

SYDNEY
THEATRE
CO
EDUCATION



ON CUE

TABLE OF CONTENTS

ABOUT ON CUE AND STC	2
CURRICULUM CONNECTIONS	3
CAST AND CREATIVES	4
FROM THE DIRECTOR	5
ABOUT THE PLAYWRIGHT	6
ABOUT THE PLAY	8
CONTEXT	9
SYNOPSIS	10
CHARACTER ANALYSIS	12
THEMES AND IDEAS	16
THE ELEMENTS OF DRAMA	20
STYLE	22
DESIGN	23
BIBLIOGRAPHY	24

Compiled by Hannah Brown.

The activities and resources contained in this document are designed for educators as the starting point for developing more comprehensive lessons for this production. Hannah Brown is the Education Projects Officers for the Sydney Theatre Company. You can contact Hannah on

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ABOUT *ON CUE* AND STC

ABOUT ON CUE

STC Ed has a suite of resources located on our website to enrich and strengthen teaching and learning surrounding the plays in the STC season. Each show will be accompanied by an On Cue e-publication which will feature all the essential information for teachers and students, such as curriculum links, information about the playwright, synopsis, character analysis, thematic analysis and suggested learning experiences. For more in-depth digital resources surrounding the ELEMENTS OF DRAMA, DRAMATIC FORMS, STYLES, CONVENTIONS and TECHNIQUES, visit the STC Ed page on our website.

SUCH RESOURCES INCLUDE:

- videos
- design sketchbooks
- worksheets
- posters

ABOUT SYDNEY THEATRE COMPANY

In 1980, STC's first Artistic Director Richard Wherrett defined STC's mission as to provide "first class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun."

Almost 35 years later, under the leadership of Artistic Director Andrew Upton, that ethos still rings true.

STC offers a diverse program of distinctive theatre of vision and scale at its harbourside home venue, The Wharf; Sydney Theatre at Walsh Bay; and Sydney Opera House, as its resident theatre company.

STC has a proud heritage as a creative hub and incubator for Australian theatre and theatre makers, developing and producing eclectic Australian works, interpretations of classic repertoire and great international writing. STC strives to create theatre experiences that reflect Sydney's distinctive personality and engage audiences.

Strongly committed to engagement in the community, STC's Education and Communities programs aim to inspire theatre appreciation and participation not only in theatres but also in schools, community halls; wherever people get together. STC offers an innovative School Drama™ program; partners with groups in metropolitan Sydney, regional centres and rural

areas; and reaches beyond NSW with touring productions throughout Australia. Through these partnerships and initiatives, STC plays a part in ensuring a creative, forward-thinking and sociable future by engaging with young people, students and teachers.

The theatre careers of many of Australia's internationally renowned artists have been launched and fostered at STC, including Mel Gibson, Judy Davis, Hugo Weaving, Geoffrey Rush, Toni Collette, Rose Byrne, Benedict Andrews and Cate Blanchett.

STC often collaborates with international artists and companies and, in recent years, the company's international profile has grown significantly with productions touring extensively to great acclaim.

STC is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and by the New South Wales Government through Arts NSW.

sydneytheatre.com.au

CURRICULUM CONNECTIONS

SUITABLE FOR

Students in Years 10 to 12

SUBJECTS

- English
- Drama



Mitchell Butel and Andrea Demetriades in STC's *Arms and the Man*, 2015. Image: Heidrun Lohr. ©

SYDNEY THEATRE COMPANY PRESENTS

ARMS AND THE MAN

BY GEORGE BERNARD SHAW

NICOLA
BRANDON BURKE

CAPTAIN BLUNTSCHLI
MITCHELL BUTEL

MAJOR SERGIUS SARANOFF
CHARLIE COUSINS

RAINA PETKOFF
ANDREA DEMETRIADES

CATHERINE PETKOFF
DEBORAH KENNEDY

RUSSIAN SOLDIER
JASON KOS

LOUKA
OLIVIA ROSE

MAJOR PAUL PETKOFF
WILLIAM ZAPPA

DIRECTOR
RICHARD COTTRELL

SET DESIGNER
MICHAEL SCOTT-MITCHELL

COSTUME DESIGNER
JULIE LYNCH

LIGHTING DESIGNER
DAMIEN COOPER

SOUND DESIGNER
JEREMY SILVER

ASSISTANT DIRECTOR
PAIGE RATTRAY

VOICE & TEXT COACH
CHARMIAN GRADWELL

PRODUCTION MANAGER
KATE CHAPMAN

STAGE MANAGER
TANYA LEACH

ASSISTANT STAGE MANAGER
SARAH SMITH

WIG, HAIR & MAKE-UP SUPERVISOR
LAUREN A. PROIETTI

HEAD MECHANIST
DAVID TONGS

BACKSTAGE WARDROBE SUPERVISOR
ROSALIE LESTER

REHEARSAL PHOTOGRAPHER
HON BOEY

PRODUCTION PHOTOGRAPHER
HEIDRUN LOHR

SETTING

THE ACTION TAKES PLACE AT THE PETKOFF HOUSE IN A SMALL BULGARIAN TOWN,
NEAR THE DRAGOMAN PASS, 1885–86

ACT I RAINA'S BEDROOM

ACT II SEVERAL MONTHS LATER, THE GARDEN

ACT III THE SAME AFTERNOON, THE LIBRARY

2 HOURS 30 MINUTES, INCLUDING 20 MINUTE INTERVAL BETWEEN ACTS II AND III

THIS PRODUCTION PREMIERED AT THE DRAMA THEATRE, SYDNEY OPERA HOUSE, ON 18 SEPTEMBER 2015



SYDNEY
THEATRE
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FROM THE DIRECTOR

RICHARD COTTRELL

For the first 60 years of last century, Shaw was the most frequently performed playwright in the world after Shakespeare. His fame is difficult to imagine today, but a combination of Albert Einstein and Mick Jagger might get somewhere near it. In the 1960s, he went out of fashion – ‘too talky’. Recently, there has been something of a Shaw revival, led by the National Theatre in Britain and the Sydney Theatre Company in Australia.

Shaw was a passionate and lifelong socialist, he utterly rejected any class system and he was a committed pacifist, bitterly reviled for his opposition to the First World War. He was also prescient. In *The Applecart* (1925) he presented a future government ruled not by the will of the people but by big business; in *Major Barbara* (1905) he prefigures armaments that could destroy the world; and in *Heartbreak House* (1920), which is his masterpiece, he foresaw the Second World War. He was awarded the Nobel Prize for Literature in 1925 at the age of 69 and lived to be 94.

T.S Eliot said of him, “Our two greatest prose stylists in the drama – apart from Shakespeare and the other Elizabethans who mixed prose and poetry in the same play – are, I believe, Congreve and Bernard Shaw.” And that “No one can grasp more firmly an idea which he does not maintain, or expound it with more cogency, than Mr Shaw. [...] The animosity which he aroused was the animosity of the dull toward the intelligent.” Harold Hobson, London’s leading theatre critic in the 1950s and 60s wrote that a “cardinal feature of Shaw’s wit is its good nature. It has been agreed down the ages that ill will is a fundamental part of wit. [...] This ill nature is entirely absent from Shaw. [...] He finds men and women and their associations and activities absurd and foolish and inefficient but he neither despises them nor would rejoice in their final failure. He makes wit as good-humoured as humour.”

Bertolt Brecht affirmed that “Shaw is a terrorist. The Shavian terror is an unusual one and he employs an unusual weapon – that of humour. [...] Shaw’s terrorism consists in this: that he claims a right for every man to act with decency, logic and humour, and sees it as his duty to do so even when it creates opposition. He knows very well how much courage it takes to laugh at the ridiculous and how much seriousness it takes to discover the amusing. [...] He furnishes the theatre with as much fun as it can take. And it can take a lot. [...] He is – and what more can be said about a man – a good fellow.”

Finally, Shaw on Shaw: “My plays are all words. Just as Raphael’s paintings are all paint.”



Richard Cottrell in rehearsal for STC's *Arms and the Man*, 2015.
Image: Hon Boey. ©

ABOUT THE PLAYWRIGHT

GEORGE BERNARD SHAW: SWIMMING AGAINST THE TIDE

“LIFE ISN'T ABOUT FINDING YOURSELF.
LIFE IS ABOUT CREATING YOURSELF.”

– George Bernard Shaw

“MR BERNARD SHAW HAS NO ENEMIES,
BUT IS INTENSELY DISLIKED BY ALL HIS
FRIENDS.”

– Oscar Wilde

As far as George Bernard Shaw was concerned, the most important things in life were words. Despite a keen amateur interest in photography, which revealed a skill for visual communication, the great passion of his life was language and the things he could do with it. As a journalist he used words to distil facts, as a playwright and novelist he used them to entertain and inform, and as a politician he used them to influence.

During his long life, which began in Dublin, Ireland, in 1856, Shaw wrote more than 250,000 letters to acquaintances near and far, crafted 63 plays and 5 novels, and produced a vast collection of essays and articles passionately arguing his socialist views. Shaw possessed strong opinions from a young age, initially focusing his youthful attention on the education system in Ireland, which he reviled.

Born to a successful grain merchant (George) and a housewife turned singer (Bessie), Bernard Shaw – as he preferred to be known – grew up with two older sisters. He frequently changed schools, moving between various colleges around Dublin, and his experiences in these institutions contributed to his lifelong loathing for formal education. The fragmentation of his childhood was amplified when Shaw was 15: his mother left her alcoholic husband to follow her singing teacher to London. His sisters moved with their mother, but Shaw stayed on in Dublin, living with his father for several years as he completed his schooling and then took on an office job that he loathed. After several years of bureaucratic drudgery, he too moved to London where he lived with (and relied financially upon) his sisters, his mother and her lover George Vandeleur Lee.

Once living in London, Shaw pursued a creative life as best he could on his meagre allowance, spending much of his time in museums and libraries reading voraciously and eventually writing.

He produced several novels that failed to gain traction with publishers, and he scraped by for almost a decade on small writing jobs until he finally secured a role first as a theatre critic and later (and more successfully) as a music critic. Finally he had a career as a writer and was able to support himself financially, which gave him greater freedom to pursue his interests, chiefly politics.

From a young age, Shaw showed a particular interest in socialism and committed himself to the Fabian Society, an organisation devoted to advancing the principles of democratic socialism through gradual, reformist (rather than revolutionary) means. It was here that he made strong friendships with fellow socialists, including Sidney and Beatrice Webb, with whom he co-founded the London School of Economics (LSE) in 1895.

ABOUT THE PLAYWRIGHT (CONT.)

GEORGE BERNARD SHAW: SWIMMING AGAINST THE TIDE

The Fabian Society is also where Shaw was introduced to his future wife, the forward-thinking heiress Charlotte Payne-Townshend, a fellow native of Ireland. After being introduced by Fabian friends, the pair developed a largely intellectual closeness that developed into a stronger bond when Shaw developed a life-threatening infection that Payne-Townshend nursed him through. They married in 1898 (when they were both 41 years old), and Shaw pursued a career in politics, being elected as a councillor representing the area of St Pancras on the London County Council.

Living between a house in London and a house (known as Shaw's Corner) in the village of Ayot St Lawrence in Hertfordshire, the Shaws never produced any children (according to Shaw, they never fully consummated their marriage because Charlotte was afraid of having children) but rather focused their energies on travel, advocacy and the arts.

Shaw engaged in extensive international travel, encouraged by his wife, and the Shaws each donated large amounts of money to a range of causes. Charlotte, who had originally invested in the LSE, supported causes including the launching of the feminist magazine *The New Freewoman*, while her husband sent small sums of money to various causes throughout his life. Shaw, who strayed beyond his marriage and pursued several relationships – and many more flirtations – often with married women, was also generous towards the objects of his affections.

Shaw's playwriting began haltingly in 1885, with a botched attempt to write together with the critic William Archer. Shaw would eventually complete the play by himself as *Widowers' Houses* in 1892. In it, Shaw's politics were firmly displayed. As the play's producer J T Grein put it, "Why – why, indeed! – should I produce a play which in fact was not a play at all, which was a socialist pamphlet in three-act form, which seemed impracticable from a theatrical point of view, and had no other merits but its dialogue and the portrayal of one or two characters?" Indeed, in Shaw's own words, *Widowers' Houses* was designed "to induce people to vote on the Progressive side at the next County Council election in London". The critics shot the play down, it lasted only two nights. Shaw was unperturbed. He wrote on.

In his two subsequent plays, *The Philanderer* and *Mrs Warren's Profession* (1893), Shaw's critique of modern capitalism became more submerged, the depth of feeling greater. However, neither of these works made it to the stage until later in Shaw's career, once his renown as a dramatist had been established.

That renown began with *Arms and the Man*. After its première in 1894, Shaw noted that it "has produced reputation, discussion, advertisement; it has brought me enough money to live on for six months, during which I will write two more plays." Shaw's playwriting career was properly under way and his commercial success would reach its apotheosis in 1913 with *Pygmalion*.

Shaw extended his fame and influence at the onset of the First World War, which he publicly and controversially denounced. Despite selling thousands of pamphlets and attracting a large amount of interest for his anti-war message, Shaw was ultimately largely unpopular for his views, which were considered unpatriotic.

Yet, swimming against the tide was something that never bothered Shaw. Throughout his life he supported a diverse range of causes varying from vegetarianism to eugenics, atheism to Stalinism.

Even after the death of his wife in 1943, Shaw continued to write and offer his opinion on a range of topics, only stopping in 1950 when he died at the age of 94 from injuries sustained after falling from a ladder while pruning a tree in the garden at Shaw's Corner.

Opinionated to the end, Shaw was pointed in his bequests, gifting large amounts to various public galleries and museums. The largest amount went towards the development of the Shavian alphabet – a phonetic alphabet that Shaw hoped would replace the Roman alphabet for writing English. It seems some tides are too strong to swim against.

ABOUT THE PLAY

THE SWEETEST, SHARPEST LOVE TRIANGLE OF THE YEAR

Be swept off your feet by one of the most charming, witty romantic comedies ever written.

In a beautiful new production of a rarely-produced classic at Sydney Opera House, *Arms and the Man* brings to life a delicious love story with an irreverent twist, from the masterful pen of George Bernard Shaw (*Pygmalion*).

Stuck in a backwater town, Raina Petkoff craves more out of life. Having read every book in the library, including all the romance novels, she's sure there is more in store for her - she wants adventure, she wants love, she wants to get the hell out of town.

So, when a charming Swiss soldier on the hop from the battlefield clambers into her bedroom, what's a clever, practical-minded girl to do? Offer him sanctuary, feed him chocolate and fall in love. It's only natural.

The problem is, she's already engaged. To the most eligible man in town. Raina needs to decide if she stays true to her gallant fiancé, or if she elopes with this dashing, mysterious stranger.

In true Bernard Shaw style, this is more than your average love triangle. Keeping plenty of room for irony, comedy, parental concern and a saucy sub-plot, *Arms and the Man* is also a playful, piercing satire on vanity and false heroism.

Our brave-hearted heroes – Mitchell Butel (*Romeo and Juliet*), Charlie Cousins (ABC TV's *The Doctor Blake Mysteries*) and the luminous Andrea Demetriades (*Pygmalion*, *Perplex*) – launch themselves into this romantic entanglement with relish.

Led by legendary director Richard Cottrell (*Australia Day*), Raina's love life might not be the perfect fairytale, but it certainly looks like one. Award-winning designers Michael Scott-Mitchell and Julie Lynch have created an exotic, unreal world for this stunning production.

Will the battlefield hero conquer her heart, or will he with the most chocolate win?



Andrea Demetriades and Charlie Cousins in STC's *Arms and the Man*, 2015. Image: Heidrun Lohr. ©



CHECK OUT OUR PRE-SHOW IN-THE-KNOW FACT SHEET FOR
ESSENTIAL INFORMATION ABOUT THE SHOW

CONTEXT

EASTERN EUROPE

Arms and the Man was written by George Bernard Shaw in 1894. The action of the play springs from the Serbo-Bulgarian war which occurred in 1885. The Serbian king declared war on Bulgaria after Bulgaria expanded its territory. This expansion contravened the Treaty of Berlin, which aimed to separate the Balkan states and prevent greater Russian expansion and power in Europe (National Arts Centre English Theatre, 2003). The context for the world of the play was an eventual precursor to the outbreak of WWI – sparked when a Serb-Yugoslavian nationalist assassinated Archduke Franz Ferdinand of the Austro-Hungarian Empire. The nationalist group responsible for the assassination, known as the Black Hand, wanted independence for the southern Slav states from the Austro-Hungarian Empire so they could join Yugoslavia.

WARFARE

War and combat changed significantly towards the end of the 19th century. Until that point, armies were divided into infantry (soldiers on foot), cavalry (soldiers on horseback) and artillery (soldiers bearing guns) (Shaw Festival, 2014). The infantry rifle became popular in the late 19th century, meaning that the special skills of each of the regiments were no longer valued over high-powered artillery with the capability to enact combat en masse. Consequently, the traditional art of warfare and strategic battle tactics were phased out. In *Arms and the Man*, Bluntschli is a soldier who believes war should be rightly won based on tactics and diplomacy and that Bulgaria won the war based on “...sheer ignorance of the art of war, nothing else. (*Indignantly.*) I never saw anything so unprofessional” (pg. 18).

Bluntschli says this as Sergius’ Bulgarian troops were on horseback and tactlessly charged towards the Serbians who were armed with rifles – a foolish act which would ordinarily have killed them all. However, since the Serbs had no ammunition, the Bulgarian troops won the battle through sheer luck.



Mitchell Butel, Brandon Burke, Charlie Cousins and William Zappa in rehearsal for STC's *Arms and the Man*, 2015. Image: Hon Boey. ©

SYNOPSIS

ACT I

Arms and the Man takes place in Bulgaria in 1885 just after the end of the Serbo-Bulgarian war. Raina Petkoff and her mother Catherine, sit in her bedroom recounting how Raina's fiancé Sergius has just won Bulgaria the war in a courageous battle. Louka, the maid of the house, enters and tells Raina to close her windows as Serbian troops are fleeing Bulgaria and being hunted in the street below. Not long after, a soldier climbs through Raina's bedroom window. Raina is at first surprised, but finds the soldier and his opinions intriguing when he admits he does not carry ammunition into the battlefield, but carries chocolate instead. Bluntschli believes if you are going to get shot, you will get shot so what use is a loaded gun? Chocolate is far more practical and provides sustenance for tired soldiers. She feeds him the last of her chocolate creams and calls him her "chocolate cream soldier." Troops enter Raina's room looking for the hideaway soldier and she conceals him behind the curtain.

The soldier reveals that he is in fact a Swiss mercenary fighting for Serbia as a professional soldier. Raina, romanced by the idea of war, asks the soldier to recount the courageous battle that her fiancé won. The soldier tells Raina that there is nothing glorious about a cavalry charge and in fact it is like "...slinging a handful of peas against a window pane" (pg. 18). The soldier continues to dispel Raina's idealistic views of war and bravery telling her the first man in the charge is in actual fact a coward, not a hero at all. He informs Raina that the supposedly courageous battle led by her fiancé was actually won by luck, as the Serbian soldiers were given the wrong cartridges for their guns. He continues on to say that Sergius' cavalry charge was a display of poor war tactics where they would have otherwise been killed - "He and his regiment simply committed suicide – only the pistol missed fire, that's all" (pg. 19). Raina is stunned by this and demands that the soldier leave. However, he says he is too tired to climb down the drainpipe, so Raina agrees to shelter him. When she leaves the room to fetch her mother, they return to find the Swiss mercenary fast asleep in her bed. In the morning Raina and her mother help the soldier flee by concealing him in Major Petkoff's grey coat.



Charlie Cousins and Andrea Demetriades in rehearsal for STC's *Arms and the Man*, 2015. Image: Hon Boey. ©



Mitchell Butel in rehearsal for STC's *Arms and the Man*, 2015. Image: Hon Boey. ©

SYNOPSIS

ACT II

Act Two takes place some months later in 1886. Nicola, the male servant of the house, is outside talking to his fiancé Louka about Louka's obstinate behaviour towards her employers. Louka tells Nicola that while he has the soul of a servant, she has bigger and grander plans for herself. Major Petkoff, Raina's father, returns home from the war. He is followed by Raina's fiancé Sergius. Raina greets him, elated by stories of Sergius's gallantry in the war. However, he complains about soldiers being promoted before him for acts of less honour and bravery and announces he has resigned from the army. Sergius tells the story about a fleeing Swiss soldier who apparently climbed into the bedroom of a Bulgarian woman. Raina and Catherine, knowing the story is about them, are alarmed and cover themselves by condemning Sergius for telling such a story in front of a lady. When the others have left, Raina and Sergius profess their love for one another in worshipful, over-the-top declarations.

When Raina leaves, Sergius flirts with Louka the maid and admits that his relationship with Raina is exhausting, saying, "[it is a] very fatiguing thing to keep up for any length of time, Louka. One feels the need of some relief after it" (pg. 37). Sergius and Louka hide where they embrace each other. Louka says she does not understand the hypocrisy of the upper classes and tells Sergius that Raina is also cavorting with another man behind his back. Sergius grabs Louka tightly in anger, bruising her arm. Louka presents her arm to be kissed by Sergius, who refuses.

Captain Bluntschli, Raina's chocolate cream soldier, arrives at the house to return Major Petkoff's coat. Major Petkoff recognises Bluntschli from the peace negotiations and asks him for help co-ordinating troops to Phillopopolis much to the distress of Catherine. When Raina sees Bluntschli in the hallway she proclaims it is "her chocolate cream soldier", although she covers her outburst by saying that earlier in the day, Nicola had ruined a chocolate cream soldier pastry she had made.

ACT III

Captain Bluntschli sits writing orders for the troops to Phillopopolis. Petkoff announces that he wishes to wear his coat, although he can't find it in the cupboard. Catherine sends Nicola to get the coat from the closet and Petkoff bets Catherine a piece of jewellery against a week's housekeeping money that it isn't there as he had looked for it earlier. Sergius joins in the bet, while Bluntschli (who knows the coat is there), bets against Petkoff that Nicola will find the coat. Nicola returns with the coat and Bluntschli has finished the orders with ease. Major Petkoff and Sergius depart to make arrangements for the troops, leaving Raina and Bluntschli alone.

Raina reveals to Bluntschli that the story of his escape has been relayed to her father and fiancé by another soldier, however they luckily do not realise the house in the story is the Petkoff house and the soldier is Bluntschli himself, otherwise Sergius would challenge him to a duel. Raina reveals to Bluntschli that he is the first person to really take her seriously. Raina asks Bluntschli if he received her portrait that she left in her father's coat pocket for him. Bluntschli was unaware of its existence and Raina becomes concerned that her father will discover the picture with her note on the back which says "to my chocolate cream soldier." Outside, Sergius looks at Louka's bruised arm and offers to kiss it, but she refuses. Louka berates Sergius for not having the courage to love her because she is a poor servant. Sergius tells Louka that he would marry her regardless, but his higher love belongs to Raina. Louka angrily refutes this and tells him that Raina will marry the man she told him about – Bluntschli the Swiss soldier.

Sergius challenges Bluntschli to a duel. Raina enters and tells Sergius she saw him with Louka. Bluntschli explains that Raina only let him stay because he threatened her. The duel ends. Major Petkoff arrives wearing the coat and Raina surreptitiously removes the photo from his coat pocket. However, Major Petkoff then proclaims he has already found the photograph and demands to know the identity of the chocolate cream soldier. Bluntschli reveals he is the soldier and the one who climbed in through Raina's window. Sergius announces he will marry Louka and Nicola is offered a place running one of Bluntschli's hotels. Bluntschli then asks for Raina's hand in marriage.

CHARACTER ANALYSIS

RAINA PETKOFF

Raina Petkoff is the daughter of Major and Catherine Petkoff, one of the wealthiest families in Bulgaria. When the audience first meet the beautiful Raina she appears to be enchanted by romantic notions of love and war. Raina's speech and behaviour is girly and melodramatic which is seen when Captain Bluntschli enters her room and she paces backwards and forwards striking dramatic poses creating comedy for the audience. Raina wants to be perfect, so as to live up to the expectation of her perfect ideal world. She goes as far as saying to Bluntschli she has never lied (despite lying in that moment!)

Her histrionic personality is exaggerated by her luxurious ("I am a Petkoff." pg.22) and sheltered lifestyle and her mother who has similar idealistic views (National Arts Centre English Theatre, 2003). When Captain Bluntschli enters Raina's bedroom, her idealistic thinking about the glory of war and true love is challenged and her posturing behaviour becomes more sincere. Bluntschli teaches Raina about the realities of war and that battle is not as gallant or courageous as she may think. His own moral and ethical standpoints are what Raina at first finds intriguing. Over the course of the play, Bluntschli's admiral qualities make Raina realise that love should be based on integrity and values, rather than appearances and the expectations of others. When the play ends, Raina is more pragmatic than when the audience first met her.

Towards the end of the play Raina admits to Bluntschli that her over-the-top behaviour is all an act and it is not her true self. She goes on to reveal that she had behaved in that way all her life as that is how others responded to her and what they came to expect from her. Her behaviour even leads Bluntschli to think she is 16 years old, when in fact she is "a woman of 23." Raina's ability to be her true self around Bluntschli acts as the basis for their love.

Raina: (*gasping*). !! 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?

Bluntschli: (*promptly*). Instinct, dear young lady. Instinct, and experience of the world.

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. (*Cosily, 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 trilling 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. (pg. 55)



William Zappa and Andrea Demetriades in STC's *Arms and the Man*, 2015. Image: Heidrun Lohr. ©

CHARACTER ANALYSIS (CONT.)

CAPTAIN BLUNTSCHLI

Captain Bluntschli is a Swiss mercenary who has been fighting for the Serbian army as a professional soldier. Bluntschli climbs through Raina's bedroom window in order to escape the victorious Bulgarian soldiers who are running the Serbian soldiers out of town.

As a commercial traveller, Bluntschli has a vast experience of the world that has allowed him to form pragmatic and realistic views of war and love (Parker, 1984). These views are vastly different to the romanticised opinions of Raina and her mother, and cause the audience to think about the folly of idealism. Bluntschli's realistic views impact upon Raina's own thinking and allow their love to blossom.

Bluntschli believes that war and killing is neither noble nor brave and educates Raina on the reality of war.

Raina: Some soldiers I know are afraid of battle.

Bluntschli: 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... (pg.13)

Instead of carrying ammunition into battle, he takes chocolate as he believes bullets are of little use – "...what use are cartridges? I always carry chocolate instead" (pg. 17). Bluntschli dispels the myths of bravery and heroism believed by Raina. When she asks him about the battle, Bluntschli tells Raina that the first soldier is not the bravest as he can be seen pulling at his horse because he does not want to get to the battle line before the remainder of the cavalry. Bluntschli is cool-headed and realistic. When Raina tells him that he will be killed if he goes back into the street he replies, "Never mind: this sort of thing is all in my day's work" (pg. 21). He is concerned with professional conduct and the art of war and believes that war can be won and lost "the right way," meaning through tactics and integrity. This is evident when he says, "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" (pg. 18). As a soldier, Bluntschli has a strong knowledge of tactics and the science of warfare which allows him to help Major Petkoff and Sergius coordinate troops. Bluntschli's pragmatism is also seen when he receives the news of his father's death. He promptly folds up the letter and begins to make plans to return to Switzerland. Bluntschli's composed response causes Louka to remark that he has no heart. Bluntschli's experience of war means he is used to and accepting of death and so promptly sets out to organise his father's estate.

While Bluntschli is pragmatic, he sees himself as a hopeless romantic which is why he returned to the Petkoff home, saying he has "an incurably romantic disposition. I came sneaking

back here to have another look at the young lady when any other man of my age would have sent the coat back" (pg.73) Although Bluntschli rejects grand displays of romance, Shaw indicates that he is capable of deeply romantic feelings. He chooses to demonstrate his love in characteristically understated ways, through genuine respect and devotion rather than declarations.

SERGIUS

Sergius is Raina's fiancé and a soldier in the Bulgarian army. At the start of the play, Sergius conforms to what others think he should be – a brave, bourgeois, handsome soldier and lover. Sergius is described by Bluntschli as Don Quixote, a character from the eponymously named classic novel. This is a fitting comparison as in the novel, Don Quixote charges at windmills that he mistakenly believes are giants (Shaw Festival, 2014). Similarly, Sergius, a hopeless soldier, leads a doomed cavalry into battle, only to be saved by the luck of the Serbian army having no ammunition. Sergius believes his actions to be heroic, when in fact his victory was pure chance. The word 'quixotic' is derived from the name Quixote and is used to describe someone who is in pursuit of impractical ideals (Shaw Festival, 2014). Sergius believes soldiers are ridiculous as they only fight when the other side is weak (which isn't particularly brave!). He thinks that battle should be glorious, courageous and an equal fight so when he wins the battle after bravely mounting his cavalry, he believes his romantic ideas of war should therefore be promoted. However, in reality, he won the battle purely because the other side had no ammunition. As a result, Sergius has resigned from the army.

Throughout the play, Sergius' idealistic views of love and war do not align with reality which cause him to question his true identity and what it means to be a 'real man.' This is shown when he is flirting with Louka in the courtyard – "I am surprised at myself, Louka. What would Sergius, the hero of Slivnitza say if he saw me now? What would Sergius, the apostle of the higher love, say if he saw me now? What would the half dozen Sergiuses who keep popping in and out of this handsome figure of mine say if they caught us here?" (pg. 38), "which of the six is the real man?" (pg. 39). Sergius also sees that his "higher love" for Raina is one that cannot be sustained and denounces love as a sham saying "...oh war! War! The dream of patriots and heroes! A fraud, Bluntschli, a hollow sham, like love" (pg. 65). Bluntschli tells him - "...now that you've found that life isn't a farce, but something quite sensible and serious, what further obstacle is there to your happiness?" For Sergius, the answer is accepting his true desire and as such he proposes to Louka.

CHARACTER ANALYSIS (CONT.)

MAJOR PETKOFF

Major Petkoff is Raina's father and a Major in the Bulgarian army. Petkoff prides himself on his wealth and status within Bulgarian society. The recent victory has made him a Major in the military, bringing much pride to his wife, Catherine. He is war weary and glad to return to the comfort of his own home. As the patriarch of the Petkoff family he ostensibly holds the most power, however, Raina and her mother have developed ways manage him so that they can do as they please. Major Petkoff's is fooled in several moments of the play. Catherine, Raina and Nicola all lead him to believe his coat was hanging in the cupboard all along, when in fact it was only returned by Bluntschli that morning. At the end of the play Major Petkoff has discovered Raina's secret after he found her picture in his coat pocket and demands to know who the chocolate cream soldier is.

CATHERINE PETKOFF

Catherine Petkoff is Raina's mother and wife to Major Petkoff. She is concerned with her social standing and being a fashionable Viennese woman. She takes great pride in the new electric bell that has been installed, telling the Major that it is no longer proper to yell servants. When Raina announces that she will marry Bluntschli, Catherine and Major Petkoff only agree after they discover that Bluntschli has inherited an enormous wealth.

Catherine has a romanticised view of war that she has passed on to her daughter Raina (National Arts Centre English Theatre, 2003). At the beginning of the play she swoons with Raina over the Bulgarian victory saying, "Can't you see it, Raina: our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbian dandies like chaff" (pg. 9). Unlike her daughter, Catherine does not change during the course of the play and instead remains romanticised about love and war.



Andrea Demetriades, Deborah Kennedy and Olivia Rose in STC's *Arms and the Man*, 2015. Image: Heidrun Loehr. ©

CHARACTER ANALYSIS (CONT.)

LOUKA

Louka is the female servant of the Petkoff residence. She is defiant towards her servant status and is insolent in her manner towards the Petkoff's. Louka has an ambition to be more than a servant and looks down on her fiancé Nicola, who accepts his low status and is proud to be a servant, insulting him by saying he has the "soul of a servant." Louka is fiercely independent, self-assured and not afraid to go against convention. Her grand notions support her affair with Sergius, while Sergius is at first reluctant to acknowledge their relationship. She tells Sergius that she would marry the man she loves regardless of his status, even if she was the Empress of Russia. She challenges Sergius to be true to himself and change his actions to match his ideals. Louka is clever and by questioning Sergius' heroism with barbs such as, "Men never seem to me to grow up: they all have school boy's ideas. You don't know what true courage is" (pg. 61), she manipulates him into proving his courage by proposing marriage to her.

NICOLA

Nicola is the male servant of the Petkoff household. He is proud of his servitude and very obliging to the needs of his masters. He has an ambition to own his own shop in the capital, Sofia. Nicola is practical and aware of his low servant status and place in the world. When Louka and Sergius proclaim their love for each other, Nicola does not put up a fight and is happy to be compensated by the offer of working in one of Bluntschli's hotels.

Nicola is happy to take the blame and act the fool for his masters in return for money to help him towards his humble dream. Louka does not agree with Nicola sacrificing his dignity in return for money and refuses to accept 10 levs he offers her.



Olivia Rose and Deborah Kennedy in rehearsal for STC's *Arms and the Man*, 2015. Image: Hon Boey. ©



Andrea Demetriades and William Zappa in rehearsal for STC's *Arms and the Man*, 2015. Image: Hon Boey. ©

THEMES AND IDEAS

ARMS AND THE MAN CHALLENGES THE ROMANTIC DEPICTIONS OF WAR OFTEN PERPETUATED IN DRAMA AND LITERATURE. IT QUESTIONS THE NOTIONS OF HEROISM AND TRUE LOVE; REVEALING THE GAP BETWEEN HOW THEY EXIST IN OUR IMAGINATIVE WORLDS AND THE MORE ORDINARY WAYS THEY PLAY OUT IN REALITY.

IDEALISM VERSUS PRAGMATISM OF LOVE

Raina and her mother Catherine are steeped in inflated and unrealistic ideas of love. They believe that love is a higher or supreme state of being, similar to what they have seen in operas and read in books. This is portrayed when Raina says “...perhaps we only had our heroic ideas because we are so fond of reading Byron or Pushkin, and because we were so delighted with the opera that season at Bucharest” (pg. 10). Raina also expresses a romanticised idea of the world around her and her relationships saying, “...the world is really a glorious world for women who can see its glory and men who can act its romance!”(pg. 10). Raina is aware of her idealism and chooses to live with it and even accentuate it through her posturing, daydreaming and perfectly timed dramatic entrances.

Similarly, Raina and Sergius shower each other in overstated declarations of a “higher love” for each other:

Raina: *(placing her hands on his shoulder as she looks up at him with admiration and worship).* My hero! My king!

Sergius: My queen! *(He kisses her on the forehead with holy awe)*

[...]

Dearest, all my deeds have been yours. You inspired me. I have gone through the war like a knight in a tournament with his lady looking on at him! (pg. 36).

Raina and Sergius “...seem like the perfect match in class, and good looks, but in George Bernard Shaw’s world love is not a fairytale” (Sydney Theatre Company Program, 2015). When Captain Bluntschli climbs through her bedroom window, Raina’s idealistic lens of love and relationships is affronted by Bluntschli’s pragmatism and she realises that her concept of love is not one that can be maintained in the everyday. Raina falls in love with her ‘chocolate cream soldier’s’ honesty and ability to admit to hunger, fear and cowardice on the battlefield.

By letting go of her idealism, Raina is able to be true to herself and love Bluntschli. Previously she was hypocritical as her thoughts and beliefs did not match her actions. This is epitomised by Sergius, who flirts with Louka and declares his love for Raina as exhausting, yet won’t marry Louka due to her status as a servant. Louka challenges Sergius to be true to himself and honour their relationship, saying, “If you felt the beginnings of love for me you would not let it grow. You dare not: you would marry a rich man’s daughter because you would be afraid of what other people would say of you” (pg. 61).

THEMES AND IDEAS (CONT.)

IDEALISM AND PRAGMATISM OF WAR

Raina and Catherine have a romanticised view of soldiers and war. They believe battle to be heroic and majestic. This is seen at the beginning of the play where the pair swoon over Sergius' triumph in winning the battle of Slivitzna – “You can't guess how splendid it is. A cavalry charge – think of that! 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. Can't you see it, Raina, our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbian dandies like chaff” (pg. 9). This musing by Catherine is ironic, considering Serbian soldiers are being hunted by Bulgarian soldiers in the street below.

Bluntschli strips Raina of her delusions of war and battle by revealing to Raina that the battle won gloriously by Sergius was a fraud, won by dumb luck as the Serbian soldiers had no bullets. He also details how the apparently courageous soldier who leads the cavalry charge can be seen to be pulling on his horse so that he is not the first soldier to arrive at the battle – “it's running away with him, of course: do you suppose the fellow wants to get there before the others and be killed?” (pg. 19). The horror of the battlefield as a place of life and death is fully realised by Raina when Bluntschli receives news of his father's death and does not shed a tear. Instead, he immediately organises his return to Switzerland. Raina comments on Bluntschli's response by saying “grief! – a man who has been doing nothing but killing people for years! What does he care? What does any soldier care?” (pg. 57).



Mitchell Butel in STC's *Arms and the Man*, 2015. Image: Heidrun Lohr. ©

Not only does Shaw reveal the reality of war as inglorious, he also causes the audience to question the notion of a true hero. Sergius represents the idealistic aspiring-hero – dashing, swashbuckling and arrogant; with little knowledge of war craft except for how to ride a horse most gallantly! While this appears brave, Sergius has little knowledge about war, which poses great risk for his troops. Had the Serbian soldiers had ammunition, he would have led his cavalry to their deaths. His vanity is enormously dangerous and he naively gambles with the highest stakes: life and death. Sergius is what Bluntschli describes as a “young” soldier. His inexperience on the battlefield causes him to believe that war is about heroism and bravery. Bluntschli on the other hand, is an “old” soldier. Bluntschli knows that battle is more about survival than it is about committing acts of bravery, which is why he carries chocolate instead of bullets.

Bluntschli represents a different kind of heroism, making him the messenger of reality for Raina. Bluntschli jumps nervously when Raina squeals and tells her he carries chocolate instead of ammunition. He goes on to tell Raina that soldiers are plagued by starvation and exhaustion on the battlefield which results in him falling fast asleep in Raina's bed – “You haven't been under fire for three days as I have. I can stand two days without shewing 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.) Would you like to see me cry?” (pg. 18). Bluntschli is strategic soldier with a breadth of knowledge about the art of war. His ability to organise the Bulgarian troops for Major Petkoff demonstrates how practical he is strategically and administratively. Bluntschli is capable and professional: he understands that fighting a war has little to do with grand theatrics and everything to do with cunning tactics.

In writing *Arms and the Man*, Shaw described his aim as destroying “...the romantic idea of a soldier as a sort of knight in armour [...] 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” (Sydney Theatre Company Program, 2015). This aim has been successfully achieved through the contrasting characters of Bluntschli and Sergius. In the end, Shaw makes the ultimate statement with his heroine's hand won by a man whose actions on the battlefield were unremarkable but sensible, rather than by the man whose foolish battlefield theatrics were glorified. (Sydney Theatre Company Program, 2015).

THEMES AND IDEAS (CONT.)

CLASS

In *Arms and the Man*, class distinctions between master and servant govern the relationships of the characters and are used by Shaw to challenge society's viewpoints. Raina and Catherine believe that their high social status is signified by their material possessions. The upper-class bourgeois attitude of the Petkoffs is written by Shaw in an almost satirical manner and played for laughs (Parker, 1984). Raina boasts to Bluntschli that her family has the only library in Bulgaria. However, when the library is revealed it only has a few shelves of books. Catherine is preoccupied by the installation of a new electric bell in the house, as it is now considered uncouth to yell for servants.

Sergius is seen as a suitable match for Raina due to his unsurpassed household and possessions. When Raina is to be engaged to Bluntschli at the end of the play, it is only accepted by Catherine and Major Petkoff once Bluntschli reveals he is the owner of six hotels in Switzerland.

Bluntschli, once again, acts as the point of difference and moral touchstone for the audience. He disregards material possessions, instead citing freedom as the ultimate possession. In doing so, the Petkoffs are depicted as comically superficial:

Bluntschli: I have. I have nine thousand six hundred pairs of sheets and blankets, with two thousand four hundred eider-down quilts. [...] I have six thousand servants [...] Show me any man in Bulgaria that can offer as much.

Petkoff: (with childish awe). Are you Emperor of Switzerland?

Bluntschli: My rank is the highest known in Switzerland. I'm a free citizen. (pg. 75)

As servants, Louka and Nicola are of low status. Louka is eager to break free from her life as a servant. Louka believes in equality and that love and courage should have no boundaries. She challenges Sergius' way of thinking through her cunning wit and sharp tongue when she says, "Did you find in the charge that the men whose fathers are poor like mine were any less brave than the men who are rich like you?" (pg. 60) and "I have to get your room ready for you – to sweep and dust, to fetch and carry. How could that degrade me if it did not degrade you to have it done for you?" (pg. 61).

Shaw continues his satirical portrayal of the upper-class by showing that their power does not match their competence. Louka outsmarts Sergius, while Bluntschli's skills of a soldier are more than Sergius' and Major Petkoff's put together. Louka labels Sergius as a hypocrite for saying that he would marry her regardless of her class, yet does not act upon it because he loves Raina. When Sergius finds out that Raina may marry Bluntschli, he summons his courage and proclaims "...I will not be a coward and a trifle. If I choose to love you, I dare marry you, in spite of all Bulgaria" (pg. 62). Louka's social insight gains her higher status over Sergius, which in the end leads him to marry her.

Nicola is the male servant of the Petkoff household and is content with his servant status. He has a dream to one day own a shop in Sofia, which his fiancé Louka scoffs at as a meek ambition. She labels Nicola as having the soul of a servant which he does not deny and believes is the "secret to success."



Charlie Cousins and Olivia Rose in STC's *Arms and the Man*, 2015. Image: Heidrun Lohr. ©

THEMES AND IDEAS (CONT.)

WHAT MAKES A TRUE MAN?

The final line of the play is “What a man! Is he a man?” (pg. 76). The question is posed to the audience as the lights go down on the final act and the actors look out to the audience. The play is set at a time when men were expected to be gallant and brave in war and romantic lovers in their relationships. However, Bluntschli is not conventionally brave and neither is he traditionally romantic – bluntly proposing marriage to Raina before leaving for Switzerland.

The final line is Shaw’s way of summarising a major theme of the play and allowing the audience to continue thinking once they have left the theatre. Can he be considered a real man if he does not conform to society’s expectations of men in love and battle? Shaw’s careful plot exposition leaves the audience endeared with Bluntschli after over the course of one day he helped Raina and Sergius drop their facades and dazzled Major Petkoff with his knowledge of warfare; making Bluntschli’s pragmatism and principles outweigh his lack of bravery and romanticism.



Andrea Demetriades, Mitchell Butel and Olivia Rose in STC's *Arms and the Man*, 2015. Image: Heidrun Lohr. ©

THE ELEMENTS OF DRAMA

CHARACTER

Characterisation is the process of developing from a role to build a complex personality and background for a particular character. Intention, status and attitude are integral ingredients for a character's motivation and belief. Complexity in character can be developed through interaction and relationship with others.

STATUS

Status relates to who has power in a play, a scene or a moment. Characters can have high status, low status or equal status. Status for some characters changes over the course of the play and is closely linked to tension. Status is portrayed through space, movement and voice modulation.

TENSION

Tension is the force which drives all drama. It creates a powerful and complex form of energy on stage which, in turn, generates a level of excitement in the audience. Tension strengthens audience engagement as it motivates the audience to continue watching while influencing them to question the ideas in the play.

TAKE YOUR CUE

- How does the actor playing Raina (Andrea Demetriades) portray her as posturing and slightly snobby at the beginning of the play? What voice and movement is used?
- What does Andrea do to enable to audience to realise this is played up by Raina?
- What changes are made to the characterisation of Raina towards the end of the play when she has a more pragmatic view of war and love?

TAKE YOUR CUE

- What choices are made by the actors playing the Petkoffs to portray them as high status characters?
- What is the status of Bluntschli? How does Mitchell Butel use movement and body language to portray this?
- As a servant, Louka resents her low servant status. What voice and movement choices are made by Olivia Rose to show Louka's ambition to be of high social status?

TAKE YOUR CUE

- What is the overarching dramatic tension of the play?
- How does this tension build and evolve across the course of the play?
- What causes the tension between Raina and Bluntschli?
- What causes the tension between Sergius and Louka?
- How are these tensions resolved?
- What unexpected turns in the plot occur that complicate the dramatic tension?

THE ELEMENTS OF DRAMA (CONT.)

ATMOSPHERE

Atmosphere is the feeling or mood that is created by, and emerges through, dramatic action. It is closely linked with tension: as the tension in a drama builds so too does the mood and this strengthens the tension. Drama appeals to the senses to evoke the atmosphere and the emotions to intensify the mood.

STRUCTURE

The structure is the framework through which the content of the drama is presented. Structural elements such as narrative and plot can shape or order the nature of how the dramatic message is communicated.

DRAMATIC MEANING

Dramatic Meaning is created through the manipulation of the elements of drama which are interrelated and interdependent. Dramatic Meaning is what is communicated between the performers and the audience to create an actor-audience relationship.



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TAKE YOUR CUE

- What atmosphere is created through Michael Scott-Mitchell's set design?
- How do light and sound contribute to the creation of atmosphere?
- How does the atmosphere of the play accentuate the dominant theme of idealism and romanticism?

TAKE YOUR CUE

- What narrative structure does *Arms and the Man* follow?
- Outline each of the major points in this narrative structure and the corresponding moment in *Arms and the Man*.
- How does tension operate within this narrative structure?

TAKE YOUR CUE

- Thinking about George Bernard Shaw's aim in writing *Arms and the Man*, write one sentence that summarises the Dramatic Meaning of the play.
- Are these messages relevant to audiences in 2015 as well as audiences in the late 1800s?

STYLE

PLAYS PLEASANT AND UNPLEASANT

Many of the plays by George Bernard Shaw are divided into 'Plays Pleasant' and 'Plays Unpleasant' based on their content. *Arms and the Man* is considered one of Shaw's 'plays pleasant.' Along with *The Man of Destiny*, *Candida* and *You Never Can Tell*, the content of *Arms and the Man* is agreeable and good-humoured for audience members, despite its satirical form and strong political messages. *Mrs. Warren's Profession*, *Widowers' Houses* and *The Philanderer* are considered Shaw's 'Plays Unpleasant' as the content was thought to be distasteful for audiences of the 19th century.

COMEDY

Shaw's social criticism is carefully tempered with comedy. His work featured the Ibsenesque trait of questioning society's values in conjunction with the combined the questioning of values of Ibsen with the wit of Oscar Wilde (Modernism Lab, 2014). The witty and satirical comedy in *Arms and the Man* allowed the stark themes of the play to be more palatable. Bertolt Brecht described Shaw's writing and Shaw himself as – "...a terrorist. The Shavian terror is an unusual one and he employs an usual weapon - that of humour [...]He knows how much courage it takes to laugh at the ridiculous and how much seriousness it takes to discover the amusing" (Modernism Lab, 2014).

The pretentious Petkoff household makes fun of English bourgeois society and allows the audience to question the purpose of class and equality. Captain Bluntschli represents the reality of war speaking of fear, hunger and fatigue. Bluntschli carrying chocolate into war not only evokes laughter but his grim experiences make the audience question the futility of combat and bloody warfare.

Throughout the play Bluntschli's wit continuously questions social ideals. The idea of heroism is also called into question, when Bluntschli relates a cavalry charge to slinging peas against a window pane. At the end of the play when Sergius challenges Bluntschli to a duel his reply is sarcastic and witty while making a comment on the senseless brutality of war.

Sergius: You have deceived me. You are my rival. I brook no rivals. At six o'clock I shall be in the drilling – ground on the Klissoura road, alone, on horseback, with my sabre. Do you understand?

Bluntschli: (*staring, but sitting quite at his ease*). Oh, thank you: that's a cavalry man's proposal. I'm in the artillery; and I have the choice of weapons. If I go, I shall take a machine gun. And there shall be no mistake about the cartridges this time (pg. 63).



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SET AND COSTUME DESIGN

DESIGN

The set design by Michael Scott-Mitchell and the costume design by Julie Lynch are intricate and opulent. Together, the designers have created a non-naturalistic set that gives the impression of an exotic, far-away place. The designers were inspired by fairytales and traditional Bulgarian artwork and culture. The set features many laser cut birds and a lace pattern on screens that allow the light to shine through them. This idea was inspired by paper-lanterns made by children. The image of the bird was found by Michael Scott-Mitchell while researching and is a traditional piece of Bulgarian calligraphy.

The all white set allows the Petkoff home to illuminate as light shines through the bird cut outs, the trees, the windows and the decorative screens. As the set turns, a magical fairytale world is illuminated through light and shadows which also bring a romantic atmosphere to Shaw's "anti-romantic romance."

The costumes are inspired by opulent Bulgarian and Viennese dress from the late 1800s. The resplendent costumes provide a burst of colour to the play and contribute to the magical world by contrasting with the all white set.



Set design by Michael Scott-Mitchell and costume design by Julie Lynch. ©



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OTHER RESOURCES

- Learning experiences for secondary Drama classes in our worksheet
- Pre-Show In-the-Know handout for fast facts and what to look for in the performance
- Classroom poster and handout about symbols and motifs in *Arms and the Man*
- Design sketchbook full of set and costume designs straight from our designer's sketchbooks!