry chocolate instead; and I finished the last cake of that yesterday.
- Chides **RAINA:**(outraged in her most cherished ideals of manhood) Chocolate! Do you stuff your pockets with sweets--like a schoolboy--even in the field?
- Complies **MAN:** Yes. Isn't it contemptible?
- (Raina stares at him, unable to utter her feelings. Then she sails away scornfully to the chest of drawers, and returns with the box of confectionery in her hand.)
- Condescends **RAINA:** Allow me. I am sorry I have eaten them all except these. (She offers him the box.)
- Appreciates **MAN:**(ravenously). You're an angel! (He gobbles the comfits.) Creams! Delicious! (He looks anxiously to see whether there are any more. There are none. He accepts the inevitable with pathetic good humor, and says, with grateful emotion) Bless you, dear lady.
- Enlightens You can always tell an old soldier by the inside of his holsters and cartridge boxes. The young ones carry pistols and cartridges; the old ones, grub. Thank you. (He hands back the box. She snatches it contemptuously from him and throws it away. This impatient action is so sudden that he shies again.)
- Recoils Ugh! Don't do things so suddenly, gracious lady. Don't revenge yourself because I frightened you just now.
- =====**A Woman's Bravery**=====
- Demeans **RAINA:**(superbly). Frighten me! Do you know, sir, that though I am only a woman, I think I am at heart as brave as you.
- Defends **MAN:** I should think so. You haven't been under fire for three days as I have.
- Rationalizes I can stand two days without showing it much; but no man can stand three days: I'm as nervous as a mouse. (He sits down on the ottoman, and takes his head in his hands.)

- Pouts Would you like to see me cry?
- Rebuts **RAINA:**(quickly). No.
- Mopes **MAN:** If you would, all you have to do is to scold me just as if I were a little boy and you my nurse. If I were in camp now they'd play all sorts of tricks on me.
- Apologizes **RAINA:**(a little moved). I'm sorry. I won't scold you. (Touched by the sympathy in her tone, he raises his head and looks gratefully at her: she immediately draws back and says stiffly) You must excuse me: our soldiers are not like that. (She moves away from the ottoman.)
 ===== **The Nature of a True Soldier** =====
- Recovers **MAN:** Oh, yes, they are.
- Exclaims There are only two sorts of soldiers: old ones and young ones. I've served fourteen years: half of your fellows never smelt powder before.
- Discredits Why, how is it that you've just beaten us? Sheer ignorance of the art of war, nothing else. (Indignantly.) I never saw anything so unprofessional.
- Challenges **RAINA:**(ironically). Oh, was it unprofessional to beat you?
- Reasserts **MAN:** Well, come, is it professional to throw a regiment of cavalry on a battery of machine guns, with the dead certainty that if the guns go off not a horse or man will ever get within fifty yards of the fire?
- Repudiates I couldn't believe my eyes when I saw it.

 ===== **The Need for Information** =====
- Implores **RAINA:**(eagerly turning to him, as all her enthusiasm and her dream of glory rush back on her). Did you see the great cavalry charge? Oh, tell me about it. Describe it to me.
- Surmises **MAN:** You never saw a cavalry charge, did you?
- Defends **RAINA:** How could I?
- Describes **MAN:** Ah, perhaps not--of course. Well, it's a funny sight. It's like slinging a handful of peas against a window pane: first one comes; then two or three close behind him; and then all the rest in a lump.
- Exalts **RAINA:**(her eyes dilating as she raises her clasped hands ecstatically). Yes, first one!--the bravest of the brave!

- Derides **MAN:**(prosaically). Hm! you should see the poor devil pulling at his horse.
- Inquires **RAINA:** Why should he pull at his horse?
- Exclaims **MAN:**(impatient of so stupid a question). It's running away with him, of course:
- Lectures do you suppose the fellow wants to get there before the others and be killed? Then they all come. You can tell the young ones by their wildness and their slashing. The old ones come bunched up under the number one guard: they know that they are mere projectiles, and that it's no use trying to fight.
- Minimizes The wounds are mostly broken knees, from the horses cannoning together.
- Defends **RAINA:** Ugh! But I don't believe the first man is a coward. I believe he is a hero!
- Supposes **MAN:**(good-humoredly). That's what you'd have said if you'd seen the first man in the charge to-day.
- Implores **RAINA:**(breathless). Ah, I knew it! Tell me--tell me about him.
- Expounds **MAN:** He did it like an operatic tenor--a regular handsome fellow, with flashing eyes and lovely moustache,
- Derides shouting a war-cry and charging like Don Quixote at the windmills.
- Concedes We nearly burst with laughter at him; but when the sergeant ran up as white as a sheet, and told us they'd sent us the wrong cartridges, and that we couldn't fire a shot for the next ten minutes, we laughed at the other side of our mouths.
- Discloses I never felt so sick in my life, though I've been in one or two very tight places. And I hadn't even a revolver cartridge--nothing but chocolate.
- Reflects We'd no bayonets--nothing. Of course, they just cut us to bits.
- Mocks And there was Don Quixote flourishing like a drum major, thinking he'd done the cleverest thing ever known, whereas he ought to be court-martialed for it.
- Belittles Of all the fools ever let loose on a field of battle, that man must be the very maddest. He and his regiment simply committed suicide--only the pistol missed fire, that's all.

===== **A Disagreement Over Heroes** =====

- Insulted **RAINA:**(deeply wounded, but steadfastly loyal to her ideals) Indeed! Would you know him again if you saw him?
- Assures **MAN:** Shall I ever forget him? (She again goes to the chest of drawers. He watches her with a vague hope that she may have something else for him to eat. She takes the portrait from its stand and brings it to him.)
- Informs **RAINA:** That is a photograph of the gentleman--the patriot and hero--to whom I am betrothed.
- Consoles **MAN:**(looking at it). I'm really very sorry. (Looking at her.)
- Jokes Was it fair to lead me on? (He looks at the portrait again.)
- Confirms Yes: that's him: not a doubt of it. (He stifles a laugh.)
- Hurt **RAINA:**(quickly). Why do you laugh?
- Recants **MAN:**(shamefacedly, but still greatly tickled). I didn't laugh, I assure you. At least I didn't mean to.
- Insults But when I think of him charging the windmills and thinking he was doing the finest thing-- (chokes with suppressed laughter).
- Rebuking **RAINA:**(sternly). Give me back the portrait, sir.
- Recants **MAN:**(with sincere remorse). Of course. Certainly. I'm really very sorry. (She deliberately kisses it, and looks him straight in the face, before returning to the chest of drawers to replace it. He follows her, apologizing.)
- Reassures Perhaps I'm quite wrong, you know: no doubt I am. Most likely he had got wind of the cartridge business somehow, and knew it was a safe job.
- Touts **RAINA:** That is to say, he was a pretender and a coward! You did not dare say that before.
- Relents **MAN:**(with a comic gesture of despair). It's no use, dear lady: I can't make you see it from the professional point of view. (As he turns away to get back to the ottoman, the firing begins again in the distance.)

===== **What Would a Real Soldier Do** =====

- Resolute **RAINA:**(sternly, as she sees him listening to the shots). So much the better for you.
- Considers **MAN:**(turning). How?
- Interrogates **RAINA:** You are my enemy; and you are at my mercy. What would I do if I were a professional soldier?
- Appreciates **MAN:** Ah, true, dear young lady: you're always right. I know how good you have been to me: to my last hour I shall remember those three chocolate creams. It was unsoldierly; but it was angelic.
- Rejects **RAINA:**(coldly). Thank you. And now I will do a soldierly thing. You cannot stay here after what you have just said about my future husband;
- Protects but I will go out on the balcony and see whether it is safe for you to climb down into the street. (She turns to the window.)
- ===== **A Soldier's True Colors** =====
- Fears **MAN:**(changing countenance). Down that water pipe! Stop! Wait! I can't! I daren't! The very thought of it makes me giddy. I came up it fast enough with death behind me. But to face it now in cold blood! -- (He sinks on the ottoman.)
- Surrenders It's no use: I give up: I'm beaten. Give the alarm. (He drops his head in his hands in the deepest dejection.)
- Encourages **RAINA:**(disarmed by pity). Come, don't be disheartened. (She stoops over him almost maternally: he shakes his head.)
- Rebukes Oh, you are a very poor soldier--a chocolate cream soldier. Come, cheer up: it takes less courage to climb down than to face capture--remember that.
- Condemns **MAN:**(dreamily, lulled by her voice). No, capture only means death; and death is sleep--oh, sleep, sleep, sleep, undisturbed sleep!
- Concedes Climbing down the pipe means doing something--exerting myself--thinking! Death ten times over first.
- Sympathizes **RAINA:**(softly and wonderingly, catching the rhythm of his weariness). Are you so sleepy as that?
- Whimpers **MAN:** I've not had two hours' undisturbed sleep since the war began. I'm on the staff: you don't know what that means. I haven't closed my eyes for thirty-six hours.

- Exasperates **RAINA:**(desperately). But what am I to do with you.
- =====**Bravery Regained**=====
- Rejuvenates **MAN:**(staggering up). Of course I must do something. (He shakes himself; pulls himself together; and speaks with rallied vigour and courage.)
- Resolves You see, sleep or no sleep, hunger or no hunger, tired or not tired, you can always do a thing when you know it must be done. Well, that pipe must be got down-- (He hits himself on the chest, and adds)
- Orders --Do you hear that, you chocolate cream soldier? (He turns to the window.)
- Protects **RAINA:**(anxiously). But if you fall?
- Resolves **MAN:** I shall sleep as if the stones were a feather bed. Good-bye. (He makes boldly for the window, and his hand is on the shutter when there is a terrible burst of firing in the street beneath.)
- Worries **RAINA:**(rushing to him). Stop! (She catches him by the shoulder, and turns him quite round.) They'll kill you.
- Defies **MAN:**(coolly, but attentively). Never mind: this sort of thing is all in my day's work. I'm bound to take my chance. (Decisively.)
- Orders Now do what I tell you. Put out the candles, so that they shan't see the light when I open the shutters. And keep away from the window, whatever you do. If they see me, they're sure to have a shot at me.
- Implores **RAINA:**(clinging to him). They're sure to see you: it's bright moonlight. I'll save you—
- Incensed oh, how can you be so indifferent? You want me to save you, don't you?
- =====**Social Rank and Hospitality Will Out**=====
- Considers **MAN:** I really don't want to be troublesome. (She shakes him in her impatience.)
- Relinquishes I am not indifferent, dear young lady, I assure you. But how is it to be done?
- Reassures **RAINA:** Come away from the window--please. (She coaxes him back to the middle of the room. He submits humbly. She releases him, and addresses him patronizingly.) Now listen. You must trust to our hospitality. You do not yet know in whose house you are.

===== **Impressing with Social Standing** =====

- Proclaims I am a Petkoff.
- Inquires **MAN:** What's that?
- Clarifies **RAINA:**(rather indignantly). I mean that I belong to the family of the Petkoffs, the richest and best known in our country.
- Patronizes **MAN:** Oh, yes, of course. I beg your pardon. The Petkoffs, to be sure. How stupid of me!
- Rebukes **RAINA:** You know you never heard of them until this minute. How can you stoop to pretend?
- Apologizes **MAN:** Forgive me: I'm too tired to think; and the change of subject was too much for me. Don't scold me.
- Boasts **RAINA:** I forgot. It might make you cry. (He nods, quite seriously. She pouts and then resumes her patronizing tone.) I must tell you that my father holds the highest command of any Bulgarian in our army. He is (proudly) a Major.
- Prods **MAN:**(pretending to be deeply impressed). A Major! Bless me! Think of that!
- Educates **RAINA:** You showed great ignorance in thinking that it was necessary to climb up to the balcony, because ours is the only private house that has two rows of windows. There is a flight of stairs inside to get up and down by.
- Patronizes **MAN:** Stairs! How grand! You live in great luxury indeed, dear young lady.
- Inquires **RAINA:** Do you know what a library is?
- Puzzles **MAN:** A library? A roomful of books.
- Boasts **RAINA:** Yes, we have one, the only one in Bulgaria.
- Placates **MAN:** Actually a real library! I should like to see that.

===== **Proof of the Family's Standing** =====

- Confides **RAINA:**(affectedly). I tell you these things to show you that you are not in the house of ignorant country folk who would kill you the moment they saw your Serbian uniform, but among civilized people.

- Braggs We go to Bucharest every year for the opera season; and I have spent a whole month in Vienna.
- Appeases **MAN:** I saw that, dear young lady. I saw at once that you knew the world.
- Inquires **RAINA:** Have you ever seen the opera of Ernani?
- Queries **MAN:** Is that the one with the devil in it in red velvet, and a soldier's chorus?
- Rebukes **RAINA:**(contemptuously). No!
- Rejects **MAN:**(stifling a heavy sigh of weariness). Then I don't know it.
- Romanticizes **RAINA:** I thought you might have remembered the great scene where Ernani, flying from his foes just as you are tonight, takes refuge in the castle of his bitterest enemy, an old Castilian noble. The noble refuses to give him up. His guest is sacred to him.
- Ponders **MAN:**(quickly waking up a little). Have your people got that notion?
- Admonishes **RAINA:**(with dignity). My mother and I can understand that notion, as you call it. And if instead of threatening me with your pistol as you did, you had simply thrown yourself as a fugitive on our hospitality, you would have been as safe as in your father's house.
- Disbelieves **MAN:** Quite sure?
- Exasperates **RAINA:**(turning her back on him in disgust.) Oh, it is useless to try and make you understand.
- ===== **A Matter of Trust**=====
- Rationalizes **MAN:** Don't be angry: you see how awkward it would be for me if there was any mistake. My father is a very hospitable man: he keeps six hotels; but I couldn't trust him as far as that.
- Hopes What about YOUR father?
- Reassures **RAINA:** He is away at Slivnitza fighting for his country. I answer for your safety.
- Promises There is my hand in pledge of it. Will that reassure you? (She offers him her hand.)

===== **A Gentleman After All**=====

- Retracts **MAN:**(looking dubiously at his own hand). Better not touch my hand, dear young lady. I must have a wash first.
- Requites **RAINA:**(touched). That is very nice of you. I see that you are a gentleman.
- Misunderstands **MAN:**(puzzled). Eh?
- Boasts **RAINA:** You must not think I am surprised. Bulgarians of really good standing--people in OUR position--wash their hands nearly every day.
- Capitulates But I appreciate your delicacy. You may take my hand. (She offers it again.)
- Acknowledges **MAN:**(kissing it with his hands behind his back). Thanks, gracious young lady: I feel safe at last.
- Implores And now would you mind breaking the news to your mother? I had better not stay here secretly longer than is necessary.
- ===== **Sleepless in Slivnitza**=====
- Reprimands **RAINA:** If you will be so good as to keep perfectly still whilst I am away.
- Complies **MAN:** Certainly. (He sits down on the ottoman.)
- (Raina goes to the bed and wraps herself in the fur cloak. His eyes close. She goes to the door, but on turning for a last look at him, sees that he is dropping off to sleep.)
- Rebukes **RAINA:**(at the door). You are not going asleep, are you? (He murmurs inarticulately: she runs to him and shakes him.) Do you hear? Wake up: you are falling asleep.
- Appeases **MAN:** Eh? Falling asleep--? Oh, no, not the least in the world: I was only thinking. It's all right: I'm wide awake.
- Demands **RAINA:**(severely). Will you please stand up while I am away? (He rises reluctantly.) All the time, mind.
- Agrees **MAN:**(standing unsteadily). Certainly--certainly: you may depend on me.
- (Raina looks doubtfully at him. He smiles foolishly. She goes reluctantly, turning again at the door, and almost catching him in the act of yawning. She goes out.)

===== **To Sleep Perchance to Dream**=====

- Gives in **MAN:**(drowsily). Sleep, sleep, sleep, sleep, slee-- (The words trail off into a murmur. He wakes again with a shock on the point of falling.)
- Fights Where am I? That's what I want to know: where am I? Must keep awake. Nothing keeps me awake except danger--remember that-- (intently) danger, danger, danger, dan-- Where's danger? Must find it. (He starts off vaguely around the room in search of it.)
- Contemplates What am I looking for? Sleep--danger--don't know. (He stumbles against the bed.)
- Rationalizes Ah, yes: now I know. All right now. I'm to go to bed, but not to sleep--be sure not to sleep--because of danger. Not to lie down, either, only sit down. (He sits on the bed. A blissful expression comes into his face.)
- Gives in Ah! (With a happy sigh he sinks back at full length; lifts his boots into the bed with a final effort; and falls fast asleep instantly.)
- (Catherine comes in, followed by Raina.)

===== **A Surprise For Mom** =====

- Exclaims **RAINA:**(looking at the ottoman). He's gone! I left him here.
- Rationalizes **CATHERINE:** Here! Then he must have climbed down from the--
- Realizes **RAINA:**(seeing him). Oh! (She points.)
- Reprimands **CATHERINE:**(scandalized). Well! (She strides to the left side of the bed, Raina following and standing opposite her on the right.) He's fast asleep. The brute!
- Restrains **RAINA:**(anxiously). Sh!
- Demands **CATHERINE:**(shaking him). Sir! (Shaking him again, harder.) Sir!! (Vehemently shaking very hard.) Sir!!!
- Emplores **RAINA:**(catching her arm). Don't, mamma: the poor dear is worn out. Let him sleep.
- Reproves **CATHERINE:**(letting him go and turning amazed to Raina) The poor dear! Raina!!! (She looks sternly at her daughter. The man sleeps profoundly.)

Character Analysis

The majority of the commentary and story in Arms and the Man centers on four characters, Raina, Bluntschli, Sergius and Louka. Raina is the protagonist of the story and is the character that undergoes the greatest change in the play. These changes are brought about through her interactions with Bluntschli, the antagonist of the story. While Raina is the protagonist, she is definitely an antihero who undergoes a transformation at the hands of Bluntschli. Sergius and Louka, while not particularly transformed, serve to emphasize the social commentary Shaw is making.

Raina

Desire – To be in love with a noble heroic figure and live an ideal life.

Will – A strong will but fickle and subject to her own whims.

Moral Stance – Believes in the highest order of social acceptability, at least superficially. She puts up a front of moral superiority but ultimately falls back to reality.

Decorum – Always the image of a proper lady. Speaks with an air of superiority. Always dressed impeccably.

Summary Adjectives – Proper, enchanting, fickle, excitable, a dreamer.

Bluntschli

Desire – To survive, to live life and be as comfortable as possible.

Will – Strong but amiable.

Moral stance – Lives true to his own moral code. Honorable in his actions. Truthful.

Decorum – Matter of fact. Personable. Well liked by most everyone, even his enemies. His speech is direct and he pulls no punches.

Summary adjectives – Straight forward, perceptive, observant, clear headed, realistic,

resourceful.

Sergius

Desire – To be seen as a noble heroic icon and to climb the social ladder.

Will – Strong willed and stubborn, unbending, even when proven wrong.

Moral Stance – The image of moral fiber. In reality finds it hard to live up to his own ideals.

Enforces his moral stance on others.

Decorum – The image of a proper war hero. Lots of swagger. His voice is forceful and confident, even when wrong. He feels cheated by life at times. He can wallow in self pity at times as well.

Summary Adjectives – Unyielding, pretentious, unbending, rigid, superficial, shallow.

Louka

Desire – To move up the social ladder. She is not content to be a servant and wants more from her life. She wants to tell people what to do not be told what to do.

Will – Strong willed, obstinate.

Moral stance – Uses manipulation or anything else to get what she wants. Will betray the trust of her superiors if she thinks they are putting her down.

Decorum – Confident and up for confrontation. Will challenge anyone. Her voice is at times compliant to her masters and at times passionate about her beliefs. Walks with an attitude.

Summary adjectives – Obstinate, confident, condescending, scheming, rebellious.

Polar Attitudes

Raina Petkoff: I am in love with the perfect soldier. Our love is the higher love. He is the noblest officer in the service. (Beginning)

The higher love is false and unattainable. I shall marry a practical man who loves me for who I am. (End)

Bluntschli: I am a soldier for hire who only looks out for himself. I do what is good for me. (Beginning)

Upon my father's death I find I have responsibilities beyond myself. I am in love with Raina and want to take care of her. (End)

Sergius Saranoff: I am the embodiment of the perfect noble soldier who is above reproach and believe in the appearance of the higher love. (Beginning)

I love Louka for who she is. I can no longer live a life of pretense and facade. (End)

Louka: I am a servant who disdains her position. I will marry Nicola only to get out of servitude (Beginning)

I will break from my life of servitude by marrying a man of importance thus putting me on the same level as the woman I served. (End)

Major Petkoff: My life and existence is in military service giving me position in society. (Beginning)

War and societal norms are not important as long as my daughter is cared for. (End)

Catherine Petkoff: My life and existence is in the military service of my husband giving me position in society. (Beginning)

War and societal norms are not important as long as my daughter marries
a wealthy man. (End)

Nicola:

I am a servant happy in my servitude who hopes to some day own my own
business and marry Louka. (Beginning)

I am a servant happy in my servitude who hopes to some day own my own
business. (End)

Ideas of the Play

The title of Arms and the Man gives an immediate indication of the tone and philosophy of the story to come. “Shaw employs irony in the title of his play, taken from the opening line of the epic poem ‘The Aeneid’ written in 19 BC by the Roman poet Virgil – ‘Of arms and the man I sing . . .’ – In which Virgil glorifies war. Shaw’s purpose in the play, however, is to attack the romantic idea of war” (Maraden 3). The main ideas expressed in Arms and the Man are decidedly straight forward. The two themes Shaw is taking aim at in the play are the romanticizing or the idealizing of the topics of love and war. The structure of the work is fairly simple and leaves no room for error in deciphering where the author stands on both subjects. Shaw did not hold to the ideas of the idealist. He was a realist and looked for the reality in these two chosen topics. “The road to utopia has many pitfalls, not the least of which is the danger that we may entrap ourselves in a false idealism” (Crompton 13). Shaw set out to debunk the myths of the time over idealized love and war, both of which served to do society no real good.

In his treatment of the concept of the idealization of war, Shaw starts to make his beginning point almost immediately through Raina. There is a hinting toward the questioning of the ideals Raina holds in relation to the heroic persona she attributes to her fiancé Sergius. Upon learning of Sergius’ victory in leading a cavalry charge she admits to having doubts about her wonderful soldier (Shaw, “Arms” 7). Raina questions her faith in Sergius as a heroic, idealized model of an officer and wonders aloud that “perhaps we only have our heroic ideas because we are so fond of reading Byron and Pushkin, and because we are so delighted with the opera that season at Bucharest” (8). The superficiality of Raina’s beliefs is made clear from the start. As the play progresses it is apparent that it is not only Raina’s views on war and chivalry that are called into question.

The flipside of the idealized soldier is that of the realistic soldier found in the person of Captain Bluntschli. Though Raina's attraction to Bluntschli is apparent early on and it is obvious this pairing will make some commentary on the ideas of love, the first sparks of confrontation between the two characters are over the idea of what makes a great soldier and leader. Bluntschli, bursting into Raina's bed chamber hiding from the ensuing soldiers engages her in a conversation over what makes a real soldier. Upon Raina's comment that "some soldiers, I know, are afraid to die" Bluntschli retorts "all of them, dear lady, all of them, believe me" (11). Throughout their conversation Bluntschli insults Sergius' integrity as an officer and questions his bravery, all the while making the case that the true soldier is interested in survival over heroics. This incenses Raina who insists that her Sergius is a real man while Bluntschli is simply a coward. By the end of the play, Raina, now engaged to Bluntschli, has adopted a more realistic view of military life and sees him in a more positive light.

As for Shaw's commentary on love, the play winds its way through the eventual coupling of two seemingly unlikely pairs. Raina's idealized love falls away when she sees that Sergius has been chasing her maid Louka and of course, Louka eventually wins the hand of Sergius. Once again the ideal is supplanted by the real. Raina's love for Bluntschli is one that is founded in reality. It is apparent that she cannot fool the Captain with her idealism and gives up her facade to Bluntschli when he confronts her (Shaw, "Arms" 57). At this point it is clear that the two are matched and will have a relationship based on the real as opposed to the ideal.

While Sergius feigns being hurt by the coupling, it ultimately allows him to pursue his interest in Louka, though the reasoning behind this coupling is not as romantic as that of Raina and Bluntschli. Louka's interest in Sergius lies in her desire to lift herself out of a life of servitude. With Sergius she would be the wife of an officer and no longer be seen as a servant.

Louka makes her feelings on servant hood known to Nicola, another household servant, to whom she has been previously engaged. Upon Nicola's warning Louka of her forwardness with her employers, Louka tells him she has no intention of being a servant the rest of her life and threatens to expose family secrets. "But I know some family secrets they wouldn't care to have told, young as I am. Let them quarrel with me, if they dare" (27). While her motives may not be as romantic as the other couple's they are certainly real. She sees a means to advance herself and takes advantage of it. As for Sergius, he is clearly attracted to Louka and in his relationship with her he will have no need to keep up a false front of believing in the "higher love" (38). This is Sergius' descent or more appropriately his ascent, into the real over the ideal. At least as far as love is concerned.

Although Raina and Bluntschli have a relationship based on what is real, it is still apparent that it is a romantic coupling. It is romantic in the sense that the coupling has come about through an unlikely meeting of two very different people, from very different worlds with everything falling into place in an ideal way. In the end this seems to imply that the real can be as romantic and fanciful as idealized nonsense. It further supports the idea that it is better to discourage idealized love in favor of a more real and ultimately more satisfying relationship.

Shaw's intention with Arms and the Man goes beyond mere comedy. He is using the relationships and characters as a commentary on the societal views of the time. "Most comedies, as Bergson saw, are socially and morally conservative, and aim at no more than laughing the eccentric back into conformity with his fellows" (Crompton 14). Shaw allows characters such as Bluntschli to retain their values from the beginning and instead transforms the characters the audience has already decided to agree with. As a result the audience can't help but question their own thinking on the subject or subjects at hand.

Shaw is using the devices of comedy, the juxtaposition of character and the character's belief system as a means to get the audience thinking.

The comedic energy of Arms and the Man is generated at first by a clash between the romantic heroine (who's Byronism is seconded by her fiancé and by the Bulgarian underworldliness and aristocratic pretension of her family) and the practical and prosaic Swiss mercenary ("bourgeois to his boots") who strips away her false idealism. (Innes 134)

While the audience is identifying with the righteous stand that Raina is taking, they later find, after her false idealism is stripped away, that it is a ruse to get them to come around to the playwright's way of thinking.

Shaw believed the message of the play came from its dialogue and its comedy. "It's one joke after another, a firecracker. Always reserve the acting for underneath the spoken word" (Holroyd 342). The words have the meaning. The actor need only speak them and act them realistically. The idea of not over acting and being as real as possible underlines the realness of what is being presented. This underscores themes of the play. What Arms and the Man does is "... present a radical criticism of the theoretical value structure, the sustained ideals, of contemporary – that is bourgeois – society" (Bloom 109). By presenting ideas the audience identifies with as being sound and then turning those ideas on their proverbial heads, Shaw provokes the audience into thinking and hopefully expanding their own thought processes.

Shaw insisted that what he was presenting was real. His play was so against the normal thought of the time that he accused the drama critics of not being able to see his truths because they had seen so much falsehood on stage and therefore could no longer recognize the truth.

"Within a few weeks after the reviews appeared he had completed an essay entitled 'A Dramatic

Realist to His Critics,' in which he defends at some length the literal accuracy of the military matters his play dealt with, citing parliamentary debates and soldiers' accounts in his support" (Silver 87). Shaw argued that the world of the stage "is for people who cannot bear to look facts in the face" (87). The author was attempting to change the stage from the pabulum he saw it being in his day to something more meaningful and philosophical.

Shaw's interests in Arms and the Man lie in debunking the ideal and embracing the real. War is not a noble thing that great men aspire to, but is a social enigma that produces no benefit by applying idealized notions to its participants. Love, as well, should be based on real feelings and real people as opposed to some Byronesque view of Romance. Shaw uses satirical wit and comedy to lure his audience into a comfortable space only to then turn the tables and get their brains engaged. The philosophy expressed in Arms and the Man is as applicable today as it was in the author's own time. That fact seems to say more about society than the play itself.

Arms and the Man a History in Review

Shaw uses Arms and the Man to shed light on society and on what he sees as problematic in that society. It is obvious from the play script the author had no love of war. “Shaw’s need was for peace, to an extent where he made war (in ‘Arms and the Man’ for example, or in his journalism on boxing) unreal by mockery” (Holroyd, *The Search* 179). Shaw’s feelings on the “higher love” as Sergius calls it, clearly reflects his disdain for the ideal in favor of the real (Shaw 38). With Shaw’s intention so clearly laid out in his characters and dialogue, it remained to be seen how audiences would relate and react to the play. In writing Arms and the Man as well as his other plays, Shaw hoped to break free of traditional theatre. “What Shaw objected to was the emotional and intellectual limitations imposed by these theatrical disciplines. . .” (337). Though he was breaking from the traditions he disliked, he still found himself a slave to some of these traditions in order to ensure their production in London society.

“. . . but he reluctantly accepted some of this machinery as being temporarily unavoidable for those who, like himself, wanted their plays produced in the West End; and so, dividing form from content, he valued such work by how skillfully it permeated the commercial theatre with social and artistic truth.” (337)

This combination of the traditional with the philosophical and social ideas of Shaw, are what has given this play its continued success since its inception. “It was and is still one of his most popular and frequently produced comedies” (Maraden 2).

Shaw began writing Arms and the Man on November 26th, 1893 and it was first produced in London on April 21st, 1894 (Innes 38). Its first production in America was September 17th of that same year (Evans 35). At its first production in London it was received by the audience fairly well. Shaw however felt the patrons didn’t understand the depth of the play and were

merely enjoying the superficial comedic aspects of the play. One man did take exception to the play and booed. To which Shaw replied “My dear fellow I quite agree with you, but what are we two against so many?” (Silver 87). The first critics of the play did not understand the character of Raina. “The play’s first critics, assuming that Arms and the Man must be either a romance with an ideal sentimental heroine or a farce with a fraudulently hypocritical one, found Raina to be unintelligible” (Crompton 19). The critics, of course were looking at it in comparison to the theatre of the time. This prompted Shaw to fight the critics’ categorization of Raina.

“In the play of mine which is most in evidence in London just now, the heroine has been classified by critics as a minx, a liar, and a poseuse. I have nothing to do with that: the only moral question for me is, does she do good or harm? If you admit that she does good, that she generously saves a man’s life and wisely extricates herself from a false position with another man, then you may classify her as you please . . . you can [not] prejudice me for or against her by such artificial categorization . . .” (Crompton 19)

This particular aspect of Arms and the Man however was not its only controversy throughout its production history.

Contention over the play came from several sources including Shaw, whose own unhappiness with how the work was being used caused tension. From an opera Shaw didn’t like or authorize based on the play to disgruntled Bulgarians who saw the plot as a slander on their nation to actors taking liberties in their scenes, the controversy was abundant. This controversy persisted for years after the play was written and seemed to inhibit though not prevent productions and derivative productions of Arms and the Man.

Shaw was very particular about his play. He didn’t want anything to be changed. During a production of Arms and the Man, an actor named Arnold Daly changed some piece of business

in the production which prompted Shaw to file a law suit to prevent the actor from appearing in an American production of You Never Can Tell, another play by Shaw (“Shaw and Daly” 11). There was no love between the two men. Daly is reported to have dismissed Shaw’s right to control who could act in his plays and then said in regard to Shaw he would “. . . refuse to take Mr. Shaw seriously, for I have found that humanitarians are usually people who look after themselves” (“Shaw and Daily” 11). The critics however liked Daly’s performance in Arms and the Man. “His first act execution is so perfect that it becomes infectious and his exceptional gifts as a comedian are in full play. . .” (“Arms” 15). Its obvious Shaw’s problems with Mr. Daly stemmed from his taking liberties with the work on stage rather than his popularity as an actor.

It is not surprising Shaw would take issue with his work being set to music. A musical production of Arms and the Man was produced on September 13th, 1909 at the Lyric theatre (Pollack 47). The musical called The Chocolate Cream Soldier was said to be “. . . less G Shaw than O Pshaw” (48). Shaw was not pleased with the opera and considered it parity and distanced his play Arms and the Man from the musical. “To make the matter clear, however, I must tell you I have refused to allow my play to be used at the book of this comic opera” (“Bernard” C3). While Shaw was protesting the use of his script, others were reporting on how true to Arms and the Man the book of the opera was. “But while the situations in the play and opera differ considerably, the Shaw lines are retained almost intact in many places” (“How Shaw” SM10). Ironically, it was Shaw’s own comments that the opera bore no resemblance to Arms and the Man that resulted in the basis for a law suit preventing Shaw from interfering with the film version of the musical.

Levinson alleged that before buying the rights to ‘The Chocolate Soldier’ Shaw assured him that he made no claim to any film rights based on the musical version of his play,

and furthermore demanded that no mention be made of 'Arms and the Man' in connection with the proposed film, and that no quotations be used from his play. ("Shaw Upheld" 20)

The judge ruled in Shaw's favor. It was determined that the rights to the work were larger than the United States and that the work was a world property and so New York did not have complete legal authority over Mr. Shaw and his work ("Shaw Upheld" 20). The case was then brought up in a London court by the same Mr. Levinson looking to secure the rights to the film. The London judge stated the following:

If 'The Chocolate Soldier' is filmed care must be taken that nothing is quoted from 'Arms and the Man' nor must Mr. Shaw's name appear in connection with it, as he would immediately prosecute if it were suggested that he had something to do with writing 'The Chocolate Soldier' ("Shaw Wins" 5)

Subsequently Mr. Levinson did secure the rights for the movie only to hear Shaw protest that any film would infringe on his copyright (5). While Shaw would insist that the musical had little to do with his play, he was determined to undermine its production at all costs. In the end a movie was produced in 1915 entitled "The Chocolate Soldier" with the writing credits going to Rudolph Bernauer and Leopold Jacobson ("The Chocolate" 1).

In later years Shaw agreed to a movie version of Arm and the Man. One motivation for this was to hinder other productions around the world being planned for The Chocolate Solider. (Holroyd, "The Lure" 377). Shaw also gave the rights to a man named Cecil Lewis to spite Sam Goldwyn who wanted to cut the story to forty minutes (377). However the production of the film did not go smoothly. "'We were a little like a pilotless ship,' remembered Barry Jones who played Bluntschli. The actor cast in the part of Nicola, the manservant, died of a heart attack; and

the prolonged attempts to create Bulgaria in North Wales were wonderfully unconvincing” (Holroyd, “The Lure”377). Ultimately Shaw was disappointed with movie. “In the end Lewis surrendered the film into the hands of what Shaw had called ‘the business staff’ who, no less philistine than their colleagues in the United States, deformed it with inept cutting” (378). All of these problems put Shaw at odds with Hollywood. “Shaw’s guerrilla warfare against the big Hollywood corporations and movie moguls is a reminder of his embattled days fighting the West End theatre managements and actor-managers of the Victorian stage” (Holroyd 377). Once again the author was on familiar territory of his work being reworked into something less than he had envisioned.

In addition to the legal battles and his fights with the critics, Shaw also faced a battle with the Bulgarians who saw Arms and the Man as an assault on their national character. During a production of Arms and the Man in Vienna several Bulgarian nationals disrupted the program calling it a national insult (“Bulgarians Shout” 15). The depiction of the Bulgarian army as victors only through luck and the use of a Bulgarian Major as Shaw’s whipping boy exasperated many Bulgarians. The nationals also took offense to Shaw’s depiction of a less than scholarly library in the Petkoff home (“Bulgarians Shout” 15). The truth is that the setting of Arms and the Man is inconsequential to its commentary.

Another production of Arms and the Man in Berlin received a letter from the Bulgarian Legation asking that the play be removed from its billing (“Bulgarians Protest” 25). The theatre manager’s reply was to say that Shaw did not limit his criticism to Bulgarians. He has also criticized the French, Austrians, Serbs, Swiss, Russians and Julius Caesar (“Bulgarians Protest” 25). As a result of the protests the Berlin production was cut in some way in deference to the protestors. Shaw however, asked them to remember “That it is the business of the writer of

comedy to wound the susceptibilities of his audience” (“London” X1). Shaw was not intending to belittle the Bulgarians in particular. He simply used the setting of one of their wars as a touchstone for the commentary he was making in Arms and the Man. The play could very easily have been placed somewhere else. The play is a broad commentary on war and love and the satire is equally applicable to any country or society.

More modern reviews of the play seem to catch the philosophy of Shaw in addition to his comedy. These reviews also seem more nostalgic than critical. They, of course have years of production history and literary criticism to inform their opinions. The language of the play remains accessible and has very little that would cause modern audiences to wonder at what is being said. With the current state of the world, particularly with recent events with the United States and Iraq, the message on war is as poignant as it was in 1894. Armies should be led by realistic soldiers, not idealistic politicians. The play in modern times can be seen for what it is meant to be: a satirical look at love and war and as such a commentary on idealistic and realistic views on social constructs.

Arms and the Man continues to be produced even over one hundred years after it was written. This is a testimony to its timeliness and accessibility from its day to the present. With the benefit of time and the volumes of published works on Shaw and his writings, we can appreciate the history as well as any production of the play on more than one level. Perhaps more interesting is the fact that, after so many years, society is still grappling with the same issues of romanticizing love and war as Shaw and his contemporaries were. It is the sign of a great play that it can be as relevant today as it was in the time it was written.

Bernard Shaw – Research on the Playwright

When beginning to research George Bernard Shaw, it is immediately apparent that many others have set out with the same purpose since the author began writing. The sheer number of books and essays written about Shaw is, at best, overwhelming. The proliferation of writings on the man only serves to underline the scholarly interest and popularity people everywhere seem to have for the novelist, playwright, music critic and essayist. “Shaw has turned out to be (next to Shakespeare) the most popular dramatist since classical antiquity” (Matthews 3). Shaw’s first writings however were not as a dramatist but as a music critic. (Bloom 28). While the author did not have his beginnings as a playwright, it is clearly the area in which he excelled. And it is mainly for his plays that the author is remembered today.

George Bernard Shaw was born in Dublin, Ireland on July 26th 1856. While his father and family were land owners in Ireland, his childhood was one of poverty. His father had no success in business of any kind and his mother, to console herself, took up with George John Vandeleur Lee, an Irish music figure who eventually moved in with the Shaw family (28). While owning land gave the family some position in the society of the time, the lack of economic resources negated any benefit to be reaped from land ownership. It is perhaps his odd combination of Irish gentility and abject poverty that contributed to Shaw becoming a socialist. “As a socialist, Shaw wanted the municipalization of housing, the public ownership of land, and the end of rent payments to private landlords” (Crompton 3).

Shaw himself admits to coming to playwriting late in life but had no interest in writing in the vein of the popular theatre. He in fact took issue with the critics who bashed Oscar Wilde for being too obvious in his plot of An Ideal Husband. The critics seem to say that Wilde was writing trivial contrivances that hold nothing more. Shaw comments:

“They protest the trick is obvious, and that such epigrams can be turned out by the score by anyone light minded enough to condescend to such frivolity. As far as I can ascertain, I am the only person in London who cannot sit down and write an Oscar Wilde Play at will.” (Shaw, “Saturday” 489)

Shaw praises Wilde for having more to his play than just entertainment value and scolds the critics for not seeing deeper into Wilde’s writing. Shaw goes on to comment that it is the inability of the English “who can no more play with wit and philosophy than he can with a football or cricket bat” (489).

Shaw seems to say of himself that he approached playwriting with some skepticism. He had previously written and tried to publish several novels which, by Shaw’s own admission, were not very good. Upon deciding to write for the theatre, Shaw realizes what made his novels failures. In the preface to his compiled works Plays Pleasant and Unpleasant, the author tells the story of his eye doctor who commented both literally and figuratively that his “normal” vision allowed him to see things differently and better than most other people (Shaw, “Pleasant” vii). While this vision was not present in the majority of the population, it is with this clarity of vision that Shaw wrote his dramatic works. He had decided that he would “. . . open my normal eyes and, with the utmost literary skill put the case exactly as it struck me, or describe the thing exactly as I saw it to be applauded as the most humorously extravagant paradoxer in London” (viii). This, in the author’s view was completely opposite of what was currently available in the popular theatre. “The existing popular drama of the day is quite out of the question for cultivated people who are accustomed to use their brains” (Shaw, “Pleasant” x). He saw little in the popular productions of his day to stimulate his intellect.

It is this vision of Shaw’s that makes him a realist. What he writes is what he sees as the

reality of any situation. When a group of soldiers fighting in the midst of a war in the early 1900s were asked which author they found to be the most realistic in writing about war, they all agreed it was Shaw (Arnot 125). By writing what he saw as real and what he saw as true, Bernard Shaw has given us a collection of plays that hold universal truths for all of us.

To create his plays containing truths and reality, Shaw needed to structure his plays in a less than traditional way. His dramatic works were structured very differently from the plays of his popular contemporaries. He did not seem interested in writing well made plays. In fact he was known to say on many occasions that he “. . . avoided plots like the plague” (Bentley 4). While Shaw may have contended his plays had no plot, it might be more accurate to say that the meaning of the play was not necessarily related to whatever plot there might be. In looking at the plays of Bernard Shaw, particularly Arms and the Man, it is clear that the main point of the work is social commentary. While Arms and the Man may not be a well made play, it does take its situations from a well made play. The story of Arms and the Man was taken from the play Bataille de Dames by Eugene Scribe (4). It is interesting that Shaw would use plot devices of another author as framework for his social commentary. It seems to be a further indication that plot was unimportant and, in some ways, nothing more than settings or contrivances to be used to espouse social and political commentary.

It is with great care that Shaw creates plays and characters within his plays that speak the truths of the society of his time. That society, not much different than today's society seemed in Shaw's view in need of correcting. Shaw used humor as means to drive his point home thus making his play not only poignant but entertaining. “It is certainly impossible to say with respect to his plays that one side of him was a reformer and the other side the comedian; or that one side of him was the thinker and the other side the artist” (Gassner 518). Shaw produced integrated

characters to achieve the desired effect. Of course, these finely built characters are utilized in Arms and the Man.

Upon being asked why he wrote Arms and the Man Shaw replied "I wanted to write a play to destroy the romantic idea of a soldier as a sort of knight in armor" (Arnot 125). And so begins the first act of the play. Shaw's views are made clear through the dialogue between Bluntschli and Raina in the lady's bedchamber. Bluntschli, a mercenary soldier in the Serbian army is depicted as a very practical man when it comes to his soldiering duties. He goes on to claim that the victor in the day's battle, Raina's fiancé Sergius, has won the battle through sheer ignorance. Shaw makes the point that the romantic ideas of war are just that, ideas. The reality of the world is that the seasoned soldier's duty is to remain alive for as long as possible, even if it means stooping to ungentlemanly conduct, such as holding a lady captive to survive (Shaw, "Arms" 11). The notion certainly flies in the face of the historic vision of the military officer. But is an idea that seems to hit closer to the real rather than the romantic. Here again the structure of Shaw's play is very foreign to the audiences of his time. "For the first few minutes Arm and the Man is a crude melodrama and then just when the audience are thinking how crude it is, it turns into excellent farce" (Yeats 127). In addition to the debunking of the romantic notions of war, Shaw also takes a stab at the romanticized ideas of love, again a premise that flies in the face of its late 19th century audience.

Perhaps the author's views on love and relationships are colored by his own family and the less than ideal marriage his parents had. As was stated earlier, Shaw's mother had what amounted to a live-in lover while still married to Bernard's father (Bloom 28). This less than ideal situation certainly would have made him at least question the ideas of romantic love. Indeed, at least one author suggests that Shaw was uncertain about who his biological father was

(Sliver 13). As Shaw grew into adulthood, he himself would repeat the less than typical arrangement of being a third in a relationship, though Shaw's trios were generally platonic (16). With such a background and lifestyle, how could the author not be, at best, skeptical of the romantic idea of love and, at worst, see it as completely contrived and unattainable by anyone. Having said that, the conclusion of Arms and the Man actually has the two couples in what would seem to be, while realistic, romantic relationships in the sense that they are coupled with people who love them and understand who they are without pretense. Raina says to Bluntschli "Do you know, you are the first man I ever met who did not take me seriously?" (Shaw, "Arms" 57). Of course, the heart of the matter is identified when Bluntschli says, he is ". . . the first man that has ever taken [her] quite seriously?" (57). It would seem that the couple finds love in each other without the trappings of what is termed romanticized love. However, what they find in each other seems to be a romanticism based in truth. After all is said and done it certainly isn't a pessimistic view of love overall. The truth of the matter seems to be that love can be a positive thing when it is based on truth and not silly romantic notions.

George Bernard Shaw is certainly the most written about author in contemporary history. The sheer volume of writings on the author alone speaks volumes about his influence. The plays of Shaw reflect his ideas of what is real and what should be real in the world. Coming from poverty and a less than ideal home life served to instill in the playwright the desire to see and write what is real and to not romanticize or idealize man's existence. A play is more than a vehicle for entertainment. It should be a means to reflect on society and invoke change for the better in that society. Arms and the Man is but one of Shaw's works that looks to break down the falsities of society and strip it down to the bare truth. Arms and the Man serves to shine a light on these truths, all the while laughing and smiling as it does so. It is Shaw's greatest strength to

be able to show us the reality of ourselves and entertain us at the same time.

Production Journal

Auditions

While this is the first production journal entry, a lot of preparation has already happened in anticipation of mounting this production. The set has been designed and is ready to be constructed, ads have been placed for the auditions, the poster is designed and ready to go to the printers and, of course, I have been writing my thesis papers and researching the play. With this all ready and my ideas of who each of the characters are I went into the first round of auditions.

As 7:00 approached I began to get a little concerned. Very few people show up and those that did seemed to not fit my vision of the characters. A total of six people came to read, only one of which was male. I had prepared selected scenes from the script and had those folks that came out read. I, of course had the young man reading all of the male parts in that I had no other reader on hand. As a result, I read a lot of scenes consisting of only women.

The second night of auditions I had a little better turn out. I had five other males arrive and three other women. Most important was the fact that two of the women were age appropriate for the role of the mother. Of the males who came out, I had one old enough for the father and two who were age appropriate for the male soldiers/love interests. After reading several scenes, I had a pretty good idea of what my cast would be. I was uncertain about a few roles but was determined to cast from those who auditioned as opposed to looking elsewhere and asking people to participate.

After some deliberation and conversations with my producer and stage manager (along with my wife) I decided on a cast. I did have enough people who were capable enough and of appropriate age to fill the roles. Having made my decisions and being ready to call people to offer the roles, I decide to make a last minute change and reversed the actors who would be

playing Bluntschli and Sergius. Eric Rohde, originally my intended to play Bluntschli was a more experienced actor, but he didn't seem to fit the role. Kyle Singer, originally set in my mind as Sergius was a less experienced actor but seemed more suited to Bluntschli. Rather than put the more experienced actor in a less than ideal match I decided to give the more central role of Bluntschli to the less experienced actor. With the casting decisions made, I cast all but one of the males who had auditioned. I at least had a choice for the mother and for Louka, the maid. When it came to Raina, the female lead, I knew who she was the first time she read the part. The father was cast with the only man old enough who auditioned.

While turnout was less than ideal, I was able to cast the show and am actually very happy with my cast. I am also very glad I made the last minute reversal for the roles of Sergius and Bluntschli. The actors cast seem much better suited to the roles they will be playing.

Week 1

The read through of Arms and the Man went fairly well. It was apparent that some of the language would be difficult at first for some, but over all it went very well. The actor playing Louka the maid informed me that her boyfriend had just surprised her with a trip to Hawaii over Christmas and so she would need to miss the first week of rehearsals after the holiday. I could have recast her in that we had only just begun but decided to keep her on and work around the schedule. This coupled with Katherine, the mother being gone a few days after Christmas will make rehearsals challenging until everyone was available.

The first part of the second night we discussed character. As a group we got an idea of the play as a whole. We talked about who each character is and how they relate to each other and I listened for the elements each actor sees as being important to their character. When necessary, I interjected my thoughts and tried to guide the actors to an idea of their character that better fit

the play as a whole. While it isn't all that will be done with character development, it's a good start and an opportunity to get the actors thinking about character.

As blocking rehearsals begin in earnest, I feel challenged. In blocking act I, the results do not seem to flow as well as I'd like, particularly with the sections containing two actors. I'm concerned with sight lines and seem to keep putting Raina and Bluntschli on the same plane. I'm not sure what to do to correct this. With more experience, I'm sure the answer would be obvious. As a result I am using the upstage and downstage areas a little more but do not want to introduce movement just for movement's sake. I also want to avoid changing the blocking continually and confusing my actors.

With the blocking of act I completed, the blocking in act II seems to be going a little more smoothly. It may be the set configuration for the second act giving me more freedom and options for blocking. The angled upstage right wall seems to lend itself to triangles along with the table and the angled garden wall although it seems to me that the first act is also designed with triangles in mind. Overall the second act blocking came together fairly well I think. It's amazing how small the stage gets with even six or seven people on it. Some of the larger group scenes are a bit challenging but, I think overall, it is going well.

The Saturday of the first rehearsal week we begin building the set. I have a team of people to help me construct what I have designed, all of whom are experienced builders and contractors. It's apparent at least on the men think I'm nuts for wanting to build movable walls. However with three distinct scenes in the play and a small stage, it seems the logical thing to do. Add to that the fact that I like the idea of moveable, modular set pieces and staging each scene on part of the stage become impractical. As we build each piece, the one item that becomes apparently problematic is a free standing wall that is intended to roll from one side of the stage to

the other, revealing the exterior of the house on the opposite side. It is extremely unstable and will need to be supported somehow. The other components, a moving window seat unit, movable freestanding doorways and a wall hinged at the proscenium seem to be working as expected. Each piece is designed to become a different part of each of the three scenes. With the build day at an end, most of the main components are at least started.

Week 2

We are running Acts I and II to see how the blocking works. As we work through each act, there are some adjustments to fix some problem areas. I'm still not entirely happy with act I but act II seems to work fairly well. I do have one or two moments in act II that are problematic. Usually the problems are with the larger number of characters on stage at once. I'm convinced the stage is getting smaller. I am adjusting some of the set components and their positions to help improve the blocking possibilities.

Blocking act III seems to be working. The experience of the first two acts has taught me something. Again, I've tried to keep the idea of triangles in mind. I've also tried to put obstacles in the actors' way so they need to maneuver around them. At the same time, however this also seems to conflict with the sight lines. I know all the audience can't see everyone all the time but I'd like most of the audience to be able to see most of the scene at any given moment. The third act feels like everything is lined up against the walls but if I move anything center, I'm blocking too much action. Part of the problem seems to stem from the first several rows of the house being lower than the stage. Another consideration is that almost all of the productions done at the Little Theatre are unit set living rooms with a couch set dead center in the middle of the stage. I'm attempting to do something different. But then, maybe the couch always lands center because it works best there.

We're running act III for continuity and seeing how the blocking is working. I've made some adjustments and it seems to look pretty good. I keep trying to push the ottoman more center, but when Petkoff sits down on it, he is blocking half the house. Overall the act looks OK as far as blocking is concerned.

Saturday brings another building day. I've decided the moving wall isn't going to work. Instead I'm building hinged wall sections that attach to the side wall on the proscenium. The idea is that to transition from the bedroom to the outside of the house, I will fold the back wall flats on top of the inner bedroom wall stage right, essentially allowing the upstage wall's backside to become the exterior of the house. The flats will simply fold like a book. Because the main stage right wall is hinged at the proscenium the wall wants to lean forward. Rather than just having casters at the base of the wall, I'm going to put platforms with casters behind the wall and brace the wall to the platforms. I'll also need to counterweight the back of the platforms to keep them stable when the wall is moving. It only needs to move about four feet, the sole purpose of which is to change the angle of the house exterior so it isn't the same as the bedroom wall.

For the stage left wall in acts I and III the intention was to build a wall with Jacks that moved off stage for act II. Instead, I am building a wall on platforms, much like the walls on stage right. However, this will be free standing with walls on both sides. One side will be the library wall and bedroom wall and the other will be covered with a large printed photo of a Bulgarian valley. The valley side is to be used as a backdrop for the second act. This unit will be free standing with a three foot base and will move anywhere it is needed.

Week 3

We are doing a run through of the whole show for continuity and to see how it all flows. My focus is shifting towards character and how the actors are moving. Almost all the actors are

moving as if they have been told to go to a certain point. I'm talking with them about naturalizing their movements and trying to get comfortable with the space. I am also letting them know that if they need to alter something to go ahead and I'll tell them if it's not working. It's interesting how when you tell an actor to do something, that's all they will do.

As the week progresses, we're talking about character more. There are a few scenes between Raina and Bluntschli that I'd like to see more of a spark in. The actor playing Bluntschli is very new. He's only been on stage one other time as the gander in Charlotte's Web and in that he could hide behind a mask. I try very hard not to give him line reads or show him movement but he sometimes asks me to. Raina can and does have some of that spark but I think needs something to play off of. There's time. We'll keep working at it.

I've also started pushing some of the characters a little further. I'm asking questions of the actors to help solidify what is happening in any given scene. Some characters, particularly Raina, ask questions about character all the time. I like this but at the same time try to push her to make those choices herself. I give as much input as I can but ultimately hope the actors build their own characters.

I've been talking with my costumer. She has been on board for this show for almost a year and she just told me she's going on a cruise. She swears she'll get everything done but I'm skeptical. I think her mind will be on the cruise and not my show. She is measuring everyone now. It seems a little later than I would like but she assures me she'll get it done. Some things can be pulled from our stock but others will need to be made.

We're doing more work on the set. The movable pieces are working fine now. I think my actors are skeptical about having a complete set for the show. I'm beginning to get concerned about how long the scene change will take. I'm hoping for less than 90 seconds.

With the main pieces working, we're concentrating on painting and set decoration. I am planning on using fairly bright colors. I'd like to not use too many neutral colors. I'm hoping the color intensity adds a bit of a modern feel to the show in the hopes of bringing the content forward in time at least subconsciously. The bedroom and the library will be the same in color and texture out of necessity. We're using the same walls for both. The garden and the exterior of the house should contrast with the other two settings.

We also have at least place holder props or actual props for everything. I do need a statue of Jesus for the shrine in Raina's room. I keep asking my props person if she has found Jesus. She said she'd talk with her priest.

Christmas Break

I'm spending the time I have off for Christmas working on the set. I have a friend who is helping me quite a lot. He's helped me build set elements and to fix design problems. He also doesn't mind if I want to redo things. We've taken a few things apart and rebuilt them to improve their function.

Because of the folks in my cast who are out of town I've decided to not hold rehearsals until everyone is back. They have all been told to return off book. I am confident they will, for the most part. The language is tough. The sentence structure isn't what we're used to speaking and it makes memorization that much harder. The break is longer than I'd like but we still have three weeks after we return to be ready for an audience.

Week 4

Now that we are back from break we're running the whole show for continuity and to reintroduce all of the blocking that has been neglected for the past two weeks. The memorization is a little rough but over all they're doing well. Instead of running the whole show for the rest of

the week, I've decided to run one act each night. We should be able to get through each at least twice during each rehearsal period. The actor playing Nicola seems to have the most trouble with his lines. I have worked with him before and he tends to paraphrase. He assures me he is working on the dialogue. I'm hopeful he'll get more accurate as we progress.

Some of the costume pieces are starting to appear. They seem OK for the most part but some of them are still conceptual. We also seem to be trying to find costumes ready made that were originally going to be made. The found costumes still need altering and sewing to fit them to the period. My wife Karyn is stepping up to help with a lot of sewing. I'm hopeful the costumes will be mostly ready before my costumer leaves on her cruise a week and a half before we open.

My props person told me that Jesus is coming. She found one in a catalogue her Priest had. I didn't actually know they had catalogues of Catholic stuff but they do. Once the Jesus statue is here I can make and hang the Shrine for Raina's bedroom. I've also been collecting colorful fabrics to decorate the bedroom with. I have found intense pinks and reds and golds to cover Raina's dresser, bed and dressing table. I'm also hanging some blue fabric as a representation of a canopy above her bed on the wall. Every time I add something my crew worries about how much time it will take to remove for the scene change. I'm beginning to wonder myself if it will be measured in minutes as opposed to seconds.

We have also found a gun and a sword. The sword is a cutlass but we are going to change the handle to look more like a saber. Because of when the characters enter with the weapons, it should be possible to use just the pistol and sword for both Bluntschli and Sergius. This helps greatly because we do not have to find another of each item.

Week 5

The character development is coming along nicely. The actor playing Sergius seems a little over the top at times but I'm hesitant to pull him back. He's added some business of primping in a hand mirror that I'm not sure about. His character needs to be seen as taking himself seriously and I'm concern this primping will make him too much of a clown. It is, however in keeping with a character that is full of himself as Sergius is. My concern is that this may take the character trait too far for the character to be believed. Sergius is also doing a few things that are suggestive towards Louka. Again, they seem appropriate for the character but I don't want to push that aspect of his character too far.

The character Nicola seems a little dry in how he is being portrayed. It seems to be a deliberate, thought out concept by the actor playing him but I am concerned his portrayal is a little too underplayed compared to the rest of the cast. It is true to his character that Nikola is very controlled and is not quick to anger. My past experience with this actor has shown me he can be a bit set in what he does. I've directed him before and had trouble getting him to modify a character once he has decided on an action or interpretation.

The costumer showed some fabrics for the ladies dresses. I liked what she had. Raina's dress for the second act was very colorful and bright which I liked. The dresses for Katherine, the mother seem appropriate for the period. Louka will be in a colorful skirt with a peasant blouse and vest that fits well with the period. The uniforms are at least starting to come together. We still need a coat for Petkoff the father but I'm told it's coming.

We've started having scene change rehearsals to make sure we can get things changed in a reasonable amount of time. We've planned out exactly what needs to happen, which person will do it and in what order. On our first few tries we're at about 2 minute and 30 seconds. My crew promises they will get faster.

I also needed to rebuild the door unit. The original was too heavy and we needed to move it quite a distance. Little Theatre only has muslin flats with years of paint on them. I didn't feel I had the time to recover the door flat and so decided to borrow a hard surface door flat from the Whitman College theatre department and made a much lighter door.

Week 6

For this week we will be doing run throughs of the show. Next week is tech week and we open that Friday. I may schedule some time to work on specific scenes and work on problem areas if needed. For the most part the show is going well. We're still working on some kinks in the scene change but I've decided it will take as long as it takes. I've also decided to leave a little light on stage so the audience can see how much of a change is taking place. Hopefully they will find it interesting.

At this point the biggest issue is costumes. My costumer is about to leave town and many things are still missing. She has brought in another lady to help her but it seems insurmountable. I'm starting to sense that things that wouldn't do a few weeks ago are now good enough. I am concerned the costumes will not be what I had hoped. We do have the coat for Petkoff that is central to the story. It looks more like a robe than a coat but at this point it will likely have to do. Many costumes are sewn but not fitted and altered. That will be left to the person helping and my wife to finish in the absence of my costumer.

The Jesus statue has arrived and I will be constructing the shrine this week. Actually the shrine frame is ready and has a platform to attach the statue to. It is blue and gold and decorated with a crescent to reflect the Muslim influences on Bulgaria and Bulgarian Christians.

The first act is in candle light so we need to have three candles on stage. We have digital candles that will be wired to light on a dimmer but need to be removed for acts II and III. My

lighting technician has created some switches that are activated by the surfaces the candles are on. When the furniture is positioned properly, the candles will light. This makes it possible to clear the furniture with the candles still on them and there is no need to unplug things or move any wires. He assures me it will work. It seems like a good concept and I'm confident it will be successful. We are also working on the lighting plot and creating the appropriate mood for each scene. Act I is at night, Act II is in a Garden in the morning and act III is in the library in the afternoon. Each will have lighting to help set the time and place of the scene.

Week 7 – Tech week

The week begins with going through lighting and sound cues for the show. The light cues are minimal for each act although act I has candles being lit and blown out. The digital candles make these sight cues for the light operator. The first act lighting seems a little dark so I've upped the levels. My lighting technician is trying to keep it darker to indicate night. He has also programmed in a light dimming and brightening to emulate candle light. I like the idea but hope it isn't too distracting to the audience.

We will be shooting pictures tonight so it will be full costume and makeup. My biggest issue with pictures tonight is that the Valley printout for the backdrop of act II isn't up yet so those shots will just have randomly painted flats in the background. The back drop will be hung before we open!

There are still a few little things left to do but for the most part the show is ready for an audience. I decided to add a balcony rail to the back of my door unit in act I. Since Bluntschli is climbing up onto a balcony from the street, it seems appropriate that the audience see a railing when the balcony doors are open. It seems that as a show progresses it gets harder to notice certain details. I'm sure I'll realize more needed items as the week progresses. An item that

concerns me about the set is that it doesn't have much trim. This is mainly because everything folds up on itself and trim would prevent it from folding flat. I can't help but think some trim would enhance the effect of the set.

For final dress we have a small audience of friends and relatives. It will be good to have people reacting to the show. At this point I can't tell what parts of the show are humorous. I'm hoping the audience finds the show entertaining and funny. It is a comedy after all. As is typical, I'm sure the audience will laugh in places I didn't realize are funny and not laugh at things I think are hysterical. That seems to be how it always goes.

Opening night and the run of the show

Our opening night has gone well. The audience was small but they seem to have enjoyed themselves. There were some laughs and the show as a whole went smoothly. The audience seemed to very much like the second act set after the lights came up on the big transition. It seems they weren't expecting that dramatic of a change from act I to act II in the 2 minutes they waited in the dark.

Each of the performances went very well. We had no major problems and nothing on the set broke from being constantly moved around. The audiences remained small but I had anticipated that when I selected a play by Shaw. The Little Theatre audience is more accustomed to British farces than thoughtful satire. The audiences that did attend enjoyed the performances and for me, it was a success.

Response to Thesis Production; Arms and the Man
 Brenda Hubbard, Thesis Chair
 Directed by Rich Hinze
 The Little Theatre of Walla Walla
 Feb. 10, 2008

On Sunday, Feb. 10, 2008, I attended the final matinee showing of Arms and the Man by George Bernard Shaw, directed by Central Washington University graduate student, Rich Hinze. As one drives up to the red barn like theatre the outer façade of this community theatre presents a polished and inviting image. There was a poster of the show in an outer glass booth and patrons of the theatre were arriving and waiting in line for their tickets. The building reminded me of the many of the summer theatres I have worked at or attended on the East Coast, Straw Hat district. There were photo displays of the actors and a friendly front of house staff greeting people and directing folks on where to go. During intermission and after the show, the downstairs art gallery and lobby provided a lovely place for meeting and greeting.

As one climbs up a flight of stairs to enter the theatre space, the environment shifts to one of dim lighting and a somewhat depressing environment. This did not in any way diminish the audience's warm and excited mood, but I found it put an initial damper on my mood and interest in the set. There was music playing in the background but I could not really hear it over the preshow audience chatter. The theatre was about half full with many elderly people in the audience, as is typical for matinees. The preshow dim lighting did not serve the sense of occasion or build anticipation of the event for me.

Setting, Lights, Costumes, Sound and Props:

The play began with the sound of some modern, symphonic music along the lines of Tchaikovsky. The mood of the music suggested angst and drama and a kind of psychological intensity to the audience. Given the light-hearted nature of the material and its later interpretation, this was a puzzling choice.

The first setting conveyed a bedroom interior with blue flowered wall paper, a small religious alter on the wall, a full sized bed with the suggestion of a drape above and with a glamorous fuchsia coverlet and several attractive pillows, a dressing table and an up-center red louvered 2 door entry framed by red curtains meant to convey the entry to the balcony of the bedroom. There were several areas of electric candles meant to convey practical light sources for the room. The lighting in the first scene was mostly dim, occasionally almost completely black and meant to convey the night time quality of the scene. The lighting equipment seemed to have a subtle pulse up and down as though there was a malfunction of the equipment. I was, in general, troubled by the dimness of the light in the first scene. While it was appropriate to the night time action of the play, I found that it was hard to hold my interest and attention in the dimness coupled with the exposition of the first scene. However, the lighting and blowing out of the candles was handled very well which gave a nice sense of reality. The combination of the acting and timing of the lighting cues was very well executed.

The sound design overall was helpful in creating a sense of the world outside the play, particularly that of the soldiers and war sounds. There was an interesting sound cue of music that created a European folk quality that I wished I had heard more of. This "ethnic" music would have coupled nicely with the backdrop in the second scene and the use of some of the peasant costumes.

The costumes throughout were evocative of period and the military. However, there were some essential details that were missing and could have enhanced the picture. The women were not corseted, which meant that the overall silhouette was not historically accurate or flattering to the actors. In addition, the hair and makeup of Louka, the servant girl was far too modern and fashionable. In addition, I was distracted by the bright canary yellow of Raina's second and third act skirt. Later, in the third act, I was distracted by the poorly made coat that the father wore. It lacked a lining and looked like a bathrobe and since so much was made of the coat in the text, this was a choice that did not support the action. The rest of the costumes and hair choices worked well enough that I did not notice any other concerns.

The second setting was created to suggest the back of the home with an outdoor sitting area and a very colorful

background of a field and mountains in the distance. From talking with Rich, I knew that this was an actual photograph blown up to cover the back flats. It gave a very real sense of the outside mountainous world of the play. There was a table with several chairs, a down left bench and several walls and a step unit in the back. The lighting levels were bright and although there were dark areas in the downstage areas, overall the lights supported the action and did not distract in this scene. The brightness and lively feeling of the second act was greatly appreciated.

The last setting was the interior drawing room of the house with a little stove, corner, shelf unit, a table and chairs and a bench. The same blue flowered wall paper look for the walls helped the audience to identify that this setting was in the same home as the first setting. I was puzzled that the characters referred to this room as the "library," since there were only a couple of books in this room. I was also distracted by the stove pipe which was not attached to the wall it was supposedly vented to. However, the ground plan in all three sets provided the basics needed by the actors while also creating a unified design feeling.

Several things stood out as accomplished in the production. While the costumes were mostly adequate, I was most fond of the overall look of the character Sergius, whose dapper uniform and beard created just the right impression. There was also a beautiful lighting effect on Raina as she sat in the window during the last act. It was a beautiful and evocative use of lighting.

I was impressed overall with the consistency of the design, and its creation of a feeling of the world of the play. Rich created quite a lot with little money or technical support which is a real testimony to his skill and resourcefulness as a designer. I was extremely impressed with the set changes and how fluidly they moved. I must also mention how nicely the three different sets were dressed. The attention to detail in props was lovely.

Directing:

From start to finish the play had a unified feeling about it, it was well cast and had many successful moments of humor and lightness. While Act One seemed to drag in pace and actor's intentions, the second and third acts were lively, engaging and fun. On occasion the actor playing Sergius pushed by mugging and posing more than needed, but his energy and commitment overall brought up the level of sustained dramatic tension every time he was on stage. The staging in the moment, "tell about when he was saved by two women," was great fun as was the scene between Louka and Sergius. I thoroughly enjoyed the performances of Kay Fenimore-Smith as Catherine, Ryan Campeau as Raina and Kyle Singer as Bluntschli. Dana Crist as Nicola was interesting and believable although he seemed to be playing in a different acting style than they others who were more presentational and less realistic/naturalistic. His Nicola had a quiet intensity and menace that was interesting. However, it should be said that all the actors brought energy, commitment and comic verve to their roles.

In general the blocking was effective. In the first act I found myself wishing for more downstage playing areas to create a greater diagonal for blocking. This act had too much of the old style of "stand and deliver" acting, which made it too presentational to be believed. But, mostly the blocking was effective, economical and supported the action and characterizations. The overall feeling of the direction in this production was one of intelligence and wit. I did wish, at times, for a bit more earthy sexuality in the interactions between characters. It was certainly hinted at with Sergius but not reflected in the women's responses often enough.

Overall, in spite of my criticisms, this was an enjoyable play and showed excellent mastery of the techniques we strive to teach in our graduate program. Rich Hinz has my unwavering support to pass him on the execution of his production. It was an intelligent, accomplished, unified production that demonstrated a high level of mastery from start to finish.

Final Self Evaluation

In looking back on my production of Arms and the Man I can identify elements of the production that went well and elements that, in hindsight, I could have improved. It became apparent to me throughout this process that it is very easy to get tunnel vision and not see the whole picture. I also became aware of how much flexibility a director needs to mount a successful production. The production of Arms and the Man, while not perfect in any measure, was successful on many levels.

Set Design

Overall the set was successful. Three distinct locations were depicted and transitions to those scenes went relatively smoothly. The transition between Acts I and II could have taken less time, but, at about two and one half minutes, the audience seemed to appreciate the transition as the lights came up on the second act. The movable set pieces allowed relatively few components to create three believable spaces.

While the functionality of the set worked, the look of the set could have been more developed. It was rather simplistic in its appearance and could have benefited from some detail such as wall trim and baseboards. This would have given the interior rooms much more of a finished look. Adding more detail to the set decor, particularly the bedroom could have made for a more realistic look. While more detail would have helped, the additional set decoration needed to be weighed against the time needed to complete the scene change. In this sense the set detailing was compromised to a degree.

The garden scene in the second act was quite effective with the large backdrop of a Bulgarian Valley but could have been improved by adding foliage and bushes to the sides and base to give the valley scene a more finished look. Overall the second act was convincing as a

garden and in some ways the most successful scene from the standpoint of set design.

The set design and furnishings functioned well for the blocking and action of each scene. The furniture placement in Act III was more lined up around the perimeter of the room than is typical but in trying other placements, this arrangement seemed to work best for sight lines and blocking. With the experiences gained in the production, it will certainly be easier to construct other arrangements and create effective blocking in future shows.

Lighting and Sound

The lighting used for the production was basic and functioned adequately overall. The first act, lighted for evening candle light was too dim and would have benefited from raising the levels. The light level used for the production was substantially brighter than originally programmed but could have been brightened further. The lighting for Act I also had a flicker programmed in to create the effects of candle light. After seeing the show, a few people commented that they weren't sure if it was a design element or a lighting system issue. The contrast of the lighting in the second scene compare to the first was literally night and day. The second scene was very brightly lit and conveyed a nice bright morning setting. This was intensified by its juxtaposition to the lighting of the first scene. Two lighting effects that worked very well were the digital candles in place of actual candles and the effect of afternoon sunlight shining into the library in Act III.

The sound effects of gunfire and crowds running through the streets worked well and aided in conveying the sense of time and place for the play. The music used for pre-show and intermission helped set and keep the mood of the production. Brenda Hubbard had mentioned in her notes the seemingly inappropriate music at the top of the show. The piece selected seemed heavy for the mood of the action about to take place. This is absolutely correct and, in hindsight,

the music should have been replaced with a more appropriate piece. It is interesting the things that become obvious to director when one is able to step back and take a more objective look at a production.

Costuming

The most disappointing element of the production was the costuming. Many of the costumes were put together hastily and much attention to detail was lost. While most of the costumes worked on some level, they fell short of the promise that they could have had. This largely stemmed from the costumer deciding to take a cruise before the opening of the show. A second costumer came in on the last two weeks of the show and managed to add considerably to the overall costuming of the show. Without this additional person, the look of the costumes would not have been adequate for the production.

The color palette of the costumes was an element that added greatly to the look of the production. The bright colors of the clothing set against the coloring of the set gave a nice overall atmosphere to the entire production. The bright yellow skirt worn by Raina in the second act said much about her character. The second costumer wanted to change this yellow skirt because it was too bright. It was decided to keep the skirt and, as the director, I was happy to have it as an element of the second act.

A particular disappointment was the house coat worn by Major Petkoff in Act III. It looked like little more than a robe and did not convey the correct image of what it should have been. An audience member was overheard calling it Joseph's coat during one of the performances. Perhaps adding a lining to the coat may have gone a long way toward making it more of a house coat as opposed to a house robe.

Blocking

The blocking of the production was the most daunting aspect of mounting the play. The positioning and movement of the actors on the stage presented the greatest challenge. The coupling of the desire to create a picture that told a story with the need to keep the movement believable and realistic proved problematic. Concerns with sight lines continually pushed the blocking onto a single plane as opposed to angles or triangles, particularly in scenes containing two people. The first act suffered the most from this “single plane” phenomenon. In writing this analysis it is even difficult to verbalize what the problems exactly were. The goal of the blocking, particularly in the first act was to be somewhat presentational but as Brenda pointed out in her critique, it was too presentational to be believed. The second and third acts had better blocking and managed to use diagonals and triangles more effectively. This was probably a result of a better stage configuration and more scenes with more than two people.

The movement of the characters was more successful than the blocking of the characters. Most of the movement was tied to an intention and there was very little movement for movement’s sake. The movement that was done by each character was economical and intended to reinforce or emphasize what was happening in the scene. Overall this was successful and there was very little extraneous movement.

Character

Each of the parts portrayed on the stage for Arms and the Man had a developed character. Some of these characters were, of course, more developed than others. The range of experience in the cast ranged from those holding a master’s degree in a related field to an actor who’s only other role was a small one in a production of Charlotte’s Web. Overall the cast did well and played their characters convincingly.

For the most part each character seemed to fit with one another. The character of Sergius

did tend to go a little too far with his primping at times but overall used that element of his character to expose who he was. At the same time the character of Nikola was underplayed and could have benefited from more direction to make his performance more dynamic though Nikola is a subdued and subtle character.

The romantic interactions between Raina and Bluntschli could have had more of a romantic spark. The problems with this could have stemmed from a 17 year old girl playing against a married father of three. These romantic elements were worked on in rehearsal but ultimately fell short of the mark. The same romantic fire was also less than desired in the interactions of Sergius and Louka. The reasons for this lack of spark are unclear. It may have been that portraying intimate or romantic or even lustful moments on stage is difficult or uncomfortable.

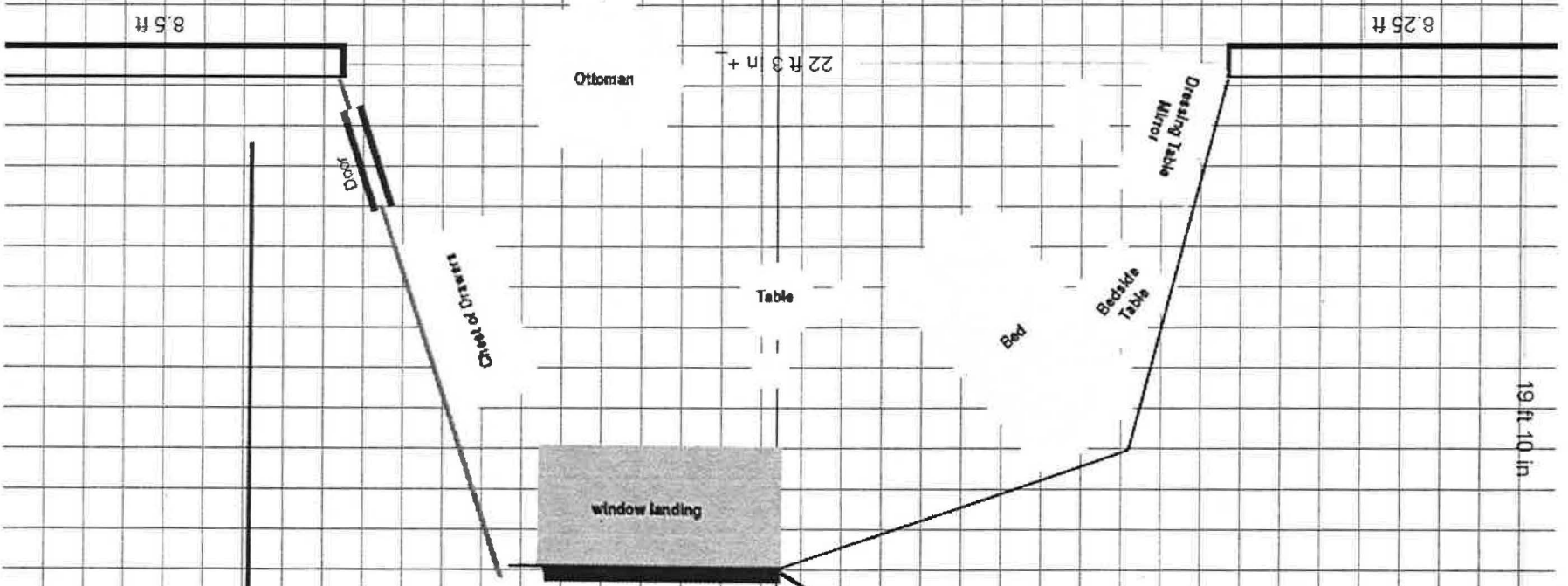
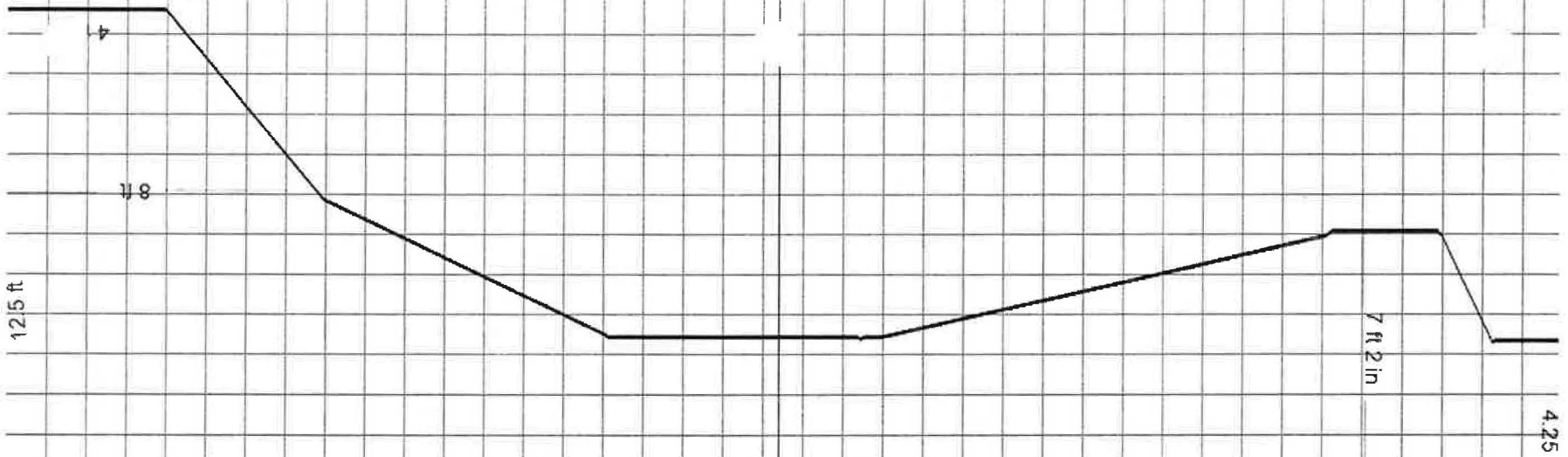
The pace of the show was good. Work was done on picking up cues and eliminating dead space in rehearsals. By keeping things tight, the production moved along quite well. Several actors felt the need to add dramatic pauses during rehearsals but, overall the unnecessary drama of these empty spaces was successfully eliminated.

The overall production of Arms and the man at the Little Theatre was successful. It was apparent from the comments heard during intermission and as the crowds left that the show was enjoyed by the people in attendance and they were glad they came. In hindsight there are many elements that could have been improved upon. A closer attention to detail in the sets, more appropriate costuming for some characters and less time off for the Christmas break would all have benefited the production. In the final analysis, it can be said that the play achieved quite a lot and stayed fairly close to the intentions of the text and to the intentions of the author.

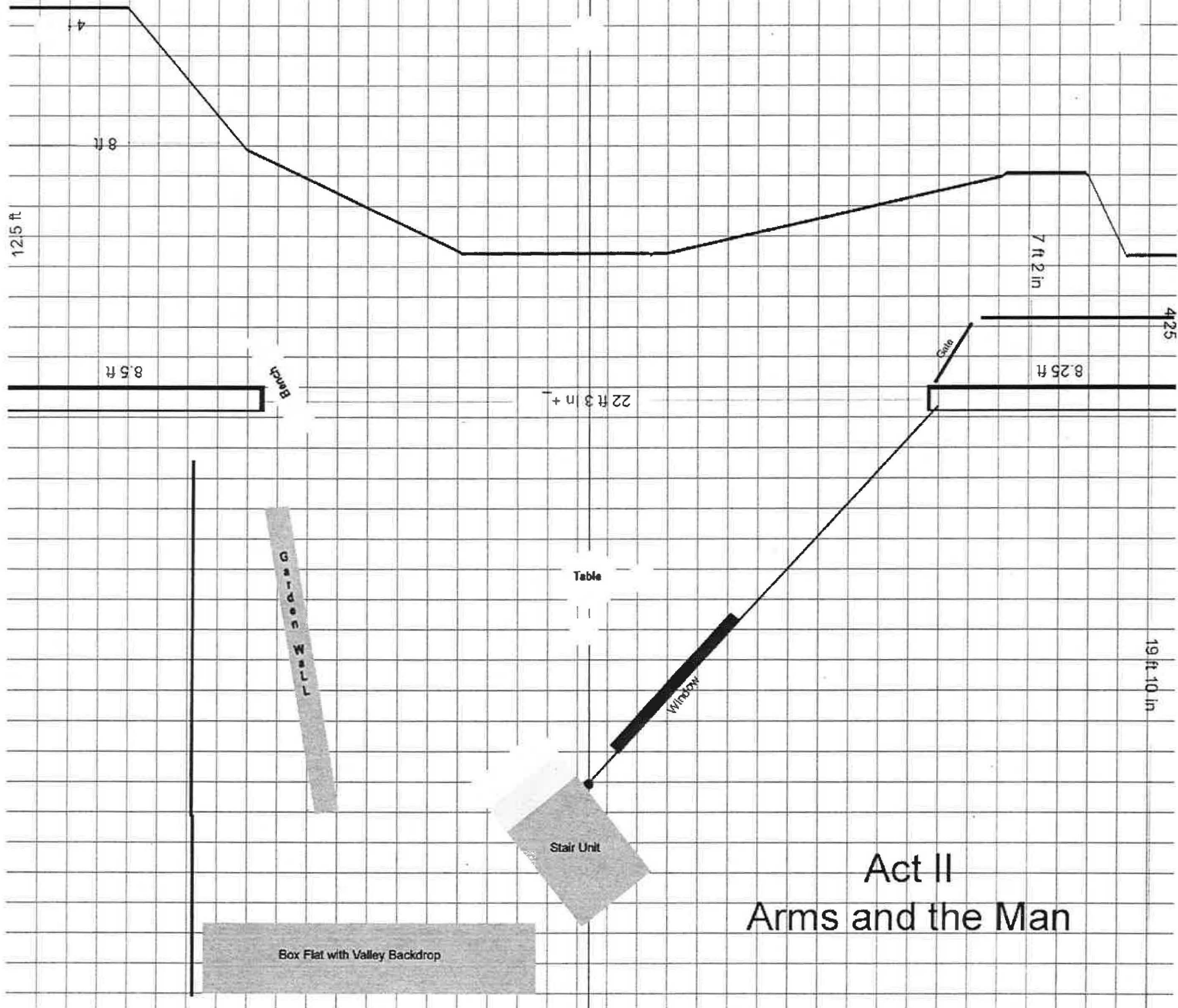
Works Cited

- “Arms and the Man’ Agreeably Revived”. *New York Times* 4 May 1915, 15.
- Arnot, R. Page. “Arms and the Man: I.” Shaw: Interviews and Recollections. Ed. A. M. Gibbs. Iowa City. University of Iowa Press, 1990.
- Bentley, Eric. “The Making of a Dramatist.” *The Tulane Drama Review* Vol. 5, No. 1 September, 1960, 3-21.
- “Bernard Shaw Set to Music”. *New York Times* 18 October 1908, 3C.
- Bloom, Harold. George Bernard Shaw. New York. Chelsea House Publishers, 1987.
- “Bulgarian Protest Shaw Play in Berlin” *New York Times* 25 September 1924, 25.
- “Bulgarians Shout Against Shaw Play”. *New York Times* 13 June 1921, 15.
- Crampton, R. J. A Concise History of Bulgaria. Cambridge, New York. Cambridge University Press, 1997.
- Crompton, Louis. Shaw the Dramatist. Lincoln. University of Nebraska Press, 1969
- Dukore, Bernard F. Bernard Shaw’s Arms and the Man: A Composite Production Book. Carbondale. Southern Illinois University Press, 1982.
- Evans, Judith. The Politics and Plays of Bernard Shaw. Jefferson North Carolina. McFarland & Company Publishers, 2002.
- Gassner, John. “Bernard Shaw and the Making of the Modern Mind.” *College English* Vol 23, No. 7 April 1962, 517 -525
- Holroyd, Michael. Bernard Shaw I: The Search for Love. New York. Random House, 1988.
- Holroyd, Michael. Bernard Shaw II: The Pursuit of Power. New York. Random House, 1988.
- Holroyd, Michael. Bernard Shaw III: The Lure of Fantasy. New York. Random House, 1988.
- “How Shaw Sounds When Set to Music – We Can Sing His Philosophy Now”. *New York Times* 12 September 1909, SM10.

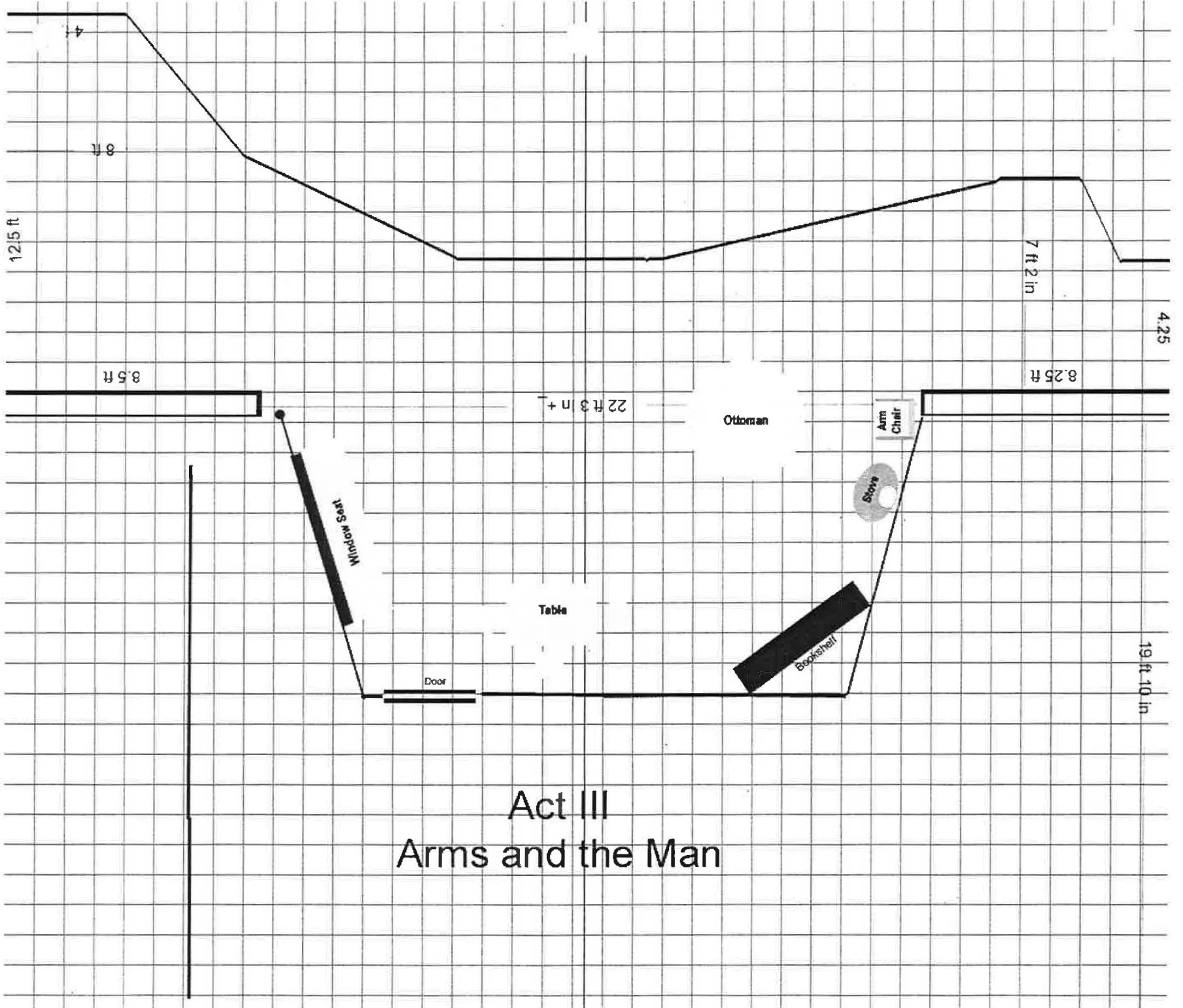
- Innes, Christopher. The Cambridge Companion to George Bernard Shaw. Ontario. Cambridge Press, 1998.
- “London and Paris”. *New York Times* 12 October 1924, X1.
- Matthews, John F. George Bernard Shaw. New York & London. Columbia University Press, 1969.
- Mayne, Fred. The Wit and Satire of Bernard Shaw. New York. St Martin’s Press, 1967.
- Maraden, Marty. Arms and the Man: Study Guide. Canada. National Arts Center, 2003.
- Peltonen, Markku. The Duel in Early Modern England. Cambridge. Cambridge University Press, 2003.
- Pollack, Channing. “The Chocolate Cream Soldier”. Selected Theatre Criticism. Ed. Anthony Slide. London. The Scarecrow Press, 1985.
- “Shaw and Daly in Clash”. *New York Times* 27 May 1915, 11.
- Shaw, Bernard. Arms and the Man. London. Acting edition. Samuel French Inc. 1986
- Shaw, Bernard. *The Saturday review* Vol 79 N0. 2046 January 29, 1895 Rpt. in Twentieth Century Literary Criticism. Vol. 8. Ed. Dennis Poupard and Paula Kepos. Detroit: Gale Research Company 1978: 489-490
- Shaw, Bernard. Plays Pleasant and Unpleasant Vol. I. New York. Brentano’s. 1905.
- “Shaw Upheld in Suit Here Over Film Rights”. *New York Times* 16 September 1926, 20.
- “Shaw Wins Round in Film Dispute”. *New York Times* 19 March 1927, 5.
- Sliver, Arnold. Bernard Shaw the Darker Side. Stanford. Stanford University Press. 1982.
- “The Chocolate Soldier”. The Internet Movie Database. May 1999. Internet Movie Database Ltd. 27 October 2007 <<http://us.imdb.com>>.
- Yeats, W. B. “Arms and the Man: II.” Shaw: Interviews and Recollections. Ed. A. M. Gibbs. Iowa City. University of Iowa Press, 1990.



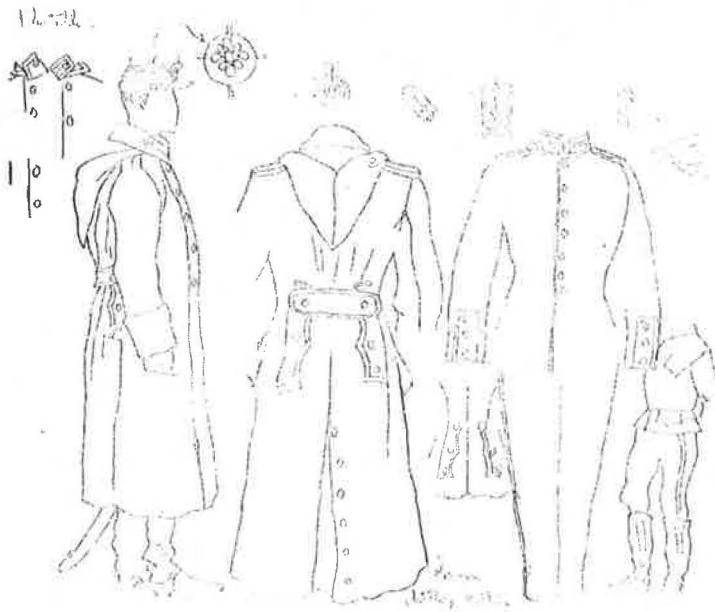
Act I
Arms and the Man



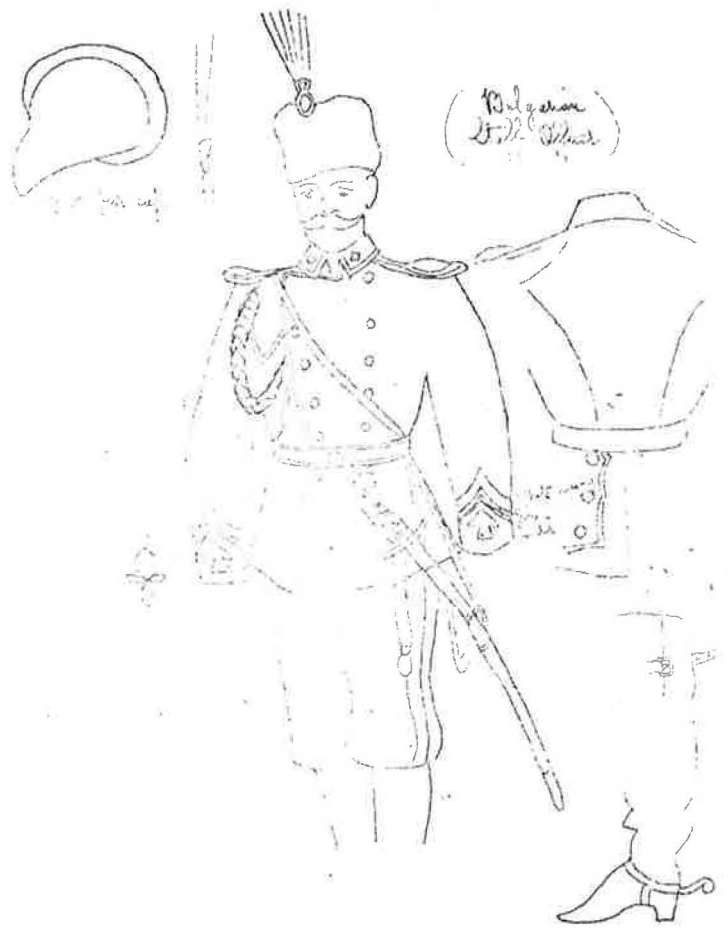
Act II
Arms and the Man



Act III
Arms and the Man



Costume sketch by Shaw for 1894 production: Bluntschli. Servian (Serbian) Artillery Captain. Courtesy of the Burgunder Shaw Collection, Cornell University Library.



Costume sketch by Shaw for 1894 production: Bulgarian Staff Officer. At upper left: Top of fur cap. Courtesy of the Burgunder Shaw Collection, Cornell University Library.



Costume sketch by Shaw for 1894 production: Man Servant (Nicola). Courtesy of the Burgunder Shaw Collection, Cornell University Library.

Shaw's own sketches of costuming for the men in "Arms and the Man"

Photos from an original production of "Arms and the Man" - 1894



Studio photograph of 1894 production: Louka (Florence Farr) and Sergius (Bernard Gould), Act II. Courtesy of the Humanities Research Center, University of Texas, Austin.



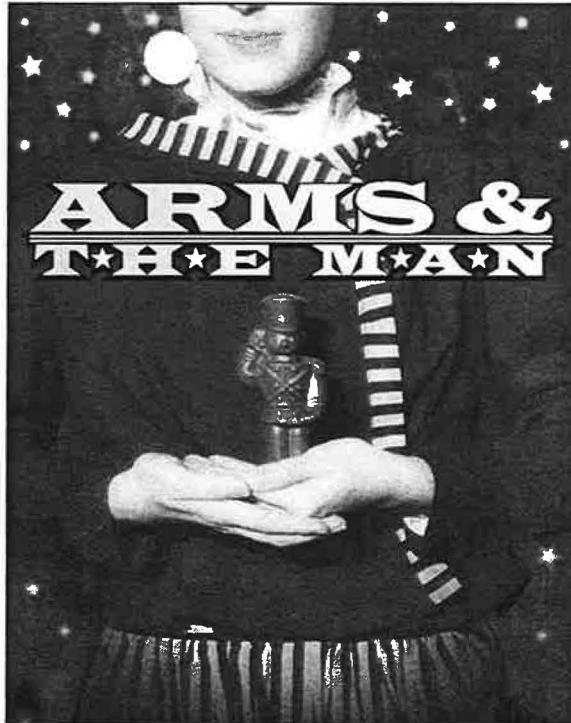
Studio photograph of 1894 production: Sergius (Bernard Gould) and Bluntschli (Yorke Stephens). Courtesy of the Humanities Research Center, University of Texas, Austin.



Studio photograph of 1894 production: Raina (Alma Murray) and Bluntschli (Yorke Stephens), Act I. Courtesy of the Humanities Research Center, University of Texas, Austin.



Studio photograph of 1894 production: Bluntschli (Yorke Stephens) and Raina (Alma Murray), Act I. Courtesy of the Humanities Research Center, University of Texas, Austin.



The
L I T T L E
T H E A T R E
O F W A L L A W A L L A



Directed by
Rich Hinz

Produced by
Barb McKinney

February 1, 2, 8, 9,
10 (matinee), 15, 16

For more information,
call 522-3858

By Permission of
Samuel French, Inc.

**ARMS &
THE MAN**

AUDITIONS

The
L I T T L E
T H E A T R E
O F W A L L A W A L L A



Directed by Rich Hinz
Produced by Barb McKinney

Auditions: Nov. 27th & 28th
at 7:00

(needed: 4 men, 3 women)

Performances:
February 1, 2, 8, 9,
10 (matinee), 15, 16

For more information,
call 522-3858

By Permission of
Samuel French, Inc.

**ARMS &
THE MAN**

AUDITIONS

A Comedic Satire by G. Bernard Shaw

Directed by Rich Hinz
Produced by Barb
McKinney

Auditions: Nov. 27th & 28th
at 7:00
(needed: 4 men, 3 women)

Performances:
February 1, 2, 8, 9,
10 (matinee), 15, 16

For more information,
call 522-3858

The
L I T T L E
T H E A T R E
O F W A L L A W A L L A



1130 E. Sumach | www.ltww.org | 509.529.3683

Show cards
mailed to patrons
(above)

Ads placed in
local papers
(Left)

**ARMS &
THE MAN**

By Permission of Samuel French
A Comedic Satire by G. Bernard Shaw

Directed by Rich Hinz
Produced by Barb
McKinney

Gallery Artist
Sally Reed
Mixed Media

February 1, 2, 8, 9,
10 (matinee), 15, 16

The
L I T T L E
T H E A T R E
O F W A L L A W A L L A



1130 E. Sumach | www.ltww.org | 509.529.3683



Photo of 'Raina'
(Ryan Campeau)
Used as portrait in act II & III



Photo of 'Sergius'
(Eric Rohde)
Used as portrait in act I
(enlarged to 8X10)

Bulgarian valley photo used as backdrop in act II

Bulgarian valley photo used as inspiration for act II backdrop

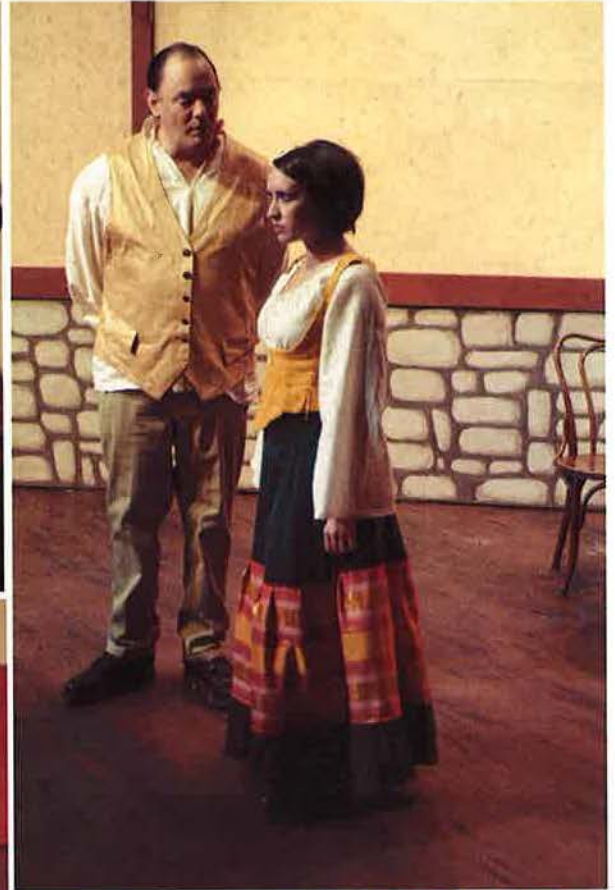
Please note: Content on this page was redacted due to copyright concerns.

Bulgarian house photo used as inspiration for act II house exterior

T-shirt design for cast and crew



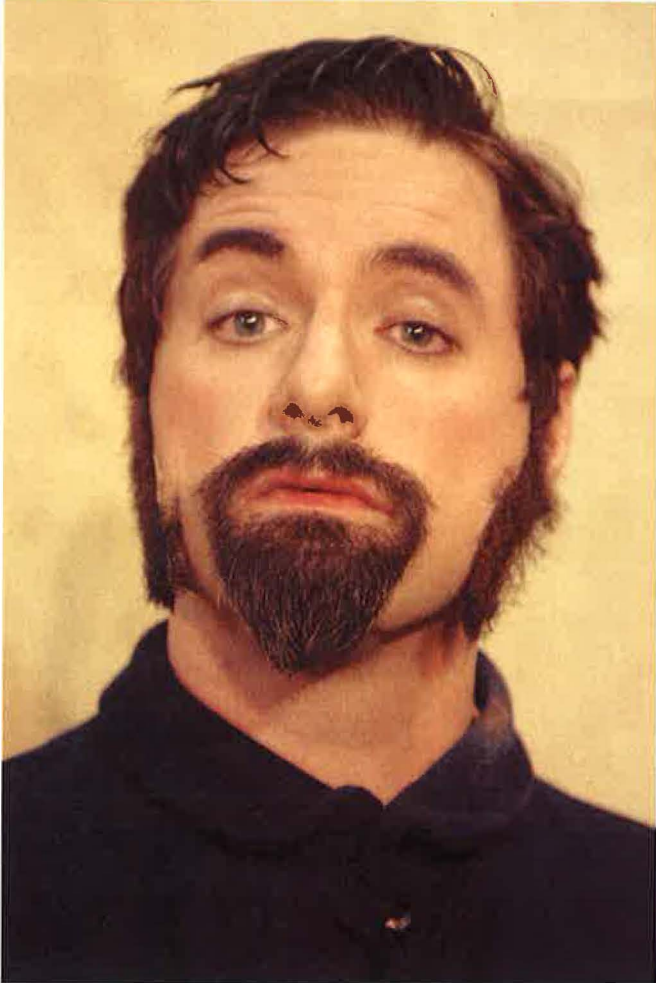


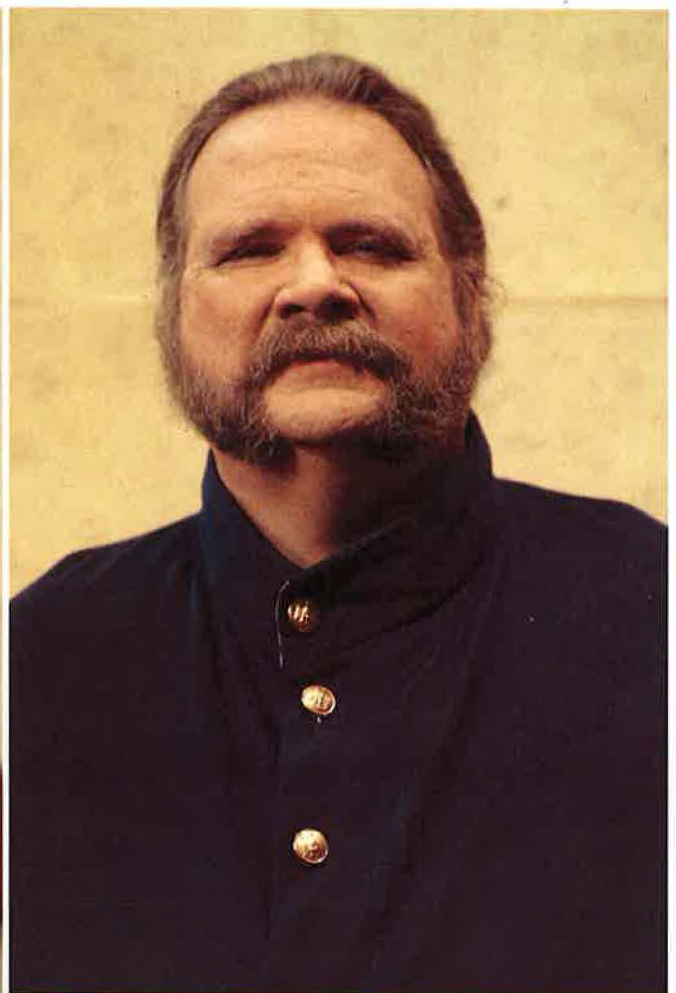
















**ARMIS &
THE MAN**

By Permission of Samuel French, Inc.

A Comedic Satire by

G. Bernard Shaw

Directed by Rich Hinz

Produced by Barbara McKinney

Gallery Artist: Sally Reed—Mixed Media

February 1, 2, 8, 9, 10 (matinee), 15, 16

The
LITTLE
THEATRE
OF WALLA WALLA



Curtain 8:00 p.m. Matinee 2:00 p.m. Box Office Hours 3 p.m. to 6 p.m. Tuesday-Thursday and 3 p.m. to 8 p.m. Friday and Saturday.
Ticket Prices: Adult—\$12.00 Child Under 13—\$9.00 | 1130 E. Sumach | Walla Walla, WA 99362 | 509.529.3683 | www.ltw.org

The
LITTLE
THEATRE
OF WALLA WALLA



*Come Blow
Your Horn*

A Comedy By Neil Simon
Directed by Jeff Schlicher

Auditions: August 21st & 22nd at 7:00
(needed: 3 men, 4 women)

Performances: **SEPTEMBER 28, 29**
OCTOBER 5, 6, 7 (matinee), 12 & 13

Gallery Artist: Sali Jo Hand—pastels

OUT OF SIGHT
OUT OF MURDER

A Mystery Comedy By Fred Carmichael
Directed by Jean Weber

Auditions: October 9th & 10th at 7:00
(needed: 4 men, 5 women)

Performances: **NOVEMBER 16, 17, 23,**
24, 25 (matinee), 30, DECEMBER 1

Gallery Artist: Mark Van Donge—
photography

**ARMS &
THE MAN**

A Comedic Satire by G. Bernard Shaw
Directed by Rich Hinz

Auditions: Nov. 27th & 28th at 7:00
(needed: 4 men, 3 women)

Performances: **FEBRUARY 1, 2, 8, 9,**
10 (matinee), 15, 16

Gallery Artist: Sally Reed—mixed media

*Leading
Ladies*

A Comedy by Ken Ludwig
Directed by Carol Anselmo & Al Chang

Auditions: March 18th & 19th at 7:00
(needed: 3 men, 5 women)

Performances: **MAY 2, 3, 9, 10,**
11 (matinee), 16, 17

Gallery Artist: Katherine Wildermuth—
watercolors

Thank you to all of our volunteers!

P.O. Box 39 | Walla Walla, WA 99362
Box Office 509-529-3683

Visit us on the web at
ltww.org

2007/2008 SEASON

**ARMS &
THE MAN**



By Permission of Samuel French, Inc.

A Comedic Satire by
G. Bernard Shaw
Directed by **Rich Hinz**
Produced by **Barbara McKinney**

The
LITTLE
THEATRE
OF WALLA WALLA



The
L I T T L E
T H E A T R E
O F W A L L A W A L L A

**Contributors
2007-2008**

Shakespearian \$501-5000

Blue Mountain Community Foundation

Daniel Tompkins CPA

Mary McMurtrey Trust

Sherwood Trust

Thespian \$500

Douglas Carlsen & Mary Cleveland

Deborah & Richard Simon

Best Pest Control—Marvin Ruzicka

Michelle & Gary Southern

Benefactors \$250

Mary & James Carlsen

Marion & Dick Inglis

George & Kay Fenimore-Smith

Kathy & Robert Ruggeri

Mary Ann Coffey & Jack McGillis

Jean & Merle Sherman

Mary T. Hanna

Julie & Dick Swenson

Donors \$150

Merna & Ernest Alger

Linda & Mike Howell

Kitty & Dave Barclay

Sally & Fred Kearsley

Mary & Jack Barga

Ginger & LeRoy Kelly

Virginia & Bill Berney

Sharon & Erick Koehling

Virginia & Richard Bradley

Bonnie & Les Johnson

Mary & Russ Chandler

Roberta & Frank Jenes

Michelle Conner

Jamie & Gregg Loney

Phyllis Bonds & Jim Conrad

Laura & Joseph Maier

Donna Gardner & Tim Copeland

Sarita & Bill McCaw

Jan & Todd Crouter

Sherry & Terry McCann

Jan & Ron Fastrup

Joan & Paul McLain

Terri & Bill Gilbert

Carol Ann & Dennis Meyers

Shirley & Wes Miller

Patrons \$75

Jimmye Angell

Connie Johnson

Eleanor Burgess

Greg Jones

Liz Conover

Holly & Brian Jones

Carolyn Davis

Margaret & Gabe Joseph

Marlene & Roy Fields

Mary & Larry Love Wilson

Sonja Gourley

Janet & Richard Narum

Marybell & Jim Savage

Lenore Smith

Frances Southern

Cassie Spangrude

Terri & Roger Trick

Barbara & Ronald van Yserloo

And Thanks to All Our Volunteers!

STATE FARM
INSURANCE COMPANIES
HOME OFFICES: BLOOMINGTON, ILLINOIS



LIZ CONOVER

Agent

1638 Plaza Way, Plaza Shopping Center
Walla Walla, WA 99362

off.: 509.522.2555 • liz.conover.b63m@statefarm.com

**WALLA WALLA'S CANDY STORE
SINCE 1934**

11 E. MAIN STREET
WALLA WALLA, WA 99362

(509) 525-5533
(800) 350-5533

FINE CHOCOLATES
ICE CREAM
CARAMEL CORN



GOURMET CANDIES
POPCORN
FRESH FUDGE

www.brightscandies.com



Jim Johnson & Co.

ACCOUNTING · TAXES · BUSINESS CONSULTING

8 W. Main

529-3172

Jim Johnson, E.A. Owner



KNAPP
FURNITURE RESTORATION

Our Services Include:

- Finishing
- Stripping
- Repair
- Caning

www.bmi.net/knapp/kfr.html

1219 W. Pine, Walla Walla – Open 9-5:30 M-F, 10-3 Sat. • 529-7495

Conner's
MR. CARPET
L.L.C.

CONNEMCO 27RS

Fred Conner

OWNER

FOR PHONE
(509) 522-0176
(877) 990-0176
(509) 522-8487



536 NE "C" Street
College Place, WA 99324
fred@connersmrcarpet.com

Carpet • Vinyl • Wood • Stone • Tile • Laminate • Counters • Blinds



Integrity Design & Copyworks, LLC

graphic design • printing • advertising

221 e.man | suite c | walla walla, wa 99362 | 509.522.2323



And Massage Therapy

525.4160

Visit us at

www.Elmenhurstchiro.com

Gary's

PAINT & DECORATING

Monday-Friday 8:00-5:30

Saturday 8:00-4:00

114 S. SECOND AVE.
WALLA WALLA, WA 99362
PHONE (509) 525-1553

BRUSHES - SPRAY EQUIPMENT
HEAVY DUTY COATINGS
WINDOW TREATMENTS
WALL COVERINGS
CARPET



Clancy's
Transfer & Storage, Inc.

Serving you
since 1946.

(509) 529-2022

Multiple Years Winner
Best of the Best
Moving Companies
UB Readers Poll!

ALLIED
Agent for Allied Van Lines

Sanitone Dry Cleaner



529-0662
214 E. Alder
Walla Walla, WA 99362
Free Pickup & Delivery

Henry's *is proud to support*
our Little Theatre.
ACE
Hardware *Visit Us at the corner*
of Hwy 11 & Broadway
in Milton-Freewater
We're definitely worth the drive!

Doug & Linda Henry, Owners



STORAGE TANKS • FUELS • FREIGHT HAULING

1205 N. 11th
PO Box 2216
Walla Walla, WA



(509) 527-3400
Toll Free:
1-800-572-8900

www.mtnoil.com



Walla Walla Vintners
Premium Red Wines

Open Saturdays 10:30-4:30 or
by appointment
For a front row seat and taste call
527-4724

WE INVITE ALL OF WALLA
WALLA'S THEATRE LOVERS
TO ENJOY

THE BEST BURGERS,
SHAKES & FRIES IN
THE NORTHWEST!



616 W. Birch Walla Walla 529-1793
OPEN 7 DAYS A WEEK



Rob Robinson, Project Management

"I believe that in a great city, or even in a small city
or a village, a great theater is the outward and
visible sign of an inward and probable culture."

Sir Laurence Olivier

HERRING Funeral Home
Blue Mountain Memorial Gardens



VIRGINIA HERRING MAHAN
Funeral Director

Office: (509) 525-1150
315 West Alder
Walla Walla, WA 99362

Home: (509) 525-7354
1259 Dakota
Walla Walla, WA 99362

The Little Theatre of Walla Walla
Proudly Presents



A play in three acts
by George Bernard Shaw

Directed by Rich Hinz
Produced by Barbara McKinney
By Permission of Samuel French, Inc.

Setting

The action takes place at Major Petkoff's house
somewhere in Bulgaria, about 1885

Act I: Raina's bedchamber

Act II: The garden

~ 20 minute intermission ~

Act III: The library

Cast

In order of appearance

Raina	Ryan Campeau
Catherine Petkoff.	Kay Fenimore-Smith
Louka.	Jennifer Brooks
Captain Bluntschli	Kyle Singer
Russian Officer.	David Marr
Nicola	Dana Crist
Major Paul Petkoff.	Gene R. Dahl
Major Sergius Saranoff.	Eric C. Rohde

Production Staff

Director	Rich Hinz
Producer.	Barbara McKinney
Stage Manager.	Gloria Schille
Properties Mistress.	Angela Rohde
Props.	Angela Rohde, Gloria Schille
Set Design	Rich Hinz
Set Construction	Lynn Stocke, George Smith, Eric Powell, Jim Wilson, Jim Conrad, Bill Gilbert, Kurt Thompson, Phil Millett, Frank McKinney, Rich Hinz
Set Painting	Cheryl Sutlick, Gloria Schille, Barb McKinney, Jan Torland, Carol Anselmo

Light/Sound Design	Rich Hinz, Eric Powell
Costume Designer.	Jo Anne Lindquist
Costume Crew	Karen Hinz
Backstage Crew.	Phil Millett, Barb McKinney, Frank McKinney, Angela Rohde, Dale Grogan, Angelica Dimock
Poster Design	Matt McKern
Poster Distribution	Angie Alden
Photography.	Larry Canaday

*Special thanks to the following for their contributions
to Arms and the Man:*

*Hawk Moore
Dana Crist
Brights Candies
Harper Joy Theatre*

Raffle — Coffee, Chocolate, & More

A gift certificate to Luscious by Nature, a pound of coffee from the Whitman College Bookstore, and chocolate from Brights Candies will be awarded in a drawing to take place at the close of the play's run. Tickets, which may be purchased at intermission, are \$1 each. Proceeds will benefit The Little Theatre general operating fund.

The cast and crew will greet guests in the Mildred Stewart Room following the performance.

About the Cast



Ryan Campeau (Raina): Ryan is a junior at Walla Walla High School. Her most recent roles include Mrs. Vaughn in *Courtship* and Abigail Williams in *The Crucible*. She has also acted as a nurse in *South Pacific* and in numerous Walla Walla Community College Children's Theatre productions. Ryan's interests besides acting include music, literature, and the French language.



Kay Fenimore-Smith (Catherine Petkoff): Kay has been involved with The Little Theatre as an actor, producer, and director. She was last seen in *Moon Over Buffalo*.



Jennifer Brooks (Louka): You may have seen Jennifer previously on The Little Theater stage as Ginger Brooks in *The 1940's Radio Hour* or as Jen, the snobby cheerleader, in last summer's musical review. Jennifer has also appeared on the Walla Walla Community College stage as Jetta in *Angry Housewives*, Vera in *The Odd Couple* (female version), and the Washing Machine in *Soap Opera*, and she also played several characters in the WWCC summer musical production of *Annie*. Jennifer's other interests include singing, dancing, and softball.



David Marr (Russian Officer): David is a sophomore at Walla Walla High School. Most recently he played Brother in *1918*. He also played Bassianus in *Titus Andronicus* at Whitman College's Summer Shakespeare Festival. Other credits include *Cinderella*, *South Pacific*, and the Walla Walla Community College summer musical *Bye Bye Birdie*. David also stage managed *The Crucible* at Walla Walla High School. He has participated in Paul Wickline's acting camp for two years, is the president of the Wa-Hi Drama Club, and is an active member of Wa-Hi's Concert Choir.



Kyle Singer (Captain Bluntschli): This is Kyle's second show at The Little Theatre; he previously played the gander in *Charlotte's Web* with his wife Summer, who played the goose. He is excited to be working with such a talented cast and crew.



Dana Crist (Nicola): Dana is a familiar face in Walla Walla theatre from many shows at Walla Walla Community College, The Little Theatre, and the amphitheatre. He is also a playwright (WWCC's *Silent Night*), pilot, and electric guitarist. He will direct a version of the 1938 Orson Welles radio drama *War of the Worlds* as part of the Festival of One-Acts at The Little Theatre in March.



Gene R. Dahl (Major Paul Petkoff): Gene has been involved in all aspects of the local theatre scene since 1973. He has been the lighting designer for Walla Walla Community College summer musicals since 2000. His last onstage appearance was in *Funny Money* at The Little Theatre.



Eric C. Rohde (Major Sergius Saranoff): Eric first got hooked into theatre by Cheryl Sutlick at DeSales High School in a production of *The Man Who Came to Dinner*. Since then he has gone on to receive a B.A. from Albertson College of Idaho and an M.S. in theatre arts from Portland State University with a focus in directing. Eric has been seen onstage recently at The Little Theatre as Gildenstern in *Rosencrantz and Gildenstern Are Dead*, and his latest directing effort at The Little Theatre was last season's *Charlotte's Web*. He has also acted in and directed productions at Walla Walla Community College. Eric, who has served on The Little Theatre Board of Directors, maintains The Little Theatre's website. In his "infinite spare time," he works in web services at Coffey Communications.

About the Production Staff

Rich Hinz (Director): Rich has enjoyed doing theatre for many years, working on productions in various capacities including acting, directing, sound design, lighting, and set construction. He currently serves on The Little Theatre Board of Directors and is getting “dangerously close” to finishing his master of arts in theatre at Central Washington University.

Barbara McKinney (Producer): “Growing up in this theatre was a dream; returning seven years ago was a reality,” says Barbara, who has enjoyed stage-managing, producing, taking care of props, working backstage, and doing set dressing as well as everything in between. Currently she serves as secretary of the The Little Theatre Board of Directors.

Gloria Schille (Stage Manager): This is Gloria’s 18th production at The Little Theatre in just six seasons. She says she has enjoyed “every minute of it” and looks forward to many more memorable moments.

Angela Rohde (Props Mistress, Backstage Crew): Angela has been in and around the stage for years. Following her husband, Eric Rohde, to rehearsal after rehearsal, she discovered that being involved was a must if she were ever to see him again. From stage manager to critic, Angela has done it all behind the scenes. For her “theatre is definitely a passion,” and she can’t wait for the next opportunity to arise.

Eric Powell (Light/Sound Design): Eric has been involved with The Little Theatre for several years. He most recently worked on *Come Blow Your Horn* and last season’s *Harvey* and *The 1940’s Radio Hour*.

Jo Anne Lindquist (Costume Designer): Jo Anne has been “hanging around” The Little Theatre since 1976. A past president of the board of directors, she currently serves as vice president. She also has served as president of the Washington State Community Theatre Association. On the production side, Jo Anne, whose education is in dramatic arts with an emphasis in costume design, creates costumes, acts, directs, and designs sets and lights. For her, theatre has been her “most constant lover” since she was 16, “and that’s a long time.”

The Little Theatre Presents . . .

2008 One-Act Festival

A collection of one-act plays produced by Jodi Lindquist with various directors.

March 14 & 15 at 8 p.m. Doors and box office open at 7 p.m. Festival seating only. Season tickets do not apply.

Auditions: February 5 & 6 at 7 p.m.

Leading Ladies

A comedy by Ken Ludwig. Directed by Carol Anselmo and Al Chang.

**May 2, 3, 9, 10, 11 (matinee)
and May 16 & 17**

Auditions March 18 & 19 at 7 p.m.
(Needed: 5 men, 3 women)

Also . . .

“John Muir: Watch, Pray, and Fight!”

A special fund-raising event . . .
featuring Walla Walla actor Mark
Raddatz.



March 1 at 8 p.m., March 2 at 2 p.m. This show is not part of the regular season. Season tickets do not apply.

Raddatz treats the audience to the poetry, wit, insight, and passion that made the famed early conservationist the most effective voice for preservation in his own time and a pertinent voice in ours.

Mildred Stewart Room Gallery

Gallery Artist: Sally Reed, Mixed Media

Sally Reed's formal studies began at the Art Institute of Chicago in 1946 and "have never really ended," she says.

"There's always something new to see and learn, always a way to visually record the impression. There are very few mediums I haven't had an opportunity to explore, and while I prefer to use some of the 'older' materials, the concept of 3-D light in space at the wave of a hand is definitely intriguing."

Missoula Children's Theatre

Auditions:

*Monday, June 23
10 a.m.*

*at The Little
Theatre of
Walla Walla*



Tallman's

Drugs • Cameras • Cosmetics

4 West Main • 525-1010

BB Baker Boyer Bank

Guiding you to a brighter financial future.SM

Walla Walla • College Place • Milton-Freewater • Weston
PO Box 1796 • Walla Walla, WA 99362
(509) 525-2000 • www.bakerboyer.com • (800) 234-7923

Member FDIC



Singers Wanted!

"Find your voice & revitalize your life!"

**Sweet Adelines International
in Walla Walla : 509•526•0499**

www.sairegion13.org/bluemountainchorus

Valley Vision

Dr. Dennis Poffenroth
Dr. Kelly Cochran
Dr. Luther "Lonnie" Ness
Dr. Rebecca "Becky" Musick
Dr. Angela Ferguson
Dr. Jeremy Beam

22 West Main Street
Walla Walla, WA 99362
Phone (509) 529-2020
Fax (509) 529-2115
Toll Free (800) 445-2021
www.valleyvisionclinic.com

Enjoy The Show!



Open 11 am Daily
509-529-3950
Corner of Isaacs &
Wilbur, Walla Walla

Proud to support the arts!!

Bar open 10 to 2 - Casino open 11 to 4 or as late as 7 am

Blackjack ~ Spanish 21 ~ Four Card Poker
Texas Shootout ~ Three Card Poker
Off Track Horse Race Betting
Live Poker ~ Texas Hold 'Em - Omaha Hi/Low

Security and Fire
Alarm Systems

Total Telephone Specialists

Sales • Service • Leasing

Commercial & Residential

Call the experts at:

WALLA WALLA ELECTRIC

1225 W. Poplar
Walla Walla 525-8672



D.A. Davidson & Co.

member SIPC

William P. Fleenor
Senior Vice President,
Financial Consultant

111 West Main Street, Suite 120
Walla Walla, Washington 99362
WFleenor@dadc.com

(509) 526-5755
(877) 526-5755



Refrigerated & Dry Freight
Serving 7 Western States
Heavy Haul service in
Oregon, Washington, Idaho

Proud to support The Little Theatre

LIZ TATE

P.O. Box 1296 • Walla Walla, Washington 99362
1-509-522-0406 • 1-800-843-9896 • FAX 1-509-525-5935

Connected To The Little Theatre.



**BANNER
BANK**

Better ideas. Better banking.

Walla Walla Main Eastgate College Place 9th Avenue Dayton

www.bannerbank.com

Member FDIC

LIVE MUSIC

MUSICIANS • BANDS • VENUES

LOCAL MUSIC SCENE

WallaWallaMusic.com

Grassi
REFRIGERATION • H.V.A.C.

Arnold J. Ewoniuk
(509) 529-9700

1445 W. Rose St.
Walla Walla, WA 99362



ANNE'S BOOKKEEPING

The Best Costs Less

Anne Kellogg
Owner
Member AIPB

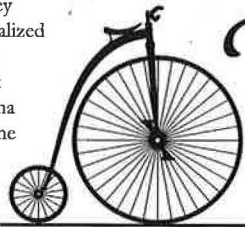
P.O. Box 1935
Walla Walla, WA 99362
(509) 527-3154



Lattes • Flavored Lattes • Mochas
Iced Coffees • Italian Sodas • Granitas

Two Convenient Drive Thru Locations
213 S. 9th St. • 1607 Isaacs

- Oakley
- Specialized
- Trek
- Giant
- Yakima
- Redline



Bicycle Barn

Greg, John, Dorothy Knowles & Crew

1503 E. Isaacs • Walla Walla, WA 529-7860

YOUR JOB.
YOUR NEEDS.
YOUR SOURCE.

LUMBERMENS

Proud to Be The LT Set Building Partner

508 WELLINGTON
525.4000

Greg Jones

102 S. Second
Walla Walla

525-0110

Carlson Wagonlit

The
LITTLE
THEATRE
OF WALLA WALLA

Board of Directors 2007-2008

Robert Randall – President
Jo Anne Lindquist – Vice President
Jan Torland – Treasurer
Barb McKinney – Secretary

Angie Alden | Carol Anselmo | Michelle Conner | Jim Conrad | Bill Gilbert
Mary Hanna | Rich Hinz | Gloria Schille | Judy Schlicher | Cheryl Sutlick

Season Selection & Play Reading	Al Chang
Box Office	Connie Johnson
Marketing.....	Rich Hinz
Historian	Patricia Wilson
Newsletter	Cheryl Sutlick
Nominating	Jan Torland
Volunteers	Terri Gilbert
Gallery.....	Cassie Spangrude
Costumes	Patricia Wilson
Light & Sound	Robert G. Randall
House Manager	Merle Sherman
House & Grounds	Cliff Steelman, Merle Sherman, Jim Conrad
ADA Compliance.....	George Smith
Potlucks.....	Judy Schlicher
Finance.....	Jan Torland
Photographer	Larry Canaday
Backstage Tech	Bill Gilbert
Fundraising.....	Robert Randall
Policies & Procedures	Carol Anselmo
Set Construction	Bill Gilbert
Makeup	Eric Rohde
House & Grounds.....	Cliff Steelman
Graphic Design.....	Matt McKern
Printing	Integrity Design