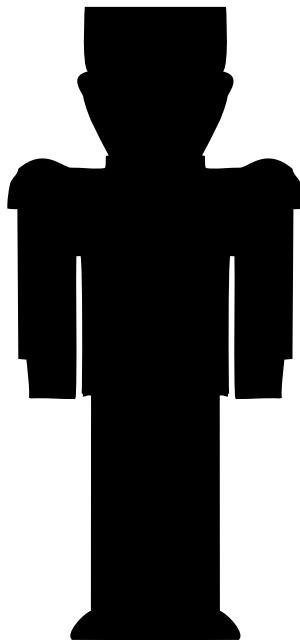


Arms *AND* the Man

a Comedy on Love and War
by George Bernard Shaw



March 22-24
and 29-31

Thu, Fri, Sat: 8pm
Sun: 3pm

**First Congregational
Church of Somerville**



directed by
Andrea Humez

Produced by Special Arrangement with Samuel French

Scenes

The scene is the home of the Petkoffs in Bulgaria, 1885-6.

Act I: Night, in a lady's bedchamber in Bulgaria, in a small town near the Dragoman Pass, late in November in the year 1885.

Act II: The sixth of March, 1886. In the garden of Major Petkoff's house.

Act III: In the library after lunch.

There will be two intermissions.

NOTICES:

No smoking inside the building.

Flash photography is not allowed during the performance.

Please silence your cell phones, pagers, iPods, defibrillators, Geiger counters, nunchucks, Wii controllers, cellophane candy wrappers, GameBoys, aspirators, GPS tracking devices, plastic or actual ducks, party horns, car alarms, compressed air horns, coach's whistle, and any and all other electronic or non-electronic noise-producing devices.

Cast

Bluntschli
Brian Bermack

Raina
Ellen Soderberg

Sergius
Michael Hall

Catherine
Charlotte Keys

Crun
Frog

Petkoff
David Policar

Nicola
John Olson

Louka
Naila McKenzie

Officer
Ari Herbstman

Crew

Director	Andrea Humez	Stage Hands	Jessica Raine
Stage Manager.....	Erin Panttaja		Kerri Centrella
Producer.....	Jo Guthrie		Gilly Rosenthol
Tech Director	Jack Dietz		Andie Stabler
Sound Designer	Niel Marsh		
Costume Designer	Elizabeth Ryan		
Wardrobe Mistress	Renée Johnson		
Publicity	Ari Herzog		
Graphic Designer.....	Gilly Rosenthol		
Program Designer	Kevin Cunningham		
House Manager.....	Chris DeKalb		
Makeup Designer.....	Amanda Hughes		
Props Wrangler	Charlotte Keys		
Light/Tech Crew.....	Jerry Marty		
Costume Crew	Paulo Ruffino		
TAF President	Beckie Hunter		

Director's Note

George Bernard Shaw never wrote a play without taking on some evil, hypocrisy, or silliness that he wanted to encourage people to grow out of. In *Arms and the Man*, he pokes fun at the romantic ideas his contemporaries tended to hold about war and love, as well as seriously criticizing the social class structure of the day. But he does it in the context of a witty, comic romantic farce that must have entertained audiences even as it attempted to get them to question their beliefs.

When I saw the play for the first time as a pre-teen, it was hard for me to imagine that people could ever have seriously held the attitudes of Shaw's characters; it was simply silly fun to me. I take this as a sign that many things have in fact changed for the better since the first performance of *Arms and the Man* in 1894.

And yet, some things never change. Despite graphic movies and TV broadcasts, it's hard for a civilian to understand the realities of war. The gulf between social classes looks a little different, but it's still there. People still build up impossible expectations about imagined love, while overlooking the signs of genuine feeling. And we still tend to take certain things (including ourselves) too seriously, while not taking other things (including ourselves) seriously enough.

Among the things we shouldn't worry about taking too seriously is *Arms and the Man* itself. I chose to direct this play because it's just so much fun. I hope you enjoy it as much as I do.

— Andrea Humez, 2007



About the Author

George Bernard Shaw (1856-1950) was born in Dublin but spent most of his life in London, where he became a prominent Socialist, critic, and playwright. He was both an unrelenting social critic and a master of comedy: even his most overtly political plays are presented through witty dialogue and the clash of eccentric, entertaining characters; while even his silliest comedies address the hypocrisies and injustices of society. His plays were unusual in their day, and formed part of a movement towards more intellectual, politically relevant theatre in England.

Arms and the Man is one of the earliest of Shaw's 53 plays, and remains one of the best known



and most frequently performed. In the preface to a published edition of his plays, Shaw had this to say about how he came to write *Arms and the Man*: “In 1894, Florence Farr ... was placed in command of the Avenue Theatre in London for a season on the new lines.... There were, as available New Dramatists, myself, discovered by the Independent Theatre (at my own suggestion); Dr John Todhunter, who had been discovered before (his play *The Black Cat* had been one of the Independent's successes); and Mr W. B. Yeats, a genuine discovery.... I, having nothing but unpleasant plays in my desk, hastily completed a first attempt at a pleasant one, and called it *Arms and the Man*, taking the title from the first line of Dryden's Virgil. It passed for a success, the applause on the first night being as promising as could be wished....”



About the Cast and Crew

Brian Bermack (*Captain Bluntschli*) has appeared as King Henry II in *The Lion in Winter*, Sir Joseph Porter in *H.M.S. Pinafore*, the Duke of Plaza-Toro in *The Gondoliers*, and a variety of other roles. He has directed three operettas for the MIT Gilbert and Sullivan Players. He is a little disturbed by how similar playing Shaw's "professional soldier" is to his daytime role as technical support for a small Allston company.

Kerri Centrella (Run Crew) cannot believe this is her 10th T@F production.

Kevin Cunningham (Program Designer) has created theatrical programs for the MIT Community Players, Emmanuel College, the Poet's Theater, and Cicatrix, Nausikaa, Ulysses, Indiana, and Ikaros theater companies. He also writes, directs, and acts, and has a screenwriting certificate from Emerson College.

Chris DeKalb (House Manager) is delighted to be back for this 11th production with the T@F crew (not counting one night as a chicken heart). When he's not herding cats, stacking soda, or selling tickets,

he's an Outsource Manager for Books24x7.com. In his free time he is the editor of the Cambridge Movie News (www.cambridgemovies.com).

Jack Dietz (Technical Director) is grateful for the excuse to learn how to use power tools and order people around. He's been onstage with T@F three times before and backstage once. He thanks everybody for all the sweat and labor during set construction, and especially for setting up the lights when the snowstorm stranded him out of town.

Jo Guthrie (Producer) is thrilled to be working with this cast and crew as they make her look good while she pays the bills. After three years with Theatre@First, it's hard to imagine that you wouldn't get bored, but each show brings back the excitement over and over again.

Michael Hall (*Sergius*): This is Mike's first show with T@F. Previous work includes *Musical Comedy Murders of 1940* (O'Reilly), *Titanic* (Fleet), *Lend me a Tenor* (Max), *The Tempest* (Trinculo). Graduate of Rensselaer Polytechnic Institute, where he began his theatrical career. Thanks to everyone who came to see the show.

Ari P. Herbstman (*Officer*) is thrilled to have found a home at T@F in his very first production with them. After a three year hiatus from treading the boards back in his hometown Chicago, he has once again thrown himself into the theatrical universe and looks forward to many more starring roles in the Boston area. Ari would like to thank his parents for instilling in him a love of the arts (another scar!).

Andrea Humez (Director) appeared as Margaret Fuller in T@F's fall production of *The Margaret Ghost*, and directed "Waiting" as part of this summer's Festival @ First evening of one-acts. Her past directing credits include *The Lion in Winter*, *Hapgood*, and *Arcadia* (Occasional Players). To atone for past casting sins, Andrea is currently engaged in a Quest for the Holy Grail of Amateur Theatre: a script with more than six characters, more parts for women than for men, and a good plot.

Elizabeth Hunter (Set Design) is a founding member and current Artistic Director of T@F. Her work with T@F has included

directing (*Rosencrantz & Guildenstern Are Dead*, *Murder in the Cathedral*, *Talley's Folly*, *The Merry Wives of Windsor*, *The Margaret Ghost*) and acting ("My Boyfriend's Wife" in the 2nd Annual Evening of One-Acts, and *You Can't Take It with You*), as well as various technical and support roles on other productions. She and her husband, Jason, are currently focusing on their new production, two month old baby Alice.

Beckie Hunter (President) is a founder of T@F and a member of First Church. She started acting like an old lady in *Arsenic & Old Lace* in high school, and has grown into the role in real life. She's produced five shows for T@F: *Rosencrantz & Guildenstern Are Dead*, *Murder in the Cathedral*, *Talley's Folly*, *Merry Wives of Windsor* and *The Margaret Ghost*. In between plays, she helps improve teaching at Harvard University as an administrator at the Derek Bok Center for Teaching and Learning.

Renée A. Johnson (Wardrobe Mistress): This is Renée's fourth production with T@F. She has appeared on stage in *You Can't Take it With You*, *Merry Wives of Windsor* and Festival at First: "Surprise Kisses". Crew credits include costume design for *You Can't Take it With You* and wardrobe coordination for *The Margaret Ghost* and now *Arms and the Man*. Apparently, she likes playing dress-up with other people. Special thanks to R No, just because.

Charlotte Keys (*Catherine Petkoff*, Props Wrangler) is returning to the stage after a 30 year absence! Long, long ago she appeared in many musicals and plays with the Oconee Community Theater in Seneca, SC, including *HMS Pinafore*, *The Miracle Worker*, and *Oklahoma*. She is currently Director of University Library Technology at Tufts University.

Neil Marsh (Sound Design) begins his fourth season with T@F. In addition to providing us with luscious soundscapes and pre-show announcements, Neil is also the managing director of The Post-Meridian Radio Players (www.pmrp.org) and a voice actor. His latest role is as the recurring villain Porec in the popular fantasy podcast series *Second Shift* (www.secondshiftpodcast.com), which begins its second season in April.

Jerry Marty is pleased to be doing Miscellaneous Technical Tasks for T@F for the first time. He spends his weekday hours explaining to bankers and computer programmers how the laws of physics affect their work. They're seldom cheered up by his results, so Jerry is hoping to get some karmic balance by being part of this production.

Naila McKenzie (*Louka*) is excited to be part of her very first Theatre@First Production. This will be Naila's first role after escaping from law school to study classical acting in London for a year and she is thrilled to be back on the stage again. Previous notable roles have included Fiona in *Brigadoon*, Mama in *Once on This Island*, Jaques and Celia in different productions of *As You Like It* and the Duchess of Gloucester in *Henry VI Part II*. Naila will be graduating from Harvard Law School this year and hopes to keep her theatrical fire burning upon entering the "real world."

John Olson (*Nicola*) is a manager at ITA Software (we're hiring!) and was recently described as a "pillar" of First Church Somerville, where he's been a member for over 10 years. This is his seventh role with Theatre@First; notable recent roles have been Grandpa in *You Can't Take It With You* and Waldo in *The Margaret Ghost*. John is originally from Alberta, Canada, where they grow 'em big.

Erin Marie Panttaja (Stage Manager)'s involvement with theatre has ranged from performing in *Under Milk Wood* at MIT, to live videography in *Cosán Dearg*, to arc welding in "h", an adaptation of *Hamlet* at the Dublin Fringe Festival. Her one-act plays "Conflict" and "Make it didn't

happen” have been produced at the Dublin Fringe Festival Thread Workshop and at the Mendocino College Third Annual Festival of New Plays. Her short-story “Krampus” was read as part of Twisted Christmas Live 3! and played on KRCB 91.1FM.

David Policar (*Major Paul Petkoff*) is treading the Theatre@First boards for the fifth time, having previously portrayed a murdering knight (*Murder in the Cathedral*), an eccentric accountant (*Talley's Folly*), a jealous husband (*Merry Wives of Windsor*) and a charismatic revolutionary (*Margaret Ghost*). He finds it pleasant to just sit here, after a good rehearsal period, with nothing to do but perform. David would like to thank Paulo Ruffino (for workday assistance, moral support, and taking care of the dog during rehearsals) and his mom (for showing up on opening night - Hi Mom!)

Gilly Rosenthol (Logo Design, Stagehand) is a jack-of-many-trades around T@F - acting, painting, designing, serving on the steering committee, and helping out behind the curtain. She also acts with the Post-Meridian Radio Players, narrating the Red Shift production at Arisia. She is searching for a new company to appreciate her design skills, so talk to her with any job leads!

Elizabeth Ryan (Costumer) is pleased to be working on her sixth show for Theatre@First. She wants to thank everyone for helping out (you know who you are), and Leon for being there.

Ellen Soderberg (*Raina*): Being new to the city, *Arms and the Man* marks Ellen's T@F debut, as well as her first role since moving to Boston in November. She has performed on various stages in Montana, Wyoming, and Rhode Island, with community theatre, college, and professional companies. Favorite past shows include: *Four Dogs and a Bone* (Brenda), *Barefoot in the Park* (Corie), *The Misanthrope* (Eliante), *Androcles and the Lion* (Isabella), and *Love's Labour's Lost* (Katherine).

Betsey Solensky (Musicologist) is working on her third show for T@F. The benefits of her musical knowledge have been heard previously during *The Merry Wives of Windsor* and last Fall's *The Margaret Ghost*. She is excited to help create an air of things military for this evening's show. Betsey and her husband are residents of Davis Square and are owned by two cats - Cherry Pie and Mowgli.

About Theatre@First

The mission of Theatre@First is to work together to provide a fun, friendly, and creative theater experience for cast, crew, and audience alike. We welcome volunteers at all levels of experience and offer a supportive environment in which to work, play, grow, and explore new areas of the theatre arts. We offer affordable and eclectic entertainment to the community, aiming to surprise, delight, entertain, and educate our audiences.

We fill an important niche in the vibrant Davis Square arts scene, drawing upon the talents and contributions of individuals and organizations throughout the community to provide a venue for thought-provoking and entertaining performing arts for all those who love to be on either side of the curtain.

T@F welcomes your support. As a community theater, our growth depends largely on the patronage of our audience members. Become a T@F member today and your donation will help ensure future productions. Support the arts in your local community! Be one of the "First."

T@F is a non-profit organization hosted by the First Congregational Church of Somerville. All donations are held in a fund dedicated to Theatre@First. All contributors receive a membership card and will have their name listed in our programs unless they prefer to remain anonymous.

These are the four levels of membership T@F offers:

- **MEMBER (\$25): 1 free ticket** to every production for a year, **1 free item** at the snack bar when you present your membership card
- **FRIEND (\$50): 2 free tickets** to each production for a year, **2 free items** at the snack bar when you present your membership card
- **PATRON (\$100): 4 free tickets** to each production for a year, **premium seating, 4 free items** at the snack bar when you present your membership card
- **SPONSOR (\$500 or more): 10 free tickets** to each production for a year, **premium seating** center stage in the first 2 rows, **10 free items** at the snack bar when you present your membership card, program autographed by the leads, plus **free ad space** in the program (make arrangements with the President)

If you wish to pay by check, please make it out to First Congregational Church of Somerville, and mail it to:

Beckie Hunter, President
Theatre@First
First Congregational Church
89 College Avenue
Somerville, MA 02144

Please include your email address (if you have one) and phone number.

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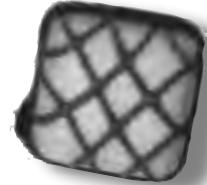
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Thank you very much for your support!

For more information on T@F memberships,
send us a note at Join@TheatreAtFirst.org



Special Thanks / Acknowledgments

- Rev. Molly Baskette and all the members of First Church
- The ninja strike team from Arisa
- The MIT Gilbert & Sullivan Players, for the loan of some fabulous costume items (if we can ever return the favor, we will do so, gladly!)
- Rebecca Burstein
- Lisa Gibalerio

We also thank our friends, family, and all the members of our audience. Without your support of the arts, we wouldn't be here.

Thanks to our dedicated and tenacious team of volunteers, including various members of the cast and crew. Thank you for building our set, working the box office, selling snacks, ushering and generally making these shows happen.

Set Construction:

Brian Bermack
Jo Guthrie
Mike Hall
Ari Herbstman
Andrea Humez
Jerry Marty
Naila Mckenzie
Jason Merrill
Heather Munn
John Olson
Erin Marie Panttaja
Dave Policar
Gilly Rosenthol
Andie Stabler

Costume Construction:

Paolo Ruffino
Jennifer Cseh
Erin Marie Panttaja
Amy Lee Bennett
Charlotte Keys

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Trans Fat 0g	
Cholesterol 5mg	2%
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Total Carbohydrate 52g	18%
Dietary Fiber 3g	12%
Sugars 32g	
Protein 18g	
<hr/>	
Vitamin A 2%	• Vitamin C 80%
Calcium 4%	• Irony 50%

ARMS AND THE MAN / ASSORTIMENT DE CHOCOLATS

INGREDIENTS: Chocolate (sugar, chocolate, cocoa butter, whole milk, butterfat, soy lecithin [an emulsifier], vanilla, and vanillin [an artificial flavor]), satire, corn syrup, sugar, comic witticisms, nuts, partially hydrogenated plam kernel oil, eccentric characters, butter, citric acid, a heaping dose of Ibsenism, potassium sorbate, romantic ideals (patriotism, hero worship, love), USDA colors #3 and #5.

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