





# A SYNOPSIS

BY NICK MEDINA (ASSISTANT DIRECTOR AND ADAPTOR)

Somewhere in the 19th century, in one of those American cities filled with gilded mansions and fetid tenements, the rich and poor struggle for control of the city. The wealthy elites may control the resources, but the poor have the votes. And Julius Caesar is happy to trade cash, jobs, and muscle for the loyalty and votes of the working poor. This worries the city's rich and powerful. Led by the spiteful and reactionary Cassius, they plot a coup to oust the democratically elected Caesar. This struggle for control of the city leads to conspiracy, panic, and insurrection that will destroy it.

Our story begins as Cassius approaches Caesar's close friend Brutus. "With himself at war" over Caesar's cult of personality, Brutus reluctantly joins the conspirators. Although Caesar is warned of danger by both a mysterious psychic and

his spiritualist wife Calpurnia, Brutus and company succeed in the assassination.

But they underestimate the people's love of their fallen leader, and they leave Caesar's protege Antony alive. As the Marxist critic Victor Kiernan noted "The fatal weakness of these ardent republicans" - meaning Brutus and the rest - "is their inability to make common cause with the people." After butchering Caesar on the steps of the capitol, they stage a political rally at his funeral. Brutus sways the shocked and confused crowd. He boasts that he keeps a dagger for "when it shall please my country to need my death."

The people initially cheer for Brutus, but Antony steals the day. In a tour de force of demagoguery, he whips the populace into open insurrection against their class enemies: the men of honor who have killed their beloved hero.

The play comes to a horrific climax as the mob rips an innocent poet to pieces because he has the same name as one of the conspirators. The assassination unleashes "forces that could not be predicted or controlled."

The play now skips forward a year. The conspirators have lead a futile counter revolution against Antony and his proletarian army. Isolated and demoralized, Brutus and Cassius turn against each other. But when Cassius hears a false rumor of Brutus' defeat, he commits suicide rather than face capture by the angry mob. Brutus arrives moments too late, and, keeping his promise to the people of Rome, he too falls on his sword. The cycle of violence ends with Antony firmly in control of Rome, and the elites undone by their own violent actions.

# ALMANAC AGRICOLA



## A TIMELINE

**Early February, 44 BC:** Caesar is declared Dictator for Life.

**February 15, 44 BC:** A holiday. In an act of political theater, Caesar thrice declines the crown.

Later that day, a soothsayer warns Caesar of the Ides of March.

**Late February, 44 BC:** Brutus joins the conspiracy against Caesar's life.

**March 14, 44 BC:** During a supernatural storm, Caesar's clairvoyant wife Calpurnia begs him to remain at home.

**March 15, 44 BC:** The Assassination of Julius Caesar.

**March 20, 44 BC:** At Caesar's Funeral, Antony incites the crowd against the assassins.

**44-42 BC:** Forced out of Rome, Brutus and Cassius build an army to fight Antony's troops.

**Early October, 42 BC:** Brutus's wife Portia commits suicide by eating hot coals.

**October, 42 BC:** Cassius takes bribes to fund the army; Brutus confronts Cassius.

**October 23, 42 BC:** Antony meets Brutus and Cassius on the battlefield of Phillipi.

Later that day, believing Brutus taken by Antony, Cassius commits suicide.

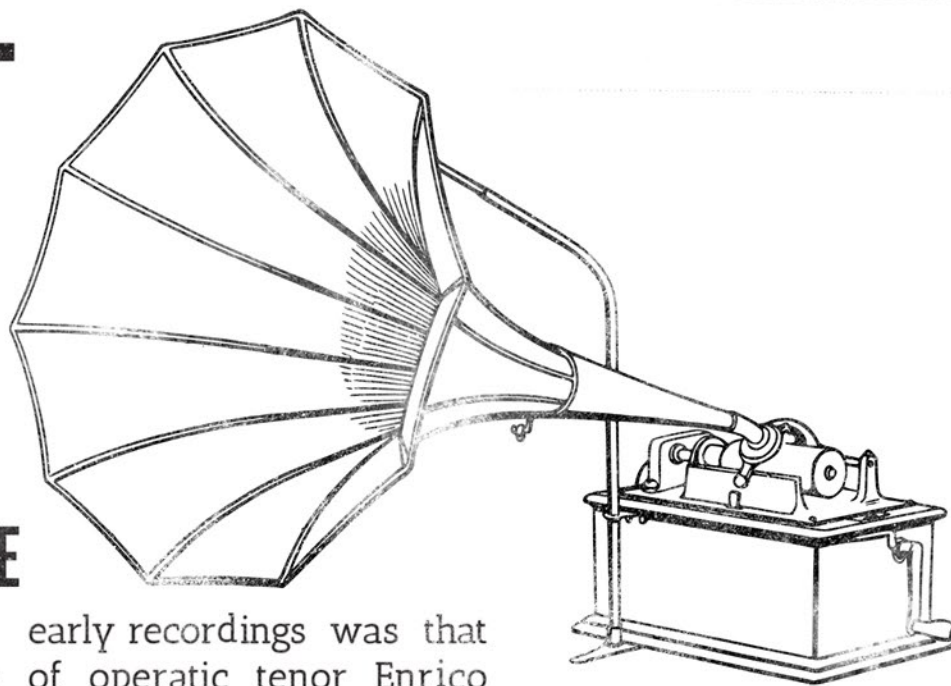
That night, encircled by Antony's troops, Brutus also commits suicide. Antony takes control of Rome.

# STREET BEAT: ROME

BY CHARLIE GURKE

The sounds of the circus, of Italian opera, of the turn of the (20th) century collide in the world of CAESAR MAXIMUS. We may not know much about how the music of Caesar's Rome sounded, circa 44 B.C., but luckily the birth of The Spreckels Temple of Music coincided with the birth of the mass-produced gramophone vinyl record.

One of the most reproduced sounds on those



early recordings was that of operatic tenor Enrico Caruso, bringing Italian arias by the likes of Verdi, Puccini, Donizetti, et. al. into the world's living rooms and parlors. Outdoors in parks and pavilions, and in the Spreckels Temple of Music, one would have heard brass bands performing patriotic music by composers like John Phillip Sousa, America's 'march king',

composer of pieces such as The Stars and Stripes Forever. Think of the circus, the "Greatest Show On Earth", of clowns and elephants on parade. The music that comes to mind is most likely a march by one of Sousa's contemporaries, Julius Fucik.

The title of that piece? "Entry of the Gladiators".

★ **VOTE** ★  
★ **CAESAR** ★



# CASCA'S REPORT

(COLUMN BY P.S. CASCA) Our glorious leader Julius Caesar has won another stunning victory against the enemies of Rome! It all began when former ally Pompey the Great objected to Caesar's new title of Dictator-For-Life. Pompey, a Senator, put together a striking team of wealthy and stylish Romans, including the hometown favorite Marcus Brutus. But Pompey never had a chance against the greatest general in the known world. Caesar is merciful, and after the ferocious pounding, she forgave her beloved Brutus! Caesar may be getting that crown after all. You heard it here! Happy endings really do happen.

In other news, Cinna the Poet has been spotted singing outside Caesar's window at all hours of the night. "Caesar loves me well" the well known street singer admitted to yours truly, "I have a new song coming soon, O Cesare!" Caesar's wife Calpurnia declined to comment at this time, although she did have good words for the patent-pending medicine she's been popping: "keeps the organs youthful!" affirms the soon-to-be Empress of Rome.

Are the rumors true? Does domestic disharmony dwell in the Brutus household? Gossips whisper that Rome's favorite senator has been keeping to himself, taking long walks late into the night. What does his little lady Portia get up to when the noble Roman is not around?

Speaking of Noble Romans, the well given Caius Cassius has pledged a thousand drachmas to repair the defaced statue of Pompey at the Capitol. A risky move from the normally cautious gentleman. Sources have spotted him behind pillars having shadowy conversations with Rome's elite. What could the senator be up to?

Rome's most eligible Bachelor Marc Antony has announced he will lead the festivities at the Feast of the Lupercal. "This will be a traditional Lupercalia" insists Antony. Known for his lavish parties, the carouser continued, "But we'll also have some fun!" Antony has climbed the ladder of Roman Politics with ease, recently named Master of the Horse. That's second in line to Caesar!

If this year's Feast of the Lupercal is anything like last year's, all of Rome will be in their best attire, some of them will climb on rooftops, and a small fringe may turn violent and burn several buildings. Remember to vote Caesar in the next election! This has been the very latest, from Casca's Report!

# STYLE SECTION

BY  
BROOKE  
JENNINGS



*"...glittering on the surface but corrupt underneath..."*  
- Mark Twain

An era brimming with corruption, consumption, and unfettered capitalism, the Gilded Age embodies America's formative period, where an agrarian society of small producers transformed into an urban landscape dominated by industrial corporations and growing globalization after the American Civil War. At precisely the same historical moment, the American three-ring circus came of age, barreling off the newly laid railroad tracks into the infamous Big Top tent. Aptly, The Three-Ring Circus becomes the a mirror for our gilded American society, a fledgling new republic craving affirmation in its quest for grandeur on a worldly, mythic scale. With the Ring Leader at the helm of it all, Circus became the embodiment of Gilded Age capitalism - unfettered, corrupt, fantastic, and militarized.

Drawing inspiration from military-style uniforms in circus costuming, we evoke the illusions of masculine control, dominance, and discipline within each extraordinary routine. Large gold buttons, glittering epaulettes, and sharp, starched forms set the visual language for power

and control in our production. Encrusted with metal, jewels, and layers of rich fabric, Caesar herself takes to our stage in a glorious parade. Donning blinding white and gold garb, Caesar welcomes us on our journey as a justified woman - powerful, ambitious, generous. Her wife, Calpurnia, embodies the ideals of femininity, as she wears her Master's riches on her neck, her wrists, her hips to show us all what riches Caesar could bear.

Opposition sparks whispers of doubt in the shadows under cloaked figures in hidden armor. Brutus and Cassius come to us as the honorable gentlemen of their time in tailored frocks, humble wools, and modest hues, unassuming as they ambitiously strike at the glistening facade to try and lay the immortal to rest.

As the crux of our visual story, power and control are just the medals and accolades we bestow onto our heroes in parades, but tear off our disgraced in mobs. With each newly crowned man, glints of fallen medals, jewels, and accolades trail behind...

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## POET'S CORNER



Horace has just published a new Ode! He's calling it "IV.vii"

*Diffugere nives, redeunt iam gramina campi arboribusque comae; mutat terra vices et decrescentia ripas flumina praetereunt; Gratia cum Nymphis geminisque sororibus audet ducere nuda choros. Immortalia ne speres, monet annus et alnum quae rapit hora diem. Frigora mitescunt Zephyris, ver proterit aestas, interitura simul pomifer autumnus fruges effuderit, et mox bruma recurrit iners. Damna tamen celeres reparant caelestia lunae: nos ubi decidimus quo pius Aeneas, quo dives Tullus et Ancus, pulvis et umbra sumus.*

*Damna tamen celeres reparant caelestia lunae: nos ubi decidimus quo pius Aeneas, quo dives Tullus et Ancus, pulvis et umbra sumus. Quis scit an adiciant hodiernae crastina summae tempora di superi? Cuncta manus avidas fugient heredis, amicon quae dederis animo. Cum semel occideris et de te splendida Minos fecerit arbitria, non, Torquate, genus, non te facundia, non te restituet pietas; infernis neque enim tenebris Diana pudicum liberat Hippolytum, nec Lethaea valet Theseus abrumpere caro vincula Pirithoo.*

- Quintus Horatius Flaccus  
Local street performer, Cinna the Poet (a friend and fan of the renowned Horace), has here translated favorite lines into English. He says he may even be composing a new song with Horace's permission!

"The year and the hour that steal away  
The nourishing day give us their warning:  
"Don't hold out hope for immortality."  
The Zephyr lessens the cold, the Summer  
Tramples the Spring but then is overturned  
When fruit-bearing Fall has poured forth its crops;  
Soon enough dead winter returns again.  
We will become mere dust and shade."



# THE CAST & CREW OF CAESAR MAXIMUS

**Alan Coyne (Cinna the Senator and Cobbler)** is enjoying his first show with We Players, and also his first time playing a cobbler, though hopefully not his last (yes, that's a shoemaker joke). He has previously appeared with SF Shakes, Custom Made, Lafayette Town Hall Theatre, Golden Thread, and most recently as Antigonus and Autolycus in Livermore Shakespeare Festival's *The Winter's Tale*. You can see him this October in Theatre of Yugen's *Seen By Everyone*, and in December & January as Dr. Stephen Hawking with Indra's Net.

**Alessandra Bongiardina (Production Crew)** is freshly graduated from the University of Minnesota/Guthrie Theatre BFA Actor Training Program. Some recent credits from her training include: *Argonautika* (Guthrie Theatre), *Uncle Vanya* (U of M/ Guthrie Program), and *Much Ado About Nothing* (Globe Theatre Education). She is ecstatic to be joining the We Players team as her first show post grad, and is grateful to be a part of this innovative and exciting production!

**Ava Roy (Director/Producer)** 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 and designed an original 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.

**Britt Lauer (Portia)** is proud to be working with such a talented and passionate company of artists. Most recently you've seen her as *Minerva* in *Roman Women* or as half of the Puck duo in *Midsummer of Love*. Offstage Britt is enjoying her new role as We Players' Associate Producer. In addition to her work with We, 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.

**Brooke Jennings (Costume Designer)** is an award-winning costume designer and teaching artist whose work has been seen in more than 50 productions across the Bay Area. Brooke returns for another collaboration with We Players, having most recently designed *Roman Women*. Her other recent credits include *Entomologist's Love Story*, *The Effect*, *Barbecue*, *Colossal*, *The Nether* (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). Brooke is the 2015 recipient of the Theatre Bay Area's Best Costume Design award for We Players' *Ondine* at Sutro. She has received several nominations from Bay Area Theatre Critics Circle.

**Charlie Gurke (Composer, Music Director)** is thrilled to be continuing a collaboration with We Players that began in 2010 with *Hamlet on Alcatraz*. Since then, Charlie has composed scores for We Players' productions of *The Odyssey* on Angel Island, *Twelfth Night* at Hyde Street Pier, *Macbeth* at Fort Point (winner of Theater Bay Area's best original score award), *Ondine* at Sutro, HEROMONSTER, and *Romeo & Juliet*. An active performer and composer in the Bay Area's jazz and latin music scenes, you can hear Charlie with the Electric Squeezebox Orchestra, Candela, Jazz Mafia, and his own groups. Gurkestra.com

**Chris Steele (Casca)** is thrilled to be returning to We Players for their third production together. You may have seen them as Benvolio in *Romeo & Juliet*, or Titania/Puck in *Midsummer of Love*, or around the SF area with Cutting Ball, NCTC, The Speakeasy, SF Shakespeare Festival, or with Musical Café or Playwrights Center. This is their first professional production as fight choreographer after studying under Matthew Ellis at the University of Oklahoma, and assisting with violence in *Timon of Athens* at Cutting Ball. Chris is also a professional playwright, makeup artist, and budding drag queen (Polly Amber Ross). They would like to thank Ava for her mentorship and collaboration, this talented cast and crew for such fearlessness and passion, and their family and partner for support and compassion. "Think on the world."

**Danny Cao (Trumpet)** is a trumpeter, singer, composer, arranger and producer; born and raised in San Francisco, and currently residing in Oakland, CA. He has performed in past We Players productions: *Hamlet on Alcatraz*, and *The Odyssey* on Angel Island. His current projects include the DU UY Quintet, Inspector Gadge, LoCura, and Istanbul Connection. He has worked with Manicato, Vinyl, Royal Jelly Jive, Bayonics, J.C. Hopkins, Mars Villa, Big Bones and many San Francisco Bay Area groups.


  
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**Edward T. Morris (Scenic Designer)** has designed for Shanghai Dramatic Arts Center, Yale Repertory Theatre, Martha Graham Dance Company, LaMama, The Barrow Group, Goodspeed Opera House, Cherry Lane Theater, Opera Memphis, Westport Country Playhouse, and Weston Playhouse among many others. Education: BFA, University of Michigan; MFA, Yale School of Drama. Lecturer: New School for Drama. Member: United Scenic Artists Local #829 and Wingspace Theatrical Design. Portfolio: [www.edwardtmorris.com](http://www.edwardtmorris.com).

**Emily Stone (Soothsayer)** is joining We Players for the second time in Caesar Maximus. Earlier this year she was a member of We Players' *Roman Women* ensemble. She is a graduate of A.C.T.'s 2017 Summer Training Congress. Other 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. [emilystone.info](mailto:emilystone.info) @emilypstone

**Giselle Boustani-Fontenele (Stage Manager & Artistic Associate)** recently completed the 2017-18 Artistic Direction Internship at Marin Theatre Company (MTC), where she associate directed Sarah DeLappe's *The Wolves* (dir. Morgan Green), wherein she lead a high school cast of understudies to their own performance on MTC's mainstage. At MTC, she also assistant directed Dominique Morisseau's *Skeleton Crew* (dir. Jade King Carroll) and Young Jean Lee's *Straight White Men* (dir. Morgan Gould). Her directing credits include Susan Glaspell's *Trifles* (Pentameters Theatre, London) and Dustin Lance Black's *8* (Avery Schreiber Playhouse, Los Angeles). Giselle is a 2017 graduate of Boston University (BU), where she majored in Anthropology and Religion and completed a rigorous Theatre Arts minor at the BU College of Fine Arts. At BU, she studied dramaturgy and dramatic literature under dramaturg Ilana M. Brownstein and British contemporary theatre under British theatre critic Aleks Sierz. She spent ten weeks with The Pasadena Playhouse's Artistic Department as its Community Organizer Summer Intern. Giselle enjoys spoken word, trying not to fall off her skateboard, and is fascinated by the power of communal art.

**Greg Stephens (Trombone)** has spent the last several years performing and recording with Tango #9, Ad Hoc Brass Band, Circus Bella Allstars, Big Lou's Dance Party, SISU Brassland, Mission Delirium, Blue Bone Express, The Bogues, Sour Mash Hug Band, Joe Burke, and Inspector Gadje. He has also played with The Klezmatics, Green Street Mortuary Band, Frank London, Dirty Dozen Brass Band, Lord Loves A Working Man, Dohee Lee, Allison Lovejoy, The Residents, Freddi Price, Houston Jones, Courtney Lain, Emily Bonn and the Vivants, Kugelplex, Eric McFadden, Tom Jonesing, and Extra Action Marching Band, among others. Past performances with We Players include *Ondine*, *Romeo & Juliet*, and *Roman Women*. Greg attended CSU Northridge, where he studied trombone with Bill Booth. He received his BA from UCSB, where he studied composition with Stephen Hartke. Past performance credits include Berkeley Opera, Berkeley Contemporary Opera, City Summer Opera, and Bella Musica.

**Hunter Scott MacNair (Cassius and Carpenter)** is an American actor born and raised in the Sonoma Valley. He has extensive experience acting on stage in New York City and was trained at the Bristol Old Vic Theatre School. With the majority of his work being in classical theatre, he is proud to be a part of We Player's CAESAR MAXIMUS and looks forward to many more projects with this creative team.

**Joseph Schommer (Brutus)** is thrilled to be making his Bay Area debut with We Players. A classically trained actor, vocalist, and percussionist, Joseph studied at some of the finest performing arts schools in the nation, including the Manhattan School of Music, T. Schreiber Studios and the American Academy of Dramatic Arts, where he graduated with honors. He has appeared in numerous Off-Broadway productions, was a core member of the Nylon Fusion Theater Company, and Spiral, Inc. in New York City, and has sung principles roles in operas and musicals including *Die Fledermaus*, *Les Miserables*, and *1776*. On screen he has appeared in the feature films *Ten Benny*, starring Adrian Brody, *Reunion 108*, and played the lead role in *Through Different Eyes*. An avid outdoorsman and cyclist, Joseph has ridden across the United States twice, studied Soto Zen Buddhism in a monastic setting, built his own home in California, and returns back East each winter to operate one of the most successful Christmas tree businesses in New York City. None of this would be possible without the loving support of his friends, family, and marvelous wife Sarah.

**Kathleen Qiu (Assistant Costume Designer)** is excited to be working with Brooke Jennings and We Players again! She previously assisted with *Roman Women*. In addition, she designs around the bay and her credits include work with Foothill College (*A Midsummer's Night Dream*), Ferocious Lotus (*Two Mile Hollow*), Quantum Dragon Theatre (*Universal Robots*), Dragon Productions (*Insignificance*, *Cirque Exotique Du Monde*, *Equivocation*), 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*).

**Kristen Wolfe (Assistant Stage Manager)** is currently a BFA Acting Senior at the University of Connecticut. Her previous credits include *Lilith* (*She Kills Monsters* by Qui Nguyen, CRT), *Little Stone* (*Eurydice* by Sarah Ruhl, CRT) and *Cordelia* (*King Lear* by William Shakespeare, CRT). This is her first time working with We Players and she has truly enjoyed this incredible process!

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**Lana Richards (Production Crew)** is a New York City-based director. She is especially interested in theater that explores the relationship between humans and the environment, and is thrilled to be back with We Players after working on *Romeo & Juliet* at Petaluma Adobe in 2016. She has also worked with Superhero Clubhouse, Bread and Puppet Theater Co., Pacific Repertory Theater, and more. She is an alumna of Connecticut College where she was an Andrew W. Mellon Undergraduate Research Fellow, Goodwin Niering Center for the Environment Scholar, and a recipient of the Crabtree Award for her excellence in leadership and theater making. She has studied with the Michael Chekhov Association, SITI Company, and at the National Theater Institute for Advanced Directing. Recent projects include *Arabella* (Planet Connections Theatre Festivity), In the *Spotlight* (Connecticut College, post-grad hire), *Ithaca* (The Electric Lodge, Venice CA), *Vivisection* (NYU MFA Playwriting), and *Eurydice* (Connecticut College).

**Lauren Hayes (Calpurnia)** is an actor and singer who loves working across a wide variety of genres, including Shakespeare and new play development, and she's thrilled be working with We Players again. Previously, she's performed with The Breadbox, The Flea Theater, the New York Fringe Festival, San Francisco Shakespeare Festival, The Pear Theatre, Saint Ann's Warehouse, WTF Workshop, and The Dragon Theatre among others. She's participated in development workshops and readings with Cutting Ball Theater, The Breadbox, The Flea Theater, Exit Pursued by a Bear, and The Public Theater among others. 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, WTF's acting apprentice program, and Stanford University, as well as from The Flea Theater as member of The Bats. When she isn't working on theater, Lauren enjoys hiking up mountains, tending the garden, watching birds, baking bread, and curling up with a cup of tea and a good book. LaurenHayes.info

**Libby Oberlin (Caesar)** is thrilled to be back in her fourth production with We Players, past roles with We include Capulet in *Romeo and Juliet* (TBA nomination - Best Featured Actress), Ondine the Blonde/Violante in *Ondine* at Sutro (TBA nomination - Best Ensemble), and Penelope/Siren in *The Odyssey* on Angel Island. Libby recently played Gertrude in *Jeeves Intervenes* at Sonoma Arts Live and won Sonoma Sun's Best Individual Performance Award for her portrayal of Catherine in *Proof* with Sonoma Stage Works. You can see Libby in *Laid Off*, an official selection of the Cannes Independent Film Festival and winner of The Garden State Film Festival's Best Feature Comedy. Libby holds a Master's Degree in Educational Theater from NYU and a Bachelor's Degree in Theater Arts from Hofstra University. Invaluable training experiences include Shakespeare & Company, Upright Citizens Brigade Theater, HB Studios, The University of London, and Serious Play. Libby is Owner and Education Director of The Theater School in Sonoma, an educational theater studio committed to guiding young people toward authentic self-expression, safe emotional intelligence, and collaborative discovery - thetheaterschool.com. Endless love and gratitude to my main man Miller and the funniest, feistiest girl I know, our daughter Maeve.

**Lucas Brown (Production Crew Manager)** had his first introduction to We Players as a volunteer on Angel Island for *The Odyssey*, where he and several cast members were rescued from the Richmond shipping lanes by Ava Roy's captaining of a pirated speed boat. He returns to We Players on the production team with an eclectic slew of occupational experiences all guided by a burning spirit to keep his body moving and connected to land and sea rhythms. He avidly works to support children and young adults in the outdoors and creative expression, igniting their imaginations with play, stories and self-awareness practices. He is an unabashed defender of free time, equating it with preventative health care, where he finds every opportunity to play Capoeira Angola, add color to wooden objects, and roam watersheds.

**Matthew DePasquale (Trumpet)** is originally from New Jersey and has been an active member of the Bay Area music scene since 2008, while enrolled in the Master's Degree program at the San Francisco Conservatory of Music. He has had the opportunity to perform with several Bay Area ensembles including The Santa Cruz Symphony, The Oakland Ballet, The Berkeley Community Chorus, Symphony Napa Valley, The Magik \*Magik Orchestra, Sven and the Masterful Majestic Orchestra, and The Joy Luck Music Chamber Orchestra. In addition to classical music, he has performed with several rock and indie artists including: Sting, Chicago, Third Eye Blind, Chris Botti, Evanescence, Mason Bates' Mercury Soul, The Walkmen, John Vanderslice, Geographer, and The Dodos.

**Nick Medina (Assistant Director/Adaptor)** is an actor, director, and Shakespeare educator based in Portland, Oregon. Bay Area credits include *Hamlet Roulette*, *Twelfth Night*, and *The Coast of Utopia* with Shotgun Players, *Henry IV* and *Weird Sisters: Macbeth* with Free Theater, and *Ondine* and *Midsummer of Love* with We Players. Nick is delighted to be working with We Players again, especially in a rattlesnake and poison oak free environment!

**Ricky Lomelli (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.

**Rotimi Agbabiaka (Antony)** most recently appeared in *Father Comes Home From the Wars, Parts 1, 2 & 3* at Yale Rep and A.C.T. Recent credits include *Black Rider* at Shotgun Players (Peg Leg), *Bootycandy* at Brava Theater, *Sojourner* and *runboyrun* at Magic Theatre, *Choir Boy* at Marin Theater Company and several shows with the San Francisco Mime Troupe, where he is a collective member. As a playwright, he penned *Seeing Red* with Joan Holden and his solo show, *Type/Caste*, toured nationally and won the Theatre Bay Area Award for Outstanding Solo

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Tim DeCillis (Percussion) was born and raised in Rochester, NY, and holds a Bachelor's Degree in music performance from the State University of New York at Fredonia, where he studied classical percussion, jazz drum set, jazz vibraphone, mallet music of Central America, and West African drumming and gyl. From there he went on to earn a Master's Degree in Jazz Studies from the University of Nevada, Las Vegas, where he also worked as a part time instructor, teaching lecture courses and private lessons. After maintaining an active playing schedule for several years in Chicago, where he performed with artists including Frank Rosaly, Nu Directions Chamber Brass, the Jarvis Raymond Trio, Lionel O, and Project Film, Tim relocated to Oakland in 2014 and has since forged working relationships with many members of the vibrant Bay Area music scene, including Phillip Greenlief, Karl Evangelista, Jordan Glenn, Tom Weeks, William Winant, Andrew Jamieson, and Nathan Clevenger, and explores his compositions as a leader in his quintet Harbinger, as well as the chamber trio Vertebrate.

Willow Baker (Intern) is currently at Redwood High School and is thrilled to be working with We Players for the first time. She has performed in a number of plays including *This Is a Test*, an *Into the Woods* adaptation, and originals written by upperclassmen in Redwood's drama program. She is an avid Shakespeare lover and hopes to be involved with theatre her whole life. She wants to thank We Players for giving her such an incredible opportunity to learn about all that goes into creating a show.

Zoltan DiBartolo (Cinna the (singing) Poet) comes from a long and diverse musical performance background that spans over 20 years and includes the genres of tango, jazz, pop, salsa, cabaret, classical music, vaudeville, musical theater and opera. DiBartolo has appeared on the stages of various Bay Area opera companies, playing Rigoletto's Duke of Mantua, Carmen's El Remendado, Cavalleria Rusticana's Turiddu, Tosca's Cavaradossi, Madama Butterfly's B.F. Pinkerton, and Un ballo in maschera's Riccardo (all with Verismo Opera Co.), and La Traviata's Gastone and La Boheme's Shaunard (both with Virago Theater Co.). Musical theater roles have included Enrico Caruso in *The Last Night of The Barbary Coast* (Idora Park Theater Co.), Bill Cracker in Kurt Weill's *Happy End* (Goat Hall Productions), and the Devil in Allison Lovejoy and Geoff Ball's rock opera, *The Seven Deadly Pleasures*. Currently, Zoltan is the vocalist for the Bay Area's acclaimed Tango Number Nine and, most recently, he is excited to announce his new career as a singing gondolier on Oakland's Lake Merritt. [gondolaservizio.com](http://gondolaservizio.com)

## THIS DAY IN HISTORY A LOOK BACK TO 1894

### ASSASSINATION ATTEMPT RESULTS IN PUBLIC WORKS PROJECT A DECADE LATER

(AP CORRESPONDENT, San Francisco) In what is certainly a most delayed (and expensive) display of contrition, the Sugar King - none other than Spreckels himself - is gifting the city a Temple of Music for the city's upcoming Midwinter Fair. The significance of this new contruction's proximity to a certain museum is surely not lost on avid readers of The Chronicle. None will have forgotten the events of a decade past when Spreckel and fired several shots at our dear Michael H. de Young in his executive office at that most renowned institution of journalism on the corner of Bush and Kearny streets. We're told a that a pile of books protected old M.H. from meeting his maker that day. Reading saves lives, folks!

Unsurprisingly, neither family has been available for comment on this in the ten years following. The peace-loving public can only hope that it has seen the last of such brazen attempts on the lives of our beloved public figures.

## 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.

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Office Manager: Stacy Davis  
Associate Producer: Britt Lauer

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## 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).





# IMPERIAL DEPARTMENT OF SPECIAL THANKS

Special Thanks to JD Durst for his brilliant work with all things leather, weapons, and wood, and to Mary Hale for her generative work on our Caesar Suite graphics, and to Cheese Krieger. With gratitude for our friends and partners at SF Recreation and Parks including Phil Ginsburg, Diane Rea, Dana Ketcham, Shauna Bogetz, Marcus Santiago, and James McCormick. Our hearts are bursting with love and appreciation for Ruth Tringham, Monica Herbert, Vartika Vaish, and all our amazing volunteers!

Tremendous thanks to all of We Players' in-kind sponsors including Kent Rasmussen Winery, Covington & Burling LLP, and to Patrick Hadjuk and Fort Mason Center for Arts and Culture. We Players is grateful for 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. With jubilant cheers for The Circus Center and Barry Kendall - hip hip hooray!



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