

WE PLAYERS PRESENTS  
ROMAN WOMEN  
AT THE PALACE OF FINE ARTS



CONCEIVED & DIRECTED BY AVA ROY  
SITE-SPECIFIC • RITUAL • PERFORMANCE  
FRI - SUN EVES • APRIL 27 - MAY 28, 2018



# IN THE TEMPLE OF MINERVA

Welcome to the secret rites and hidden mysteries of We Players' *Roman Women*.

We stand at The Palace of Fine Arts, now the Temple of Minerva, complete with white owls roosting in the pergolas above, commanding our attention when they shriek. Minerva is said to sometimes take the form of an owl - the owl that represents wisdom.

The rotunda becomes our ritual space. Here we don the bloody sash of Caesar as a gash in our soft flesh. We cycle through memories of the wounds we carry with us, both ancient and fresh.

We seek Caesar, and we find him both without and within.

He is a beast to be reckoned with. Our ritual is a reckoning.

One that repeats and continues, winding through space and weaving through time.

We begin again and again. As many times as it takes.

Through repetition we practice seeing. Naming. Reckoning. The wheel spins, time coils. Rotam Vita. Rotam Tempus.

Within the circular patterns of the Palace rotunda, we offer ourselves to Minerva. May she bestow us with sharp edged discernment. Here the winged creatures look upon us - stone angels above, white owls in flight, guarding the vaulted honeycomb dome. The birds with all their preening and squawking, with their stillness and grace, with their frenetic movements and ammonia refuse, with their mellifluous songs and their elegance.

As the ancients used to practice, it is wise to treat each creature like a god in disguise... you never know... the gods walk among us.

We feel their presence. We hope you will too. Minerva is here. Look for the white owls as you leave the Palace tonight.

-Ava Roy, Artistic Director

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ADAPTED FROM SHAKESPEARE'S JULIUS CAESAR  
DEVELOPED IN COLLABORATION WITH THE ENSEMBLE  
ORIGINAL SCORE BY CHARLIE GURKE  
COSTUMES BY BROOKE JENNINGS

FEATURING:  
MICAEL BOGAR  
JULIE DOUGLAS  
LAUREN HAYES  
BAILY HOPKINS  
EMILY STONE  
AND  
BRITT LAUER AS MINERVA



BRITT LAUER: ASSISTANT DIRECTOR  
NICK SHERWIN: PRODUCTION MANAGER  
ERICA FLOR: STAGE MANAGER  
MELINDA LAUW: HOUSE MANAGER

BROOKE JENNINGS: COSTUME DESIGNER  
HELEN FRANCES: STITCHER AND DRAPER  
KATHLEEN QIU: ASSISTANT COSTUME DESIGNER

CHARLIE GURKE: MUSIC DIRECTOR, COMPOSER  
ROB HART: PERCUSSION  
RICARDO LOMELÍ GÓMEZ: PERCUSSION  
TIM DECILLIS: PERCUSSION  
GREG STEPHENS: TROMBONE  
MARA FOX: TROMBONE

PRODUCTION CREW: SARAH GARCIA, DEVIN GOODMAN, LARAINÉ GURKE,  
JOSEPH SCHOMMER, RAQUEL ORENDAIN SHRESTHA, RUTH TRINGHAM  
AUDIENCE GUIDES: MONICA HERBERT, VARTIKA VAISH  
CREATIVE SUPPORT SPECIALIST: JD DURST



# THE CAST AND CREW

**Micael Bogar (Ensemble)** is thrilled to be joining a We Players production for the first time. Micael is a writer, performer, activist, and clown. She has traveled internationally with Clowns Without Borders and studied at Dell'Arte International School of Physical Theatre. Micael devises theater, pushing on the boundaries of both clown and drag. She is a Returned Peace Corps Volunteer, a Fulbright Fellow and has an MA in International Peace and Conflict Resolution, focusing her international research and career on theater as a tool for social justice. Micael has written and performed two full-length plays at the San Francisco Fringe Festival: *Not Until They're Dead* (Sold Out Audience Award 2017) and *Bend the Rules, Eat the Head* (Best of 2015). She is a San Francisco Neo Futurist Alum and currently works with Naked Empire Bouffon Company.

**Julie Douglas (Ensemble)** is a Bay Area actor, theatre maker, teacher, and clown. She is excited to return to We Players after last being seen in *Ondine* at Sutro. She has performed locally with Idiot String, Impact Theatre, S.F. Shakes, Shotgun Players, Shakespeare Santa Cruz, and more. Some of her favorite roles include *Weird Sister* in *Macbeth* at Fort Point and *Circe* in *The Odyssey* on Angel Island, both with We Players. Julie gets to be silly on a regular basis as a hospital clown with The Medical Clown Project and has performed in various clown cabarets and festivals of devised performance. She holds an MFA in Ensemble Based Physical Theatre from Dell'Arte International and a BA in Theatre from University of California at Santa Cruz. Julie has also trained and performed in Italy, Russia, and Bali and is on faculty at A.C.T. and St. Mary's College. Before moving back to California, Julie is grateful and honored to be a part of this wonderful ensemble of powerful women!

**Erica Flor (Stage Manager)** is ecstatic to be part of her first production with We Players. She is a graduate of UC Santa Barbara with a BFA in Acting. She is also a producer and performer with Proboscis Theatre Company, with whom she has created and performed three shows that

were produced at the Hollywood Fringe and Links Hall in Chicago. She is most proud of her award-winning solo show about serial killer Elizabeth Bathory, *Bloody Beautiful*, and two-woman show *Strap-On* (winner of the Santa Barbara Independent award), about the 2013 trial of Gayle Newland. Erica would like to thank the cast and crew for their amazing and inspiring work.

**Helen Frances (Stitcher and Draper)** grew up in theaters, wearing handmade clothes, and is proud to carry on her family's sewing legacy. She built her first costume in 2000, has made approximately 100 dresses, started assisting on shows in 2017, and recently made her debut as a Costume Designer for Berkeley Playhouse's Conservatory production of *Annie*. Helen has also worked with Custom Made Theatre, Breadbox, Playground SF, and BACT.

**Ricardo Lomelí Gómez (Percussionist)** is a drummer, composer, and educator currently residing in Oakland, CA. He can be found performing regularly with his creative project Cabbagehead as well as in various other settings as a freelance musician. He has been actively gigging in the Northern CA bay area since 2009, and holds a Bachelors Degree in Jazz Studies (Distinguished Jazz Graduate) from Sonoma State University.

**Rob Hart (Drums and Percussives)** is a consummate musician, teaching and performing regularly with the Rob Hart Trio in Bay Area venues. A San Francisco Peninsula native and Berklee College of Music graduate, Rob has also performed/recorded with renowned bassist Kai Eckhardt (John McLaughlin), The Isley Brothers, Antilles recording artist Dave Mann, Dave Ellis (Charlie Hunter), Larry Gredier (Pat Metheny, John Scofield, Brad Mehldau), Wil Blades (Will Bernard, Stanton Moore), Marc Van Wageningen (Sheila E., Ray Obiedo) CC Deville (Poison), and Stu Hamm (Joe Satriani/Steve Vai) among others, and has been featured as an opener for legendary jazz saxophonist Bennie Maupin and seminal jazz fusion pioneers Spyro Gyra. Rob has studied with

# THE CAST AND CREW

Steve Smith, Mike Clark, Gary Chaffee, and the late Tony Williams. He established the Rob Hart Drum Studio in 1985. Rob is an active clinician and continues to conduct various rhythm section workshops in venues, schools, and stores around the Bay Area.

**Lauren Hayes (Ensemble)**, an actor and singer, enjoys working across a wide variety of genres, including Shakespeare and new play development. She has performed with The Breadbox, The Flea Theatre, the New York Fringe Festival, San Francisco Shakespeare Festival, The Pear Theatre, Saint Ann's Warehouse, Williamstown Theater Festival Workshop, The Dragon Theatre, and the Douglass Morrison Theatre. In addition to holding a degree in chemistry, she's received theater training from Theatre Bay Area's ATLAS program, ACT's Summer Training Congress, Williamstown Theater Festival's apprentice program, and Stanford University, as well as from The Flea Theater as a member of The Bats. In her free moments, you'll find her hiking up mountains, watching birds, gardening, baking bread, or curling up with a cup of tea and a good book. [www.LaurenHayes.info](http://www.LaurenHayes.info)

**Baily Hopkins (Ensemble)** is a Bay-Area born-and-raised actor, violinist, and yoga teacher. She spends most of her time acting in front of the camera, but is delighted to be back on stage and performing with We Players for the first time! She earned her BA in Theatre from UCSD, but quickly returned home to the Bay Area and jumped right into the commercial and film scene. Baily has appeared in commercials for many major brands. For the last year and a half, Baily has also been performing in *The Speakeasy*, an immersive 1920's theatre show in San Francisco. On the musical side of things, Baily has played the violin for over 23 years in all sorts of adventurous settings; from Carnegie Hall, to Black Rock City, to Oakland's Fox Theatre. Currently, Baily performs with, and is the Director of Communications for the Awesöme Orchestra - a volunteer-based group that plays everything from Stravinsky to Star Wars, in fun spaces all over the Bay Area and is also an original

member of the Playa Pops Symphony Orchestra at Burning Man. [www.bailyhopkins.com](http://www.bailyhopkins.com)

**Brooke Jennings (Costume Designer)** is an award-winning costume designer and teaching artist whose work has been seen in more than 50 productions in the Bay Area. Returning for her fifth collaboration with We Players, Brooke previously designed *Midsummer of Love*, *Romeo and Juliet*, HEROMONSTER, and *Ondine* at Sutro. Her other recent credits include *The Effect*, *Barbecue*, *Colossal*, *The Nether*, *Stage Kiss* (San Francisco Playhouse); *Iron Shoes* (Shotgun Players, asst. designer), *Phèdre* (Cutting Ball Theater), *A Lie of the Mind*, *Bad Jews* (Magic Theatre, asst. designer), *#bros*, *Every 28 Hours* (FaultLine Theater); *Lion in Winter*, *Belleville* (Custom Made Theatre Co.). Brooke is the 2015 recipient of Theatre Bay Area's Best Costume Design award for We Players' *Ondine* at Sutro, and she received several nominations from Bay Area Theatre Critics Circle.

**Britt Lauer (Minerva, Assistant Director)** Britt is thrilled to be working with such a fabulous and talented group of fierce women and proud to announce her new role as We Players' Associate Producer. Other We Players credits include: *Mother Lear*, *Midsummer of Love*, BEOWULF, *Romeo and Juliet*, HEROMONSTER and *Ondine* at Sutro. In addition to her work on stage Britt is passionate about applying theatrical skills in nontraditional contexts, working in the medical and business industries to help develop and enhance empathic communication. Britt holds a BA in Theatre with an emphasis in acting from Willamette University and a Semester Credential from the London Academy of Music and Dramatic Arts.

**Melinda Lauw (House Manager)** is an artist and creative producer, specializing in immersive and sensory experiences. She is the co-creator of *Whisperlodge*, a hit immersive performance that has toured New York, San Francisco and Los Angeles. She has been featured in The New York Times, BuzzFeed, VICE, The Atlantic,



# THE CAST AND CREW

Nylon, TimeOut, Insider, New York Magazine, Today (Singapore), Die Welt (Germany), and Ud & Se (Denmark). She was also a guest speaker at the inaugural Immersive Design Summit 2018 in San Francisco. Apart from performance, Melinda also specializes in textile art, and has exhibited her work in Singapore, London and New York. Originally from Singapore, she obtained her BA in Fine Art & History of Art from Goldsmiths, University of London, and her MA in Art Business from Sotheby's Institute of Art, New York. She is currently based in San Francisco, where she is an active producer and house manager for a number of immersive and interactive performances.

**Kathleen Qiu (Assistant Costume Designer)** is excited to be working with Brooke Jennings again and making her We Players debut! She previously assisted Brooke on the ReOrient Festival at Golden Thread Productions. Her Bay Area design credits include work with Dragon Productions (*Insignificance*, *Cirque Exotique Du Monde*), Pear Theatre (*Enemy of the People*), Custom Made Theatre Co (*The House of Yes*, *How I Learned to Drive*), the SF Playhouse (*You Mean to Do Me Harm*), and Palo Alto Players (*The Graduate*). Her other credits include *Pirates of Penzance*, Steve Martin's *The Underpants*, *Dracula*, *War of the Worlds*, and *Picture Imperfect*, among others, with a variety of theatres in Tallahassee and Chicago.

**Ava Roy (Director)** is the Founding Artistic Director of We Players. Her unique style of interactive, site-integrated performance aims to highlight the historical and natural treasures of the local landscape and encourage new ways of experiencing and appreciating these places. She is an alumna of Stanford University, where she founded We Players in the spring of 2000. She holds a BA in a self-designed major: Ritual and Performance in Aesthetic Education, 2003. Since 2008, she has pioneered unique partnerships with both the National Park Service and the California State Park system, creating large-scale performances at park sites throughout the Bay Area. Inspired and

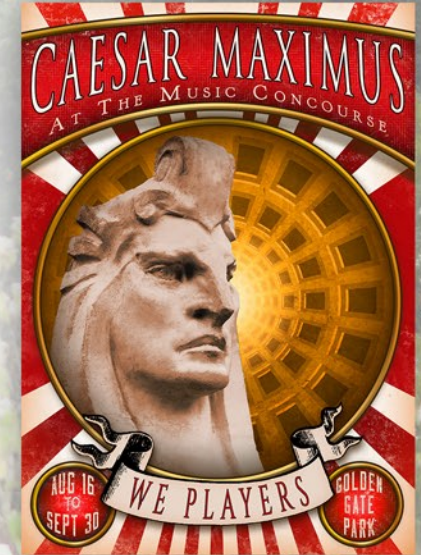
guided by Shakespeare since her teenage years, Ava has explored many characters from the canon ranging from Juliet to Henry V, Mercutio to Lady Macbeth. In addition to her love of Shakespeare, classic literature, historic sites, crumbling buildings, and majestic natural landscapes, Ava likes espresso, salt spray, and sunshine. She is a yoga teacher, a sailor, and in her next life, plans to live in the ocean.

**Nicholas Sherwin (Production Manager)** is an experience designer with a blended background in immersive installation design, operations management, and relationship marketing. He is the founder and artistic director of Screenshot Productions, an immersive installation collective producing work in Los Angeles and San Francisco exploring objectless awareness and non-duality as a fundamental shift in the structure of consciousness. He has also worked as a producing director, general manager, stage manager and performer for various immersive theatrical companies and venues including The Flight Deck, *The Speakeasy*, *Whisperlodge*, and Vortex Productions (creators of the extreme theatrical event *Blackout*). The mission in all the work he creates is to place the individual within universal experiences that speak to relevant social issues, and thereby ask the individual to consider their responsibility within a larger whole. He seeks to challenge the individual to find empathy and connection to others' experience and believes that immersive productions are a strong conduit for provoking thought and response in audience members. Nicholas is currently the marketing manager for *The Speakeasy* in San Francisco and graduated with an MBA in Leadership and Managing Organizational Change in 2014 from Pepperdine University.

**Emily Stone (Ensemble)** is joining We Players for the first time in *Roman Women*. She is a graduate of A.C.T.'s 2017 Summer Training Congress. Recent credits include Helena in *All's Well That Ends Well* with Theater of Others; Ariel in *The Tempest* with Inferno Theater; and Olivia in *Twelfth Night* with Actor's Ensemble of Berkeley.

# ON THE HORIZON

In Fall 2018, San Francisco's Music Concourse in Golden Gate Park provides the stage for We Players' new adaptation of *Julius Caesar*, **CAESAR MAXIMUS**. Influenced by the Gilded Age, we explore a Roman Republic corrupted by machine politics and old money. Incorporating the 19th century popular entertainments of Opera and Circus, this multi-disciplinary, site-integrated production explores power, grief, and popular action. Inspired by the bloody history of civil unrest, the piece leans into the blind fury of a righteously angry mob and opens up Shakespeare's greatest political parable for our own tumultuous time.



For **CAESAR MAXIMUS**, We Players is partnering with **Circus Center**, a circus training and performing arts center in San Francisco offering classes for all levels, parties, team-building events, and camps.

**The CIRCUS CENTER CABARET**  
CIRCUS. JAZZ. COCKTAILS.

**THE FOURTH SEASON**

LET'S MISBEHAVE  
OCTOBER 19 & 20, 2018

BOOTY CALL  
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PARENTAL DISCRETION ADVISED  
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ALL SHOOK UP  
FEBRUARY 22 & 23, 2019

RINGMASTER DISASTER  
MARCH 22 & 23, 2019

HAPPY ENDING  
APRIL 12 & 13, 2019

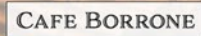
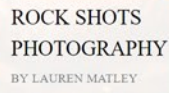
FRIDAYS & SATURDAYS AT 8 PM

SEASON TICKETS AT  
[CIRCUSCENTER.ORG/CABARET](http://CIRCUSCENTER.ORG/CABARET)

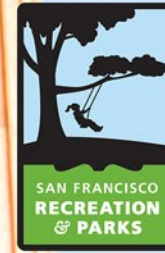


# OUR SPONSORS

Many, many thanks to our generous sponsors. Please stop by their business and let them know you saw them in our program!



# OUR PARTNERS



# SUPPORT WE

We are committed to keeping both our ticket prices affordable and our performances extraordinary. To do this, we need to supplement our box office income through sponsorship and individual giving. We Players patrons are our triumphant heroes who listen, advise, and cheer us on! They are champions of a visionary creative culture in the Bay Area. They are people like you! **Visit [weplayers.org/donate](http://weplayers.org/donate) for more.**

If you would like to learn more about how to volunteer with or support We Players please contact our Associate Producer, Britt Lauer, at [britt@weplayers.org](mailto:britt@weplayers.org).

# SPECIAL THANKS

**Special Thanks** to JD Durst; Susan McComb; Rebecca Popell; Lila Popell; Erin Mustile and Non Plus Ultra; Phil Ginsburg, Diane Rea, Dana Ketcham, Shauna Bogetz, Marcus Santiago, and Tudy Aubry of SF Recreation and Parks; Ruth Tringham, Joseph Schommer, Monica Herbert, Vartika Vaish, Sarah Garcia, and all our amazing volunteers! Tremendous thanks to all of We Players' in-kind sponsors - including Kent Rasmussen Winery and Covington & Burling LLP. We Players is grateful to the support of all of our faithful patrons and generous donors, and to the family and government foundations - including Grants for The Arts- who support our brave new work.



# ABOUT WE PLAYERS

We Players presents site-integrated performance events that transform public spaces into realms of participatory theatre. We bring communities together, reclaiming local spaces for public discourse and civic celebration through art. Extending the transformative powers of performance beyond the stage, we invite our collaborators and audience to engage fully and awaken to the spectacular world around us.

The company's site-integrated focus and commitment to engage with history and ecology, build community, and use art to foster a personal connection with place has led to unprecedented partnerships with

the National Park Service, California State Parks, and San Francisco Recreation and Parks.

Production history highlights include: *Hamlet* on Alcatraz, *The Odyssey* on Angel Island State Park, *Macbeth* at Fort Point, *Ondine* at Sutro, *Romeo and Juliet* at Villa Montalvo, and many more.

We Players produces performance and engagement programs that are accessible to the diverse population of regular park visitors, and also draw local visitors to park sites specifically to experience our work.

## Staff

Artistic Director: Ava Roy  
Office Manager: Stacy Davis  
Associate Producer: Britt Lauer

## Board of Directors

Artistic Director: Ava Roy  
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Vice President: Lisa Diaz Nash  
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## Advisory Circle

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Susan Miller-Davis

Julie Parish  
Kathleen Taylor  
Rebecca Popell  
Rick Holden

## OUR THANKS TO PRESERVATION ARCHITECT SUSAN MCCOMB FOR GENEROUSLY SHARING WITH US HER DRAWING OF THE PALACE OF FINE ARTS

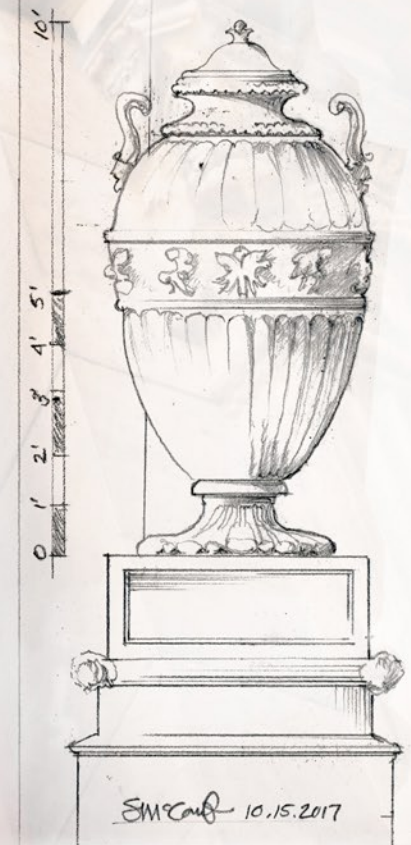
The Analytique is an artful, composed drawing of details and façade of a building, usually classical in nature and carefully rendered. It has two purposes. First, to study the classical proportions and iconic expression of meaning of the articulation of a building. Second, to demonstrate design and drawing competence by an architect trained in the Ecole des Beaux Arts in Paris. The Analytique exercise is still used in architecture schools by students of classical detail and to train architects in the finer points of architectural rendering.

Bernard Maybeck would likely have done such a drawing to win the competition for the Palace of Fine Arts in 1914. The building would be the signature icon of the Panama-Pacific Exposition in the following year, charming all visitors. Classical elements such as the gigantic urns and Corinthian columns blended with Maybeck signature flourishes—a bear's head at a keystone, a graceful girl poised to dive from a column capital, a braided frieze working its way around the pergolas.

The most compelling statuary, the Weeping Women by sculptor Ulric Ellerhusen, have their heads buried in their hands, mourning the loss of art and the eventual closing of the Fair. Maybeck knew all good things come to an end and built the Palace out of impermanent plaster and wood, meaning for it to lapse into romantic ruin in the winter rains.

San Franciscans had other intentions and when the Palace of Fine Arts did indeed become a ruin in the 1950s, an energetic campaign led to the rebuilding of the Palace in concrete by 1964. It was cleaned and restored again in 2010, the weeping women frozen forever in a state of grief, anticipating the final loss of all things fine and beautiful, yet to come.

-Susan McComb,  
Preservation Architect



WEPLAYERS.ORG



