



**BO** THEATRE  
C O M P A N Y

# ARMS AND THE MAN

BY GEORGE BERNARD SHAW

MARCH 6-22, 2026

THE  
CAMPBELL  
THEATRE  
636 WARD ST, MARTINEZ  
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PRESENTS

**ARMS  
AND THE  
MAN**

**BY GEORGE BERNARD SHAW**

**DIRECTED BY BECKY POTTER**

**SHOW SPONSOR TOM O'BRIEN**

# CAST

Raina Petkoff .....	Samira Sheahan
Catherine Petkoff .....	Helen Kim
Louka .....	Kayla McConnell
Captain Bluntschli .....	Mitchell VanLandingham
Russian Officer .....	Avery Burnap
Nicola.....	Addam Ledamyen
Major Paul Petkoff.....	Jason Berner
Major Sergius Saranoff.....	John Mosa'ati

## UNDERSTUDIES

Avery Burnap (Bluntschli, Nicola, Paul, Sergius)

## THE SETTING

### **Bulgaria at the end of the Serbo-Bulgarian War**

Act 1 - Raina Petkoff's bedchamber at night. Late in November 1885

Act 2 - The garden of the Petkoff's house on March 6, 1886

Intermission

Act 3 - The library of the Petkoff's house after lunch the same day

### **Content Advisory**

This production utilizes the sound of gun fire

# PRODUCTION TEAM

Artistic Director.....	JanLee Marshall
Director .....	Becky Potter
Stage Manager .....	Stefanie Suzuki
Costumer .....	Taša Gleason
Scenic Design / Properties .....	Diane McRice
Lighting Design .....	Drea Schwartz
Sound Design.....	Annie Potter
Dramaturgy .....	Matthew Travisano

# CAMPBELL THEATRE STAFF

Theatre Manager.....Dianna Schepers  
House Manager.....Todd Drummond  
Technical Director .....Dave Pursley  
Set Manager.....Diane McRice

## SPECIAL THANKS

Show Sponsor: Tom O'Brien

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### Land Acknowledgment

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# DIRECTOR'S NOTE

I sing of arms and the man, he who, exiled by fate,  
first came from the coast of Troy to Italy, and to  
Lavinian shores – hurled about endlessly by land and sea,  
by the will of the gods...

-Virgil, *The Aeneid* (I. i-iv)

Shaw has cast his chocolate soldier as Aeneas in titling this play after the opening lines of Virgil's poem invoking a weary soldier wandering away from a great war. Never one to miss an opportunity to question societies flaws, Shaw subtitles this play an anti-romantic comedy, one he sets at the end of the Serbo-Bulgarian war in 1885 (although the commentary is clearly aimed primarily at the English and Irish).

In his own writing he points to the fact that "critics" would site that fellow Irishman Wilde's play, *The Importance of Being Earnest* could not have existed without *Arms and the Man* to lead the way. Having just directed *Earnest* last season I tend to concur. Structurally *Arms* gives *Earnest* a blueprint for how to craft a "plays pleasant" as Shaw describes his own work. But diving into this production as a director is such a different experience. Shaw created a comedy but one that deals with the hypocrisy of war, the inequity of social status, and the complications of romance in ways that *Earnest* doesn't dare to tread.

That's not to say you aren't in for a comedy. Chocolates, an autographed photograph and an ottoman that steals the final act of the play lay the ground for an extremely entertaining theatrical experience. (Fun fact from our Dramaturg: the word "ottoman" is used at least 27 times in the text of the play in stage directions but never actual spoken by a character, and was probably so featured because Bulgaria had just recently broken away from the Ottoman empire.) But one can't help but come away with a nagging feeling there are deeper issues to contemplate at the end of the play than a typical farce would provide.

I have had the tremendous honor of working with this incredible cast and production team on this show. I'm always moved by how a 130 year old play can feel so timely and funny. It speaks to the work that theatre can do to improve the human condition, which I'm sure Shaw would be quite pleased about. I hope you enjoy this show as much as we've enjoyed creating it.

-Becky Potter

# CAST



**Jason Berner (Petkoff)** last appeared with B8 in the world premiere of *Andela*. He has performed at numerous Bay Area theatres, including Altarena (*Eat the Runt*), Contra Costa Civic Theatre (*You Can't Take It With You, All the Way*), Masquers (*The Gamester, As You Like It*), and many more. Jason has also directed plays at Masquers (*And Then There Were None*, with Kit Lanthier, and *Stupid F—king Bird*) and Pinole Community Players (*Life Sucks*). When not theatre-ing, Jason can be found working hard at Contra Costa College (Go Comets). He is a lifelong Mets fan, a voracious reader, and the faithful servant of a chubby cat.



**Avery Burnap (Officer)** is very excited to perform in *Arms and the Man*. He has recently performed in Mary Zimmerman's *Arabian Nights* (Inferno Theatre) He graduated from Drew University last May, where he performed as the Minotaur in *The Minotaur* and Mr. Burns in *Mr. Burns: a Post-Electric Play*.



**Helen Kim (Catherine)** is delighted to be back at the Campbell Theatre where she was last seen in *CLUE* (Onstage Repertory Theatre). *Arms and the Man* is her second Shaw play, the first being *Pygmalion* with Orinda Starlight Village Players. Other recent credits include *Into The Breeches!* (Masquers Playhouse), *The Taming of the Shrew* (Actors Ensemble of Berkeley), and *The Holiday Channel Christmas Movie Wonderthon* (Plethos Productions/Chanticleers Theatre). She is grateful to her family and friends for their love and support, as well as the wonderful cast and crew of this production.



**Addam Ledamyen (Nicola)** is very happy to be making their B8 Theatre debut! Recent acting credits include Officer O'Hara in *Arsenic and Old Lace* (Center REP) and Josh/Ensemble in *9 to 5: The Musical* (Ray Of Light Theatre). They also perform regularly as a company member of Synergy Theater and as a solo children's performer with *Adventure Theater!* In addition to acting and improvising, Addam is a playwright and novelist. They have combined their artistic passions in founding the non-profit For Elenvia: Publications and Productions with the mission to produce new art, books and plays especially, that help us to imagine a better world. For Elenvia's debut novel, *The Legend of Leanna Page*, is available March 21! Learn more at [forelenvia.org](http://forelenvia.org) and [addamledamyen.com](http://addamledamyen.com).

# CAST



**Kayla McConnell (Louka)** is delighted to join B8 for *Arms and the Man*! Currently a Theatre Arts major at San Francisco State University (SFSU), Kayla trained at American Conservatory Theatre's San Francisco Semester program and San Joaquin Delta College. Recent credits include Rosalind in a touring production of *As You Like It* with Vallejo Shakespeare; Cunningham in *The Last Days of Judas Iscariot* at SFSU; and Titania/Hippolyta in *A Midsummer Night's Dream* with Inferno Theatre. [kaylamcconnellactor.com](http://kaylamcconnellactor.com)



**John Mosa'ait (Sergius)** is thrilled to be making his debut with B8 Theatre Company at the Martinez Campbell Theater. He is currently in his fourth and final year at UC Davis, majoring in Theatre and Dance. Previous roles include Bottom in *A Midsummer Night's Dream*, Chebutykin in *Three Sisters*, Sheriff Earl in *All Shook Up*, Mr. Justice Wainwright in *Witness for the Prosecution*, Grandpa Gordon/Senior Brien/Mike (u/s) in *Freaky Friday*, Tragedian/Rosencrantz (u/s) in *Rosencrantz and Guildenstern Are Dead*, and Jan in *Small Mouth Sounds*. John is excited to continue growing as an artist in both theatre and the entertainment industry. He sends heartfelt gratitude to an extraordinary woman, his beloved family, and close friends for their endless love and support. Thank you so much, Becky.



**Samira Sheahan (Raina)** is an actor and drama therapist from the Washington, DC area, coming back to performance after a hiatus. Here in the Bay, she was seen two summers ago in *Much Ado About Nothing* with Actors' Ensemble of Berkeley. She loves the works of Shaw, and the true ensemble style of play *Arms and the Man* represents. She thanks her teachers in Fitzmaurice Voicework® for supporting this role - and, of course, her family on both coasts.



**Mitchell VanLandingham (Bluntschli)**, himself the son of an Army captain, is an attorney who moonlights as a classically trained actor. He has played a wide range of roles, from 21st century drama to principals in plays by Stoppard, Wilde, Shakespeare, Sophocles, Euripides, and now Shaw. Favorite roles: Jack in *The Importance of Being Earnest*; The Dauphin/Others in *King Henry the Fifth*; Rosencrantz in *Rosencrantz and Guildenstern Are Dead*; Seymour in *Little Shop of Horrors*; husband; father. Deep gratitude to B8 Theatre Company for putting up with him the fourth time in a row.

# PRODUCTION TEAM

**Becky Potter (Director)** is thrilled to be directing again for B8 after most recently directing *The Importance of Being Earnest* and the world premiere of *Andela*. As a Bay Area theatre artist Becky began her professional career at the Willows Theatre and for the last 25 years she has worked around the Bay as a teacher, director, actor, and dramaturg. Becky's recent directing credits include *Mary Poppins* (TMC) *Carrie: The Musical* (A.C.T.'s Young Conservatory), *Mame* and *The Pajama Game* (42nd Street Moon). She is an Artistic Associate at B8 and has served as an actor, director, musical director and dramaturg with the company for the past 18 years. Becky currently teaches for A.C.T.'s Young Conservatory and the San Francisco Opera Guild. Becky served on the theatre faculty at Oakland School for the Arts for a decade teaching and directing middle and high school students. Becky has a B.A. in Drama from UC Irvine and an M.A. in Drama from San Francisco State University where her research focused on unsung musical arranger Trude Rittmann and last spring she presented her research at the StageStruck conference at the Library of Congress. Becky would like to thank her family, especially her husband Evan and her daughters Eleanor and Marian.

**Stefanie Suzuki (Stage Manager)** is thrilled to be stepping behind the scenes as a stage manager for the very first time! Audiences may remember her onstage with B8 in *The Importance of Being Earnest*, as well as with Pinole Community Players (favorites include *The Music Man*, *A Grand Night for Singing*, *She Loves Me*, and *A Chorus Line*), Pittsburg Theatre Company (*The Addams Family*, *Young Frankenstein*), One Stage Theatre (*Pride and Prejudice*), and Woodminster (*Flower Drum Song*). She is grateful to Becky, JanLee, and everyone at B8 for helping her expand her horizons. As always, thanks to her friends and family for their love, and to you for supporting live, local theatre!

**Taśa Gleason (Costumer)** has been designing and creating costumes for dance and theatre for many years. Her work has been seen in Seattle, the greater Bay Area, New York and has toured internationally. Having a background in performance and choreography offers Taśa an understanding of what is unique about costuming for dance and theater, it also means that she shares a vocabulary in regards to movement that is indispensable to her when collaborating with directors, choreographers and performers. Taśa has a background in draping and construction and holds an M.F.A. in Dramatic Arts, Costume Design from UC Davis and a BFA in Dance Performance from Cornish College of the Arts, Seattle WA.

**Diane McRice (Set Design and Construction, Properties)** is one of the Bay Area's best set designers. Diane is famous for her ability to create a full stage set for under \$500, a vital skill in any community theater. Diane has been recognized with multiple awards and nominations. She is an artist in her own right and has been a part of Onstage for more than 25 years.

**Annie Potter (Sound Design)** is a theatre educator and scholar who has taught dramatic literature, history, and dramaturgy courses at Saint Mary's College of California and currently teaches English and directs the plays at the Athenian School in Danville. Annie spent her childhood at the Willows Theatre managing body mics and generally bothering the sound designers. She is a B8 company member and designed the sound for many of B8's recent works including *The Gin Game* and *The Importance of Being Earnest*. Annie holds a PhD in Theatre and Performance from Columbia University in the City of New York.

# PRODUCTION TEAM

**Andrea Schwartz (Lighting Design)** holds a special place in her heart for B8 Theatre. She is thrilled to be working with them again in 2026. She loves sitting in dark theaters and creating lightscapes. Some of her favorite shows include: *Matilda* (San Leandro High School); *Almost Maine* (B8 Theatre and San Leandro High School); *A Midsummer Night's Dream* (B8 Theatre, Meher Schools, San Leandro High and Moreau Catholic High School); *Jubilee* (B8 Theatre); *In the Heights* (Throckmorton Theatre); *Cinderella* (Curtain Call Performing Arts); and *Once On this Island* (Curtain Call Performing Arts and Moreau Catholic High School).

**Matthew Travisano (Dramaturg)** is a San Francisco-based actor, director, and dramaturg. B8's is Matthew's third production of *Arms and the Man*, having previously directed it for San Leandro Players and Los Altos Stage Company. He has also directed Shaw's *Mrs. Warren's Profession*. He made his B8 main stage debut last year as Dr. Chasible in *The Importance of Being Earnest* and has participated in staged readings of new work with the company. His work as an actor and director has been seen at Palo Alto Players, TheatreFIRST, Willows Theatre Company, among other companies.

## B8 THEATRE COMPANY BOARD OF DIRECTORS

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