Coming Soon to CU Theatre & Dance!

2006-2007 Season

MainStage
The Grapes of Wrath Nov. 16-18, 29-30, Dec. 1-3
Roulette Feb. 8-10, 14-18
DanceWorks 2007 March 15-18
Mall - Mart: The Musical! April 12-14, 18-22

Loft Theatre
Arms and The Man Oct. 26-28, Nov. 1-5
Medea March 1-3, 7-11

Irey Theatre
Bachelor of Fine Arts Dance Concert Dec. 8-10
Student Dance Concert Apr 20-22

ATLAS Black Box Theatre
Bachelor of Fine Arts Dance Concert Nov. 3 - 5

Theatre & Dance Box Office: 303.492.8181 On-Line Tix: www.cutheatre.org

The Kennedy Center American College Theater Festival-
XXXVIII
Presented and Produced by
The John F. Kennedy Center for the Performing Arts
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Dr. and Mrs. Gerald McNichols
The Laura Pels International Foundation
The Kennedy Center Corporate Fund
The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aim of this national theater education program is to identify and promote quality in college level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theatre department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Arms & the Man
by George Bernard Shaw

Oct. 26-28, Nov. 1-4 at 8pm | Matinees Nov. 4 & 5 at 2:00
One of the great virtues of art is that the voices we need to hear at any given moment in history remain alive, even when the artist is long dead. George Bernard Shaw died in 1950, but more than half a century later, his voice is still startlingly relevant.

Has there ever been a moment in history when hypocrisy dominated our national discourse as it does now? Certainly not in my lifetime. Hypocritical behavior during a peaceful interval is dangerous enough; in time of war, it is likely to be catastrophic.

If hypocrisy is currently our national disease, we could do far worse than to call on George Bernard Shaw to provide us with a remedy. He saw through the public hypocrisy that leads to war, and he also pierced the veil of lies we tell each other in private - lies that create the environment in which public hypocrisy can thrive.

Shaw once said: “Take the utmost care to find something serious to say, and then say it with the utmost levity.” Arms and the Man is one of the best examples of his ability to tell the truth without ever giving in to despair. Shaw believed in our ability to learn, to grow and to change. The next few weeks and months in America will provide a good test to see if he was right.
Idealism, which is only a flattering name for romance in politics and morals, is as obnoxious to me as romance in ethics and religion. In spite of a Liberal Revolution or two, I can no longer be satisfied with fictitious morals and fictitious good conduct, shedding fictitious glory on robbery, starvation, disease, crime, drink, war, cruelty, cupidity and all the other foolish commonplaces of civilization which drive men to the theatre to make foolish pretenses that such things are progress, science, morals, religion, patriotism, imperial supremacy, rational greatness and all the other names the newspapers call them. On the other hand, I see plenty of good in the world working itself out as fast as the idealists will allow it; and if they would only let it alone and learn to respect reality, which would include the beneficial exercise of respecting themselves, and incidentally respecting me, we would all get along much better and faster. At all events, I do not see moral chaos and anarchy as the alternative to romantic convention, and I am not going to pretend I do merely to please the people who are convinced that the world is only held together by the force of unanimous, strenuous, eloquent, trumpet-tongued lying. To me, the tragedy and comedy of life lie in the consequences, sometimes terrible, sometimes ludicrous, of our persistent attempts to found our institutions on the ideals suggested to our imaginations by our half-satisfied passions, instead of a genuinely scientific natural history.

—George Bernard Shaw, Preface to Volume II of Plays: Pleasant and Unpleasant

George Bernard Shaw was a dramatist, director, novelist, prolific pamphlet writer, music and theatre critic, political lecturer, and journalist. As such, he wrote plays steeped in a deep knowledge and thorough understanding of mankind through a variety of lenses and a profound feeling for his own time. Plays like Arms and the Man speak of and through a specific and stylized set of social conditions. However, concepts like those present in this play, including idealism in the face of war and the triumph of human emotion over romanticized ideals of love, are hardly dated. Shaw was born in Dublin in 1856 to a family technically qualified as gentry, but in reality quite poor. Shaw continued to feel his humble origins keenly for his entire life. He moved to London in 1875 and began an unsuccessful career as a novelist. He spent his early years in London in poverty. In 1882 he joined the socialist Fabian society, an organization more prone to reform than revolution. As the Fabian influence spread, Shaw, a gifted and engaging public speaker, made a name for himself as a highly visible orator. By 1884, he was writing plays filled with bitter, stinging social satire and biting commentary about social institutions. His first success in the theatre was in 1894 with the first production of Arms and the Man. The play opened in New York only a few months after its London opening and the royalties from the two productions allowed Shaw to open his first bank account. Shaw continued to write plays into his 90s, including St. Joan in 1920 (when he was 70), which contributed to his being awarded a Nobel Prize in 1925. Although he accepted the prize, Shaw refused the money, having finally found that his income as a playwright was more than sufficient.
Theatre Faculty

Bud Coleman
Bruce Bergner
Kerry Cripe
Dick Devin
Oliver Gerland
Cathy Hartenstein
Markas Henry
Merrill Lessley
Jay Louden
Steven McDonald
Lynn Nichols
Beth Osnes
Cecilia J. Pang
Ted Stark
James Symons

Associate Professor, Department Chair
Associate Professor, Head of Design
Senior Instructor, Scenery Director
Professor
Associate Professor
Assistant Professor
Assistant Professor, Costume Design Advisor
Professor, Associate Chair
Guest Instructor
Senior Instructor, Production Manager
Senior Instructor
Guest Instructor
Assistant Professor, Head of Performance
Senior Instructor, Costume Shop Supervisor
Professor

Dance Faculty

David Capps
Nancy Cranbourne
Nada Diachenko
Michelle Ellsworth
Sali Gutierrez
Toby Hankin
Jesse Manno
Gabriel Masson
Beth Osnes
Onye Ozuzu
Patricia Renzetti
Bob Shannon
Larry Southall
Nii Armah Sowah

Associate Professor
Instructor
Professor
Assistant Professor
Instructor
Associate Professor, Director of Dance
Instructor, Music Director
Instructor
Guest Instructor
Assistant Professor
Guest Instructor
Senior Instructor, Technical Director
Guest Instructor
Instructor

Staff

Evan Demott
Valerie Gerry
Michelle Gipner
Kate Glodoski
Jeff Libby
Cass Marshall
Jeanine McCain
Nancy McElroy
Kyle Neidt
Wendi Pevler
Peg Posnick
Travis Ramos
Lisa Murray
Pam Stone
Samantha Szakolczay

Publicity Assistant
Dance Publicity Assistant
Assistant to Chair, Graduate Secretary
Scene Shop Foreman, Props Master
Publicity Assistant
Receptionist
Box Office Manager
Dance Program Assistant
Academic Advisor
Business Manager
Dance Outreach Coordinator
Publicity Assistant & Photographer
Director of Audience Services
Publicity Director
Publicity Assistant & Photographer
Inviting you to experience great performances

For more information visit
www.cuconcerts.org
or call 303-492-8008

The College of

University of Colorado at Boulder

Ticket sales account for approximately 50% of our operating budget.

We need your help to continue bringing high-quality performances to our stages and educational experiences to our students.

If you would like to help the show go on, please call us at (303) 492-7355 or send your donation to:

CU Foundation, Theatre & Dance
PO. Box 1140, Boulder, CO 80306

THANK YOU!
The University of Colorado at Boulder
Department of Theatre and Dance presents:

**ARMS & THE MAN**

By
George Bernard Shaw

Directed by
William Kovacsik

**Cast of Characters**
(In order of appearance)

LAURA KRUEGEL
Laura

AMY LUNA
Catherine

ASHLEY HAMILTON
Louka

NATHAN COOPER
Bluntschli

TYLER PELO
Russian Officer

J.T. HAMMETT
Nicola

DANIEL WRIGHT
Petkoff

NICK STOCKWELL
Sergius

**Dancers**

PATRICK CASEY

BREE HOLCOMBE

PATRICIA SOLANGE MONSALVE

TYLER PELO

**Costume Designer**
Kitty Wilson

**Lighting Designer**
Richard Spomer

**Sound Designer**
Anne Blaine

**Scenic Designer**
Shannon Meihaus

**Stage Manager**
Kate Daugherty

**Dramaturg**
Christina Gutierrez

**Choreographer**
Rob Leary

**Assistant Choreographer**
Jessica Damon

**Movement Consultant**
Jeanine McCain