

**THE SAN FRANCISCO  
MIME TROUPE'S**



**40th Year  
38th Summer Season  
Free in the Parks**

(415) 285-1717  
[www.sfmt.org](http://www.sfmt.org)

855 Treat Ave.  
San Francisco, CA 94110

Please Recycle

SCRIPT  
Joan Holden and Kate Chumley

LYRICS  
Bruce Barthol

MUSIC  
Bruce Barthol and Jason Sherbundy

DIRECTED BY  
Keiko Shimosato



MUSICAL DIRECTORS  
Bruce Barthol and Jason Sherbundy

SCENIC DESIGN  
Donyale Werle

COSTUME DESIGN  
Huy K. Tran

STAGE MANAGER  
Karen Runk\*

### CHARACTERS IN ORDER OF APPEARANCE

AGNES, a techno-serf ..... Stephanie Taylor  
BEN, a developer ..... Amos Glick\*  
DARIA, vocalist on her way up ..... Velina Brown\*  
JUNIOR, old-timer on the local music scene ..... Bruce Barthol  
XAVIER, singer /songwriter of Califas Triscuit ..... Victor Toman\*  
ALONSO, owner of Alta California Auto Body ..... Luis Oropeza\*  
THE MAYOR ..... Velina Brown  
HER POLLSTER ..... Luis Oropeza  
WILLIAM, an artist ..... Amos Glick  
LATRICE, a small businessperson ..... Aaron Birk  
BETTY RAE, a neighborhood institution ..... Stephanie Taylor  
A DRUMMER BOY ..... Luis Oropeza  
A POET ..... Amos Glick  
A MUSICIAN ..... Marina Garza  
VOICES OFF ..... Sasha Cucciniello  
..... Aaron Birk

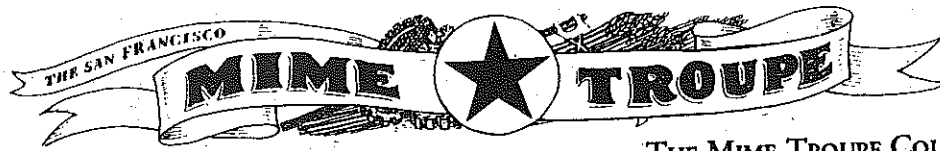
*\*appearing through the courtesy of Actors Equity Association*

### THE BAND

Jason Sherbundy ..... Keyboards  
Paul Spina ..... Drums/Percussion  
Marina Garza ..... Trumpet  
Bruce Barthol ..... Bass/Guitar  
Amos Glick ..... Mandolin  
Victor Toman ..... Guitar

### SYNOPSIS OF SCENES

Scene 1: A street in Coast City, Saturday ..... *"This is the Place"*  
Scene 2: Junior's pad, Sunday ..... *"City for Sale"*  
Scene 3: City Hall, Monday ..... *"This is My City", Street Beat Samba*  
Scene 4: A street, immediately following  
Scene 5: City Hall, Tuesday  
Interlude  
Scene 6: A different street, 30 days later  
Scene 7: The pad, the next day ..... *"Ya Me Voy", Street Beat Samba*



**PRODUCTION STAFF...**

PRODUCTION MANAGER .....	Maria Tripodi
CHOREOGRAPHER .....	Victor Toman
VOCAL COACH .....	Velina Brown
TECHNICAL DIRECTOR .....	Michael Carreiro
TECHNICAL FOREMAN .....	Dan Ingwersen
PROPS MISTRESS .....	Ellen Callas
SOUND ENGINEER/ OPERATOR .....	David Tier
ASSISTANT DIRECTOR .....	Sasha Cucciniello
SECOND ASSISTANT DIRECTOR .....	Vanessa Morrison
ASSISTANT STAGE MANAGER .....	Aaron Birk
PRODUCTION MANAGER INTERN .....	Megan McEnulty
SCENIC DESIGN INTERN .....	Nicole Schallig
CONSTRUCTION INTERN .....	George Montenegro
PROP ARTISANS .....	Lily Chumley
.....	Sasha Cucciniello
.....	Keiko Shimosato
SCENIC ARTISTS .....	Nicole Schallig
.....	Kerri Strobl
.....	Chris Libby
STITCHERS .....	Kim Jackson
.....	Fiona O'Connor
.....	Alisha Silver
POSTER DESIGN .....	Hal Robbins

**THE MIME TROUPE COLLECTIVE...**

Bruce Barthol	Joan Holden
Velina Brown	Ed Holmes
Ellen Callas	Keiko Shimosato
Dan Chumley	Michael Sullivan
Liberty Ellman	Greg Tate
Amos Glick	Victor Toman

**ADDITIONAL INTERNS:**

Terri Stockton
Lars Jan
Kerri Strobl
Christopher Libby
Megan Stuart
Nathan Philips
Skyler Sullivan
Vanessa Schnatmeier
Kimberly White

**SPECIAL THANKS...** Harvey Varga, David Tier, Paul Jepson, James Faerron, Joseph Buchierelli, Rodrigo Duarte Clark, David Gimgimani, Dan Ingwersen, Bonnie Friedmann, Rachel O'Malley, Tory Griffith, Eva Soltes, Lorraine Webb, Amanda Huotari, Skyler Sullivan, Brian Cappel, and Our Board: Peter Snider, Trina Johnson, Jack Davis, Eduardo Robledo, Odette Lockwood, and Becky O'Malley

**THE MIME TROUPE STAFF...**

COMPANY MANAGERS .....	Dan Chumley
.....	Pam LaCoe
.....	Greg Tate
FINANCIAL MANAGER .....	Peggy Rose
BOOKING COORDINATOR .....	Anke Mueller
DEVELOPMENT DIRECTOR .....	Jerome Moskowitz
PUBLICIST .....	Carla Befera
OFFICE MANAGER .....	Sasha Cucciniello

**ON THE SAN FRANCISCO MIME TROUPE**

The R.G. Davis Mime Troupe was founded as a project of the Actors' Workshop in 1959, but soon became independent as the SFMT. Davis, trained as a dancer and mime, experimented first with silent performance, next with commedia dell'arte, vaudeville and Brecht. The court case which followed his arrest in 1963 for taking his show to the parks established the right to uncensored open-air performance in San Francisco. That battle confirmed the Troupe in its determination to fight untruth, injustice, and the American Way. The company has opened a new satire in Bay Area parks every year since, touring the U.S. and abroad in the winter months. In 1970, the group became a collective. In 1974, it became multiracial, adding to its mission the determination to present a vision of a truly multicultural future. In 1980 the SFMT became the first U.S. theater company to perform in Cuba, and in 1987, the only political theater ever to win a Tony Award.

The San Francisco Mime Troupe gratefully acknowledges the generous donors who help support our many programs, including today's performance, the Youth Theater Project, summer workshops and fall tours. This list includes gifts received between July 1, 1998 and June 21, 1999.

**FOUNDATIONS, GOVERNMENT AGENCIES AND BUSINESSES**

**\$50,000+**

Grants for the Arts/  
San Francisco Hotel Tax Fund  
The James Irvine Foundation  
Nathan Cummings Foundation

**\$25,000-\$49,999**

Cultural Equity Grants  
Gerbode Foundation  
National Endowment for the Arts  
William and Flora Hewlett Foundation  
San Francisco Foundation

**\$10,000-\$24,999**

California Arts Council  
Walter and Elise Haas Fund

**\$5,000-\$9,999**

Arts International  
Bill Graham Foundation  
Vanguard Foundation

**\$2,500-\$4,999**

Macy's West  
Van Loben Sels Foundation  
Zellerbach Family Fund

**\$1,000-\$2,499**

Hewlett-Packard Co.  
Puffin Foundation  
Voluntary Arts Contribution Fund

**\$500-\$999**

Anonymous  
The Leo J. and Celia Carlin Fund  
Fort Mason Foundation  
Perforce Software Foundation  
Ritter Foundation

**INDIVIDUALS**

Angels  
Elizabeth O'Malley  
Ruby Cohn  
Frank Fried  
Troupers  
Charles Hinsch  
Arthur Holden  
Paul Iverson

**Patrons**

Edward Holden  
William A. Zschaler

**Supporters**

Terry Abad  
Audree Alexander  
Maureen Anderson  
John Byrn Barry  
Joseph Bellan  
Anne C. Bernstein  
Garret L. and J. Boer  
Laurie Bonilla  
Carol Bowen  
Gail Brown  
Jeff Caplan  
Kevin M. Carson  
William R. Cartmill  
Steven Ciano  
Helen E. Conway  
Linda DeMichiel  
Myrna C. Donahoe  
Mona Fafarman  
Krista Farey  
Loretta Figueroa  
David Fleishhacker  
Stanton Glantz  
Joelle Goetz  
Denise and Bo Gomez  
William Goodman  
Avilee Goodwin  
Joseph W. Groves  
Lynn Mary Handleman  
Liz Helenchild  
Russell Higuchi  
Michael Hindery  
Lorraine Host  
Ken Hughes  
Emily Hunt  
Lori Jane Ingram  
Nicole Joy Jarrett  
Stuart Kaplan  
Mary S. Kellogg  
Martha Kessler  
Margaret Keyes  
Virginia King  
Janet Lohr  
Michael Maeder  
Thomas McAuliffe  
Harriola McFeely  
Roger Myers  
Zoanne Nordstrom  
Rhoda Norman  
Steven Rabkin  
Jonathan Richter  
R. Rush Riddle  
Joyce Rybandt  
Mark Sapir

**Theodore Schapp**

Joel Schecter  
Susan Scott  
Pat Skala  
Zachary Sklar  
Anthony Sloss  
Mark A. Snyder  
Robert L. Swain  
Paul Tepper  
James Thomson  
Gary Treadway  
Anne M. and J. Turner  
Marc Van Der Hout  
Kimberly Mark Webb  
Carol Ann Wells  
Bonnie and B. Willdorf  
Gail Williams  
Christian Wolff  
Tony Ziemba  
and Barry Levitan,  
in Memory of Jules Backus

**Gifts of \$5-\$99**

We'd like to recognize and pay our utmost respect to donors in this category, whose gifts and hat donations equal more than \$50,000 per year! Although space does not permit us to list your names, we thank our hundreds of other friends who helped us this year by responding to our appeals.

**SPECIAL THANKS... IN-KIND**

**DONATIONS**  
BERONIO LUMBER  
IMPORT TILE  
OMEGA SALVAGE  
PEETS COFFEE  
SAN REMO HOTEL  
VERITABLE VEGETABLE  
THE FRESH FISH COMPANY  
BEAUCANON WINERY  
WILD FLOUR BREAD

**Thank You to Our Presenters...**

Dave Cort and Linda Millerick in San Geronimo  
Russ Kneeland at the Northern California Center for the Arts in Grass Valley  
Lee Sweet at the Los Angeles Theatre Center  
Kathryn Manspeaker at the Mateel Community Center in Redway  
Deborah Turner at the Arena Renaissance Company in Point Arena  
David Baker at New College of California in Santa Rosa  
Andrew Leone at Sanchez Art Center in Pacifica  
Laura Esparza at Mexican Heritage Corporation in San Jose  
Dannette Shoemaker from Parks and Recreation in the City of Santa Cruz,  
Holly Krassner at The Cannery



**NATIONAL  
ENDOWMENT  
FOR THE ARTS**

Supported in part with funds from The National Endowment for the Arts, a federal agency, and the California Arts Council, a state agency.



Inspire our children's creative thinking through your purchase of the Arts Coastline license plate. Applications available now! Call 1-800-201-6201.

**GRANTS  
for the  
ARTS**

San Francisco Hotel Tax Fund



**COUNTY OF NEVADA**

**HEALTH DEPARTMENT**

10433 Willow Valley Road Nevada City, CA 95959 (530) 265-1450  
7075 Levon Ave., Ste. 207 Truckee, CA 96161 (530) 582-7814



THE LATC IS A FACILITY OF THE CITY OF LOS ANGELES CULTURAL AFFAIRS DEPARTMENT:  
Adolfo V. Nodal ...General Manager  
Ernest Dillihay .....Performing Arts Dir.  
Michael Scott Sahhar.....Theatre Mngr.  
Richard Moore.....Technical Director  
Lee Sweet.....Business Manager  
Melody Archer Moore.....House Mngr.  
Ilona Pacek.....Production Coordinator

## AUTHORS' NOTE: STEALTH REDEVELOPMENT

San Francisco's "Artists' Live-Work" law was passed in 1988 to legalize conversions of empty factories to live-in artists' studios. The law permits lofts in industrial zones, where other housing is banned. With economic recovery, it has created a boom in new construction of market-rate loft-style condos, filling the city's traditionally low-rent southeastern neighborhoods with chic residential enclaves, driving small business, jobs, and low-income renters—including artists—out.

3, 4, 5

Loft developers have the best of two worlds: they get cheap land and low building requirements by persuading the city to call lofts "commercial units"—and cheap loans by convincing banks to call them "residential". Buyers and renters are required to state that they will engage in "arts activity" in their lofts. But the law provides no means of enforcement. Developers and till recently, a majority on the city's Planning Commission cite the city's housing shortage to justify the invasion of industrial zones. But the San Francisco Planning Department's latest housing study, released in September 1998, shows no shortage of market-rate units: what the city lacks is affordable family housing. Lofts—typically one open room and a mezzanine with luxury trimmings, selling for \$350K to \$800—are hardly affordable or good for families.

10, 11

17

18

24

25

A 1998 study by the South of Market Foundation documented nearly 1000 jobs lost to loft construction in SOMA since 1993. A 1999 survey of loft dwellers by the San Francisco State University's Urban Institute found that only 27% worked in their lofts.

31

The land rush began South of Market in the early 90's, spread to the northeast Mission and lower Potrero, and now has reached Bayview-Hunters' Point. Space costs are soaring as landlords sell to loft builders, or evict commercial tenants to "do lofts" themselves. In 1995, industrial land in San Francisco sold for \$40-\$60 a square foot; today, owners are receiving unsolicited offers of \$100 a square foot from loft developers. In 1993, the city approved 29 loft units; in 1998, it approved 843. In mid-1999, 1500 new lofts are pending. The politics and economics of the boom are similar to those which transform farmland to suburbs: developers buy land wherever it is cheapest, plan projects that will radically change its use, and ensure official approval through hefty campaign contributions.

1

18, 19

Slash-and-burn redevelopment—the kind that cleared the Western Addition and Yerba Buena of low-income residents—is currently out of style. Instead, by turning a blind eye to abuse of the live-work law, the city has been practicing stealth redevelopment. In April, 1999, after a new Planning Department study predicted 13,000-27,000 jobs could be lost if present trends continue, the Planning Commission voted to impose temporary limits on loft construction. But in a bow to developers, the 1500 "pipeline" projects remain exempt from the new rules. These could double the number of lofts in the city, creating "facts on the ground" to eliminate industrial protection zones in the future: there will be little industry, and few artists' studios, left to protect.

21

22

28

### A FEW OF OUR MANY SUPPORTERS...

- The Southern California Alliance of Non-Profit Housing in Los Angeles (Jan Breidenbach)
- The Labor/Community Strategy Center in Los Angeles (Eric Mann)
- The Corporation for Supportive Housing  
[www.csh.org](http://www.csh.org) 1540 San Pablo Ave., Suite 600, Oakland, CA 94612: provides technical assistance, loans and grants to local non-profits and government, and advocates for the creation of high-quality, permanent service-enriched housing for homeless people, especially those with mental illness, substance abuse histories, and HIV/AIDS.

### The Mission Agenda

and The Eviction Defense Network



CORPORATION for SUPPORTIVE HOUSING

4, 5, 6

ALL SHOWS S  
LIVE MUSIC S

CONNECT WITH YOUR  
NEIGHBORHOOD ORGANICALLY  
SHOP AT YOUR COMMUNITY COOP



Other Avenues