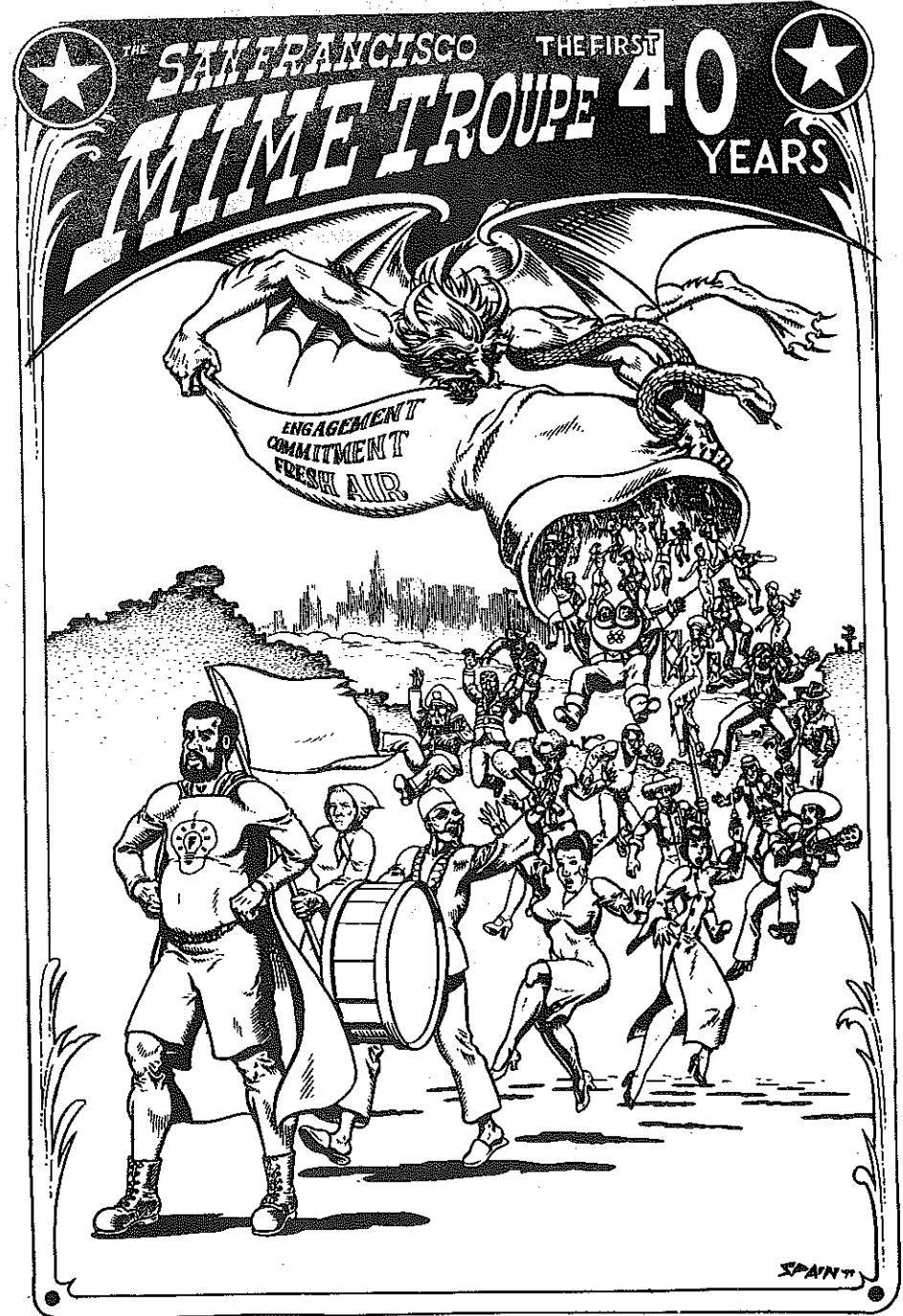




Photo by Charles Bigelow

San Francisco Mime Troupe (415) 285-1717
855 Treat Ave, S.F., CA 94110
www.sfmt.org



Show devised by Joan Holden
Staged and designed by Dan Chumley
Musical Director: Bruce Barthol
Directors: Dan Chumley, Joe Bellan,
Denny Partridge and Jael Weisman
Lighting Design by Gregory R. Tate
Costumes re-created by Huy Tran and Keiko Shimosato

UNDERWRITERS

The James Irvine Foundation
David Graham and The Bill Graham Foundation
Grants for the Arts, Nonrecurring Events Fund
The San Francisco Art Commission, Cultural Equity Grants

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The San Francisco Bay Guardian

The San Francisco Mime Troupe

presents

THE FIRST FORTY YEARS

Act One 1959-1979

Prologue

Olive Pits

A Minstrel Show, or Civil Rights in a Cracker Barrel

The Carrot Speech

Larry Pisoni

The Independent Female, or a Man Has His Pride

The Dragon Lady's Revenge

False Promises

The Hotel Universe

Act Two 1980-1999

Prologue

Factwino Meets the Moral Majority

Americans, or Last Tango in Huahuatenango

Steeltown

Ripped Van Winkle

Seeing Double

Escape to Cyberia

Social Work

Offshore

City For Sale

PROLOGUE

BRIGHELLA: Charles Degelman

BRIGHELLA was R.G. Davis' character in the R.G. Davis Mime Troupe's first commedia dell'arte production, THE DOWRY (1962).

ACT ONE 1959-1979

OLIVE PITS

by Peter Berg and Peter Coyote

Directed by Jael Weisman

Set by Jerome Marcel

PANTALONE: Arthur Holden**

AGUEDA: Judi Quick**

MENCIGUELA: Anne Bernstein**

BORRACHO: Darryl Henriques

SCARAMOUCHE: Peter Coyote* **

A commedia dell' arte adaptation of LOS OLIVOS, by Lope de Rueda (16th c). Toured for 4 years, in 3 versions. With an anti-Vietnam war commedia, L'AMANT MILITAIRE, it won the SFMT's first Obie: "For uniting theater and revolution and grooving in the parks." Directed by R.G. Davis; set by Jerome Marcel; costumes by Judy Goldhaft. The role of Agueda was created by Sandra Archer, Borracho by Joe Lomuto. 1966.

**appears courtesy of the Actors' Equity Association*

***original cast/original band*

A MINSTREL SHOW, or Civil Rights in a Cracker Barrel

by R.G. Davis and Saul Landau

Directed by Joe Bellan

Choreographed by Kimi Okada

GIMME: Brian Freeman*

BONES: Lonnie Ford*

INKSPOT: Michael Sullivan*

CLINKER: Victor Toman*

HOKUS: John Robb*

SNOWBALL: Amos Glick *

INTERLOCUTOR: Robert Slattery**

MUSICIANS: Bruce Barthol, Randy Craig

Created at the height of urban riots across the country, Auto Row sit-ins in San Francisco. Always performed by a cast of black and white actors in blackface. Davis comments, "We realized we would get right into the problem of racism--ours and everyone else's--by unearthing those stereotypes." Written from original, traditional, and improvised material, with costumes by Judy Goldhaft and a film, *O DEM WATERMELONS* by Robert Nelson, with music by Steve Reich. Early casts included John Broderick, Peter Coyote, Willie B. Hart, Jr., George Matthews, Jason Marc-Alexander, Julio Martinez, Kai Spiegel and Joe Bellan, with Carl Granich and Chuck Wiley, musicians. 1965.

THE CARROT SPEECH

by Steve Friedman, after Bertholt Brecht

Directed by Dan Chumley

PROFESSOR: Nathan Phillips

STUDENT: Steve Friedman* **

Inspired by a scene in Brecht's CONGRESS OF THE WHITEWASHERS (TURANDOT) produced by the SFMT, directed by R.G. Davis. 1969.

LARRY PISONI

Larry Pisoni brought circus to the SFMT, 1970-73.

THE INDEPENDENT FEMALE, or a Man Has His Pride

by Joan Holden

Directed by Denny Partridge

Music by Jack Wickert** and Theodore Sobel**

MOM: Andrea Snow

GLORIA: Joan Mankin* **

SARAH: Sharon Lockwood* **

JOHN: Randy Craig**

MUSICIANS: Jack Wickert**, Theodore Sobel**

The first show by the collective SFMT. Opened at the Ashgrove in Los Angeles after a contentious preview for the San Francisco women's liberation movement. Set and costumes by Peggy Snider; music by Wickert. Also in the original cast: Joe Bellan (Mom) and Jack Dowding. 1970.

THE DRAGON LADY'S REVENGE

Scenes by Patricia Silver and Joan Holden

Directed by Dan Chumley

Set by Peggy Snider and Katrina Johnson

"The Song of Nepenthe" lyrics by Jael Weisman, music by Andrea Snow

THE DRAGON LADY: Andrea Snow**

CLYDE: Ed Levey*

THE AMBASSADOR: Steve Friedman*

MUSICIANS: Jack Wickert**, Theodore Sobel**

Fourth of five SFMT satires on the Vietnam war, inspired by Frank Browning and Banning Garrett's exposé in RAMPARTS magazine of the CIA's role in the Indochina heroin trade. Toured 1971-1973; ran in New York during Nixon's "Christmas bombing" of Hanoi, won an Obie. By Holden, Silver, Snow and Weisman; directed by Weisman, Denny Partridge, and Dan Chumley; music by Randy Craig, Barry Glick, Snow, Sobel, Wickert; lyrics by Craig, Glick, Weisman; costumes by Snider and Johnson. Also in the original cast: Jack Dowding, Michael Christensen, Jason Harris. 1971.

FALSE PROMISES

by Joan Holden

Directed by Arthur Holden

Music by Andrea Snow and Bruce Barthol

Set by Peggy Snider

WASHINGTON JEFFERSON: Lonnie Ford* **

NEWSVENDOR: Velina Brown*

TEDDY ROOSEVELT: Sharon Lockwood* **

MONTANA, A BAR OWNER: Velina Brown*

MARIA, A MINER'S WIDOW: Maria Acosta-Ponce**

CITIZENS OF COPPER CITY: Melody James**, Sharon Lockwood* **, Ed Levey* **, Dan

Chumley**, Esteban Oropeza**, Bruce Barthol**, Paty Silver**, Barry Levitan**

ROUGH RIDERS, The Band: Bruce Barthol**, Barry Levitan**, Jack Wickert**

FALSE PROMISES was the SFMT's response to the patriotic bombast and historical amnesia of the U.S. Bicentennial celebration. Written after discussions and workshops by the company. Costumes by Snider; songs by Snow, Barthol, and Xavier Pacheco; incidental music by Snow, Barthol, and David Topham. Also in the original cast and band: Deb'bora Gilyard, Topham. 1976.

THE HOTEL UNIVERSE

"We Won't Move" by Bruce Barthol

Directed by Dan Chumley

Set by Sharon Lockwood and Brian Freeman

GLADYS: Audrey Smith

MYRNA: Sharon Lockwood* **

MANUEL: Eduardo Robledo* **

LANDLORD: Barry Levitan**

MUSICIANS: Ed Levey* **, Barry Levitan**, Bruce Barthol**, Glenn Appell

Inspired by the real-life story of the International Hotel in San Francisco, created at the Rencontres Internationales des Arts Contemporains in La Rochelle, France, toured internationally until 1982. The original happy ending was quickly revised for the local opening, after the tenants' 7 year struggle ended in eviction. 22 years later, the Hotel site remains an empty hole. Written by Joan Holden after workshops by the company; songs and music by Barthol and Robledo; set by Lockwood and Freeman; costumes by Katrina Johnson and Patricia Silver. Also in the original cast and band: Ed Levey, Joan Mankin, Lonnie Ford, Deb'bora Gilyard, Arthur Holden, Ingrid Monson. 1977.

PROLOGUE

MARK ANTONY AND THE NILE-ISTS: Bruce Barthol**, Glen Appell**
with Melody James as SHOCKIN' CON

ACT TWO 1980-1999

FACTWINO MEETS THE MORAL MAJORITY

Scene by Peter Solomon

Directed by Dan Chumley

Music and lyrics by Bruce Barthol

Set by Spain

GEORGE: Daniel Chumley**

EDNA: Wilma Bonet* **

PREACHER: Audrey Smith

FUNDAMENTALISTS: Esteban Oropeza**, Stephanie Taylor, Craig Knudsen, Melody James

FACTWINO: Shabaka* **

BUDDY: Joaquin Aranda**

MUSICIANS: Muziki Roberson, Dave Rokeach, Bruce Barthol**, Glenn Appell**, Craig Knudsen, Melecio Magdaluyo, Steven Herrick**

Part II of a trilogy, with FACTPERSON (Andrea Snow) and FACTWINO VS. ARMAGED-DONMAN (co-written with Robert Alexander). The superpower to Make People Think is conferred by the Spirit of Information, played by Audrey Smith. Script by Holden, Henri Picciotto, Solomon and Tede Matthews; songs and music by Barthol with Al Guzman, Picciotto, Shabaka, and Roberson; directed by Lockwood; set by Spain; costumes by Lockwood. Also in the original cast and band: Patricia Silver, Brian Freeman and Guzman. 1981.



Photo by Michael Bry



AMERICANS, OR LAST TANGO IN HUAHUATENANGO

by Joan Holden

"No Hay Centro" by Eduardo Robledo

Directed by Dan Chumley

Set by Malaquias Montoya

GUERILLERO: Esteban Oropeza**

GILBERTO, COMANDANTE GUERILLERO: Eduardo Robledo* **

LAURA BERMAN, A PHOTOJOURNALIST: Sharon Lockwood* **

SINGERS: Victor Toman*, Keiko Shimosato*, Velina Brown*, Ed Levey* **, Eduardo Robledo* **

MUSICIANS: Bruce Barthol**, Melecio Magdaluyo, Glenn Appell**

Inspired by President Carter's doomed attempt to support the nearly nonexistent center in El Salvador; and anticipated Reagan's secret war against Nicaragua. Songs and music by Robledo and Bruce Barthol; sets by Montoya and Larry Montgomery, costumes by Jennifer Telford. Also in the original cast and band: Patricia Silver, Wilma Bonet, Joaquin Aranda, Brian Freeman, Al Guzman. 1981.

STEELTOWN

"Defense Boogie" by Bruce Barthol

Directed by Arthur Holden

Set by Alain Schon

ROSE: Audrey Smith**

RITA: Wilma Bonet* **

ANNABELLE: Sharon Lockwood* **

MUSICIANS: Glenn Appell**, Muziki Roberson**, Dave Rokeach**, Bruce Barthol**, Melecio Magdaluyo**

STEELTOWN's first act is set in 1984, when the mill is closing; the second act flashes back to the end of World War II when the industrial labor movement traded militancy for peaceful cooperation with management, in anticipation of endless prosperity. The show opened at the Victoria Theatre, San Francisco, and toured the rust belt. By Joan Holden; music and songs by Barthol and Ed Robledo; costumes by Jennifer Telford. Also in the original cast and band: Dan Chumley, Robledo, Gus Johnson, Stacie Powers and Joy Julks. 1984

RIPPED VAN WINKLE

Scenes by Joan Holden

"Update Bringdown" lyrics by Bruce Barthol, music by Barthol, Randy Craig, Dan Hart

Directed by Daniel Chumley

Set by Kent Mathieu and Daniel Chumley

GARDENER/LITTLE FOX: Keiko Shimosato* **

SUPERVISOR: Ed Holmes* **

RIP: Arthur Holden**

ROCK: Audrey Smith**

STONE, A VET: Harry Rothman**

JUICE, A VET: Michael Sullivan*

SHOPPING CART LADY: Stephanie Taylor

MUSICIANS: Barret Nelson**, Bruce Barthol**, Randy Marsh, Muziki Roberson

Also told the story of Rip's girlfriend Susan, who having been wide awake from 1968 to 1988, has evolved from an organizer against the Vietnam war to a publicist for the homeporting of a nuclear battleship. Script by Holden and Ellen Callas; songs and music by Barthol, Craig, Hart; costumes by Jennifer Telford. Also in the original cast and band: Sharon Lockwood, Mark Christopher Lawrence, Randy Craig, Dan Hart, Louis Blumberg. 1988.

SEEING DOUBLE

Scene by Henri Picciotto

"This is the Year" by Bruce Barthol

Directed by Dan Chumley

Set by Kent Mathieu

A STEWARDESS: Jeri-Lynn Cohen*

FELICIA, AN ANTI-ZIONIST: Keiko Shimosato* **

AN ASPIRING TERRORIST: Ed Holmes* **

SALIM/DAVID: Michael Sullivan* **

MOUSSA, SALIM'S UNCLE: Issa Nidal Totah**

MOSHE, DAVID'S UNCLE: Harry Rothman

GLORIA, DAVID'S MOTHER: Rebecca Klingler*

NADIA, SALIM'S MOTHER: Jeri-Lynn Cohen*

MUSICIANS: Eric Crystal, Muziki Roberson

A script idea from Sinai Peter evolved into an Israeli, American-Jewish, Lebanese-Jewish, Palestinian, Palestinian-American, Iraqi-American peace process a year before Oslo. Invited to the Israel Festival, the show played West and East Jerusalem. Won an Obie. By Peter, Picciotto, Joan Holden, Emily Shihadeh, and Jody Hirsch, with Issa Nidal Totah, Harvey Varga and Nabil al-Hadithy; songs and music by Barthol and Randy Craig; costumes by Callie Floor. Also in the original cast and band: Sigrid Wurdtschmidt, Robin Karfo, Arthur Holden; Randy Craig, Elliot Kavee. 1989.

ESCAPE TO CYBERIA

Scene by Michael Sullivan & Gregory R. Tate

Directed by Ed Holmes

Set by Charles Neifeld & Ed Holmes

MAX: Amos Glick* **

BUCK RIMFIRE: Arthur Holden**

LOIS RHINESTONE: Keiko Shimosato* **

ZOE: Amanda Huotari

SISTER DOUBLE MELANIN: Velina Brown* **

CALLERS: Nathan Phillips, Claudia Paige**, Stephanie Taylor, Skyler
Sullivan

MUSICIANS: Cherie Chooljian**, Claudia Paige**, Eric Crystal**

Buck Rimfire and Sister Double Melanin were Brother Peace and Sister Love, co-hosts at KHIP, the Radical Voice of the Redwoods, before the hopes of the mid-sixties devolved into the politics of hate. By Sullivan, Tate, Ellen Callas, and Bruce Barthol. Music and lyrics by Barthol; costumes by Lorenza Marçais and Keiko Shimosato. The original cast and band included Rebecca Klingler, Sullivan, and Tate. 1994.

SOCIAL WORK

Scenes by Joan Holden and Tanya Shaffer

"I Can't Help You", "Rich Folks" by Bruce Barthol

Directed by Dan Chumley

Set by Kent Mathieu

PHOEBE, A VETERAN SOCIAL WORKER: Sharon Lockwood* **

NATHAN, A NOVICE SOCIAL WORKER: Amos Glick*

BONITA, A CLIENT: Rebecca Klingler* **

TAMARA, A CLIENT: Velina Brown*

RICH FOLKS: Rebecca Klingler* **, Ed Holmes* **, Jim Griffiths, Dred Scott**

CLIMBERS: Velina Brown*, Michael Sullivan* **

GOVERNOR: Amos Glick*

MUSICIANS: Dred Scott**, Eric Crystal**, Dave Rokeach**

SOCIAL WORK was inspired by Governor Pete Wilson's first round of welfare cuts. Script by Holden, Shaffer, Gregory R. Tate and Michael Sullivan; songs and music by Barthol; costumes by Lorenza Marçais. Also in the original cast: Arthur Holden and Eric Crystal. 1993.

OFFSHORE

Scenes by Keiko Shimosato and Joan Holden
Directed by Daniel Chumley
Music by Elliott Kavee, Dred Scott and Francis Wong
Set by Charles Neifeld and Daniel Chumley

KAZUKO, AN ARTIST: Keiko Shimosato* **
HER FATHER, A TYCOON: David Furumoto* **
BAR HOSTESS: Rebecca Klingler* **
U.S. TRADE NEGOTIATOR: Michael Sullivan* **
A SECURITY GUARD: Ed Holmes* **
MUSICIANS: Dred Scott**, Francis Wong**, Dave Rokeach

Created during the debate over the North American Free Trade Agreement, second of 3 collaborations with Asian theater artists, supported by the Rockefeller Foundation. Script by Chung Chiao, Holden, Patrick Lee and Shimosato; songs by Bruce Barthol and Elliot Kavee; choreographed by Kimi Okada and Keiko Takeya; costumes by Lorenza Marçais; dramaturgy by Gus Mok. Also in the original cast: Kelvin Han Yee, Kavee and Wong. 1993.

FINALE: from CITY FOR SALE

By Joan Holden and Kate Chumley
Directed by Keiko Shimosato
"This is My City" lyrics by Bruce Barthol, music by Jason Sherbundy and Barthol
Set by Donyale Werle
Costumes by Huy K. Tran

THE MAYOR: Velina Brown*
CITIZENS OF COAST CITY: Bruce Barthol, Amos Glick*, Huy Tran, Luis Oropeza*,
Stephanie Taylor and Victor Toman*
Musicians: Jason Sherbundy, Marina Garza

CITY FOR SALE is the SFMT's response to the transformation of San Francisco's industrial neighborhoods into upscale real estate. 1999.

PRE-SHOW MUSIC: Musicians' Action Group
POST-SHOW MUSIC: Liberty Ellman

Event Staff:

Producer: Merle Goldstone
Event Fundraising /Marketing: Jerome Moskowitz
Production Manager: Pam LaCoe
Production Assistant: Megan McEnulty
Publicity: Carla Befera and Associates
Exhibit/Lobby Design: Barbara Jeppeson
Reception Coordinator: Amy Casey
Creative Consultant: Eva Soltes
Technical Consultant: Michael Ohta

Production Staff:

Production Stage Manager: Gregory R. Tate
Stage Managers: Kerri Strobl and Karen Runk
Assistant Stage Manager: Steven Ginsberg
Technical Director: Michael Carreiro
Master Carpenter: Dan Ingwersen
Sound Engineer/Operator: David Tier
Props: Helen Shaw
Builders/Painters: Pietro Calogero, Matisse Enzer, David Gemigniani,
Russell Howse, Chris Libby, Nathan Phillips, Skyler Sullivan, Harvey Varga, Kevin
Costume Coordinator: Huy Tran
Costume Volunteer Coordinator: Kristi Hughes
Wig Coordinator: Keiko Shimosato
Wig Assistant: Laura Campanero
Stitchers: Jane Sayer, Lacey Fulton, Kristen Neidlinger, Carson Ellis, Rebecca Schultz, Krista
Darbyshire, Teresa Rodriguez
Costume Thanks to: Amy Tung, Catharina Tung, Judi Quick, Andrea Snow, Nancy Ingwerson,
Jamie Smith, Jessica Jackson, Suzanne Castillo, Wendy Parkman
Administrative Assistants: Krista Darbyshire, Tiffany Doeskin, Amanda Huotari, Nathan
Phillips and Chris Libby
Volunteers: Alexis Adoradora, Maurissa Afanador, Sandi Andrews, Paula Barrish, Claire Canavan,
Ann Crowder, Colleen Fougere, Leah Greenberg, Jennifer Knight, Isabelle Lagarde, Aaron and
Dena Martinez, Mary Merryman, Vanessa Morrison, Gregory Paris, Stacey Ross, Denis Somera,
Amy Tung, Nancy Young, Sonia Weinbuch, Rene, Arne, Chief
Program Design: Megan McEnulty & Nathan C.K. Phillips

Tonight's Artists

Marie Acosta-Ponce: SFMT 1975-82, *Frijoles, Power Play, False Promises, Squash, Electrobucks, Last Tango, Factwino*. Currently getting a masters degree at San Francisco State University.

Glenn Appell: SFMT 1980-86, *Hotel Universe, Squash, Factperson, Factwino Meets the Moral Majority, Factwino vs. Armageddonman, Factwino: The Opera, Last Tango, Steeltown, 1985*. Currently teaching Jazz Studies at Diablo Valley College, and freelancing on trumpet.

Joaquin Aranda: SFMT 1978-83. *Factwino's Trilogy, Last Tango, Squash, T.V. Dinner*. Also booked tours, adapted and co-scripted plays. Currently a US Postal employee who occasionally acts.

Bruce Barthol: 1973-present. *Independent Female, Frijoles, False Promises, Hotel Universe, Electrobucks, TV Dinner, Factperson, Factwino Meets the Moral Majority, Last Tango, Factwino vs. Armageddonman, Secrets in the Sand, Steeltown, 1985, Factwino: The Opera, Spain/36, The Mozamgola Caper, Dragon Lady Returns, Ripped Van Winkle, Seeing Double, Rats, Back to Normal, Social Work, Offshore, Escape from Cyberia, Revenger Rat, Coast City Confidential, Escape to Cyberia, 13 Days, Soul Suckers, Killing Time, Damaged Care, City for Sale*. Still an active member.

Joe Bellan: SFMT 1962-73. *Dowry, Ruzzante's Maneuvers, A Minstrel Show, The Miser, Centerman, Vaudeville Show, Ruzzante, Ecoman, Independent Female, San Fran Scandals*. Also directed and co-staged. Currently looking for work.

Anne Bernstein: SFMT 1966-67. *Olive Pits*, public relations, costumes, getting guys out of jail. Currently a psychologist and mediator, working with families, writing and teaching.

Wilma Bonet: SFMT 1982-86. *Last Tango, Factperson, Squash, Factwino vs. the Moral Majority, Hotel Universe, Factwino vs. Armageddonman, Factwino: The Opera, Secrets in the Sand, Steeltown, 1985, Spain/36*. Co-founder of Latina Theater Lab, currently playing Dolly Levi in *The Matchmaker* at San Jose Rep.

Velina Brown: SFMT 1992-present. *Revenger Rat, Social Work, Knocked Up, Escape to Cyberia, Gotta Getta Life, Coast City Confidential, Soul Suckers, Killing Time, Damaged Care, City for Sale*. Also works in film, television, videos, print, and voice over, and teaches "The Business of ShowBiz".

Jeri-Lynn Cohen: *The Mozamgola Caper, Seeing Double*. A charter member of *Word for Word*, currently appearing in *The Kitchen Side of the Door*, at the Magic Theatre.

Peter Coyote: SFMT 1965-69. *A Minstrel Show, The Miser, Olive Pits, L'Amant Militaire*; co-wrote *Olive Pits*. He is currently writing two films, one on the connection between Oklahoma City and the farming crisis and a comedy about Hollywood. He has just finished filming *Red Letters*, a film about a defrocked college professor. *Execution of Justice*, in which he plays Harvey Milk, is now playing on Showtime.

Dan Chumley: SFMT 1968-present. Started as tech for *L'Amant Militaire, Farce of Patelin, Independent Female, Dragon Lady, The Mother, San Fran Scandals, Frijoles, False Promises, Squash, Factwino Trilogy, Squash, Secrets in the Sand, Uprising at Fuenteovejuna, Secrets in the Sand, Steeltown, 1985, Back to Normal*; co-directed *Seize the Time, Dragon Lady* and *The Mother*; directed *Frozen Wages, Great Air Robbery, Hotel Universe, We Can't Pay, We Won't Pay, Spain/36, Mozamgola Caper, Ripped Van Winkle, Seeing Double, Rats, I Ain't Yo' Uncle, Social Work, Revenger Rat, 13 Dias, Soul Suckers, Damaged Care*. Currently booking Year 2000 company tour.

Randy Craig: SFMT 1968-71. *Gutter Puppets, Gorilla Marching Band, Congress of the Whitewashers, Independent Female, Seize the Time, Dragon Lady*. Currently a composer for theater (most recently *Hillary and Soon-Yi Shop for Ties* at the Magic) teacher and musician.

Eric Crystal: SFMT 1990-99. *Seeing Double, Back to Normal, Social Work, I Ain't Yo' Uncle, Escape to Cyberia, Revenger Rat, Coast City Confidential, Soul Suckers, Killing Time, Damaged Care*, composed/musical directed four youth festivals. Currently plays in clubs and concert venues, as well as festivals around the world; released his first recording of original music "DARK MATTER" last year.

Liberty Ellman: SFMT 1995-present. *Coast City Confidential, 13 Days, Soul Suckers From Outer Space, Revenger Rat, Killing Time, Damaged Care, Gotta Get a Life, Inside Out*, worked in two youth festivals. Currently trying to "make it" in New York playing music.

Brian Freeman: SFMT 1977-1983. *Squash, Factwino Meets the Moral Majority, Last Tango, Uprising at Fuenteovejuna*; directed *Secrets in the Sand*, Founder of Po Mo Afro Homos. His play *Civil Sex* opens at the Berkeley Rep in January.

Lonnie Ford: SFMT 1973-74, '89. *Great Air Robbery, The Mother, Frijoles, Squash, Hotel Universe, Factperson, False Promises, Uncle Tom, I Ain't Yo' Uncle*. Currently a program coordinator for a children's performance center, client advocate for Welfare to Work; performing one person show *Chaz 17*.

David Furumoto: SFMT 1993. *Offshore* and tours. Currently working with the EastWest Players on revamping their children's theatre presentation, and still trying to crack the T.V. and movie industry in L.A.

Steve Friedman: SFMT 1968-74. Acted in *Ruzzante's Maneuvers, Farce of Patelin, Congress of the Whitewashers, Independent Female, and Great Air Robbery*, wrote and acted in *Meter Maid, Telephone, Ecoman, Los Siete, American Dreamer, Carrot Speech, Chile Acto*, co-wrote *San Fran Scandals, Seize the Time*, and adapted Brecht's *The Mother*. Currently a lecturer in theater at Barnard College.

Amos Glick: SFMT 1990-present. *I Ain't Yo' Uncle, Escape to Cyberia, Knocked Up, Jack Takes it Back, Lollapalooza '95, Killing Time, Damaged Care, City For Sale*. Also works in film and television.

Jim Griffiths: *We Can't Pay, We Won't Pay, Electrobucks, I Ain't Yo' Uncle*. Currently riding a merry-go-round, trying to reach the golden ring.

Darryl Henriques: SFMT 1967. *Olive Pits, L'Amant Militaire, Vaudeville Show*. Founder of East Bay Sharks, Berkeley, and co-founder of the Cheeseboard Collective. Currently a "Pizza Performer" (he goes to private homes, handmakes and bakes pizza and performs comedy). And if they pay extra, he just makes pizza!

Steven Herrick: *Squash, Factperson, Factwino Meets the Moral Majority*. Playing in several bands and teaching music in high school.

Barry Shabaka Henley: SFMT 1981-86. *Factwino Meets the Moral Majority, Factwino vs. Armageddonman, Last Tango, Secrets in the Sand, Factwino: The Opera, Mozamgola Caper*. Currently doing August Wilson's, *Jitney*, opening January in L.A. and April 10th in New York.

Arthur Holden: SFMT 1963-64, '66-'69, '72-'96. *The Root, Olive Pits, L'Amant Militaire, Ruzzante or the Veteran, The Mother, Frijoles, Last Tango, Ripped Van Winkle, Seeing Double, Rats, Back to Normal, Cyberia*. Directed *False Promises, Steeltown*. Currently earning money to retire.

Melody James: SFMT 1968-82. *Ruzzante, Congress of the Whitewashers, Ecoman, and Telephone, The Mother, San Fran Scandals, False Promises, Dragon Lady, Factwino meets the Moral Majority* and many more, as well as co-writing, co-directing, booking, and tour managing. Currently Director, Resource Center of Public Education for the League for the Hard of Hearing, advocating for the needs of people who are deaf or hard of hearing and their families; involved in the victory of getting Broadway and Off-Broadway shows open-captioned.

Rebecca Klingler: SFMT 1989-96. *Seeing Double tour, Social Work, Offshore, Revenger Rat, Escape from Cyberia.* Currently lives in Los Angeles, pursuing a film and television career. See her in *Copycat, LA Confidential, Titanic, and The Green Mile.*

Craig Knudsen: SFMT 1981-83. *Factwino vs. Moral Majority, Factwino vs. Armageddonman, Last Tango, Hotel Universe, Uprising at Fuenteovejuna.* Currently singing with the a cappella group, EDLOS, freelancing as a classical singer, and teaching private voice lessons.

Barry Levitan: SFMT 1972-79. *San Fran Scandals (all), The Mother, Frijoles, Power Play, False Promises, Hotel Universe, Electrobucks, T.V. Dinner, Factperson.* Currently a building contractor in Los Angeles.

Ed Levey: SFMT 1972-78, '81, '86. *Dragon Lady, The Mother, Great Air Robbery, San Fran Scandals, Frijoles, Power Play, False Promises, Hotel Universe, Last Tango, Spain 36.* Also musical director for *Electrobucks.*

Currently living in Los Angeles doing bookkeeping work for a living, as well as acting in theater to keep his soul alive while pounding his head against the wall trying to find paying work in film and TV.

Sharon Lockwood: SFMT 1968-95. *Farce of Patelin, Gutter Puppets, Congress of the Whitewashers, Eco-Girl, Independent Female, Seize the Time, Dragon Lady, Androcles/Jack, Great Air Robbery, The Mother, Clown Acts, False Promises, San Fran Scandals, Frijoles, Hotel Universe, Electrobucks, Squash, We Can't Pay, We Won't Pay, Uprising at Fuente Ovejuna, Last Tango, Factwino vs. Armageddonman, Factwino: The Opera, Steeltown, Secrets in the Sand, 1985, Mozamgola Caper, Seeing Double, Ripped Van Winkle, Rats, I Ain't Yo' Uncle. Back to Normal, Social Work, Coast City Confidential, and directed Soledad, San Fran Scandals, Squash, Factperson, Factwino Meets the Moral Majority.* Currently performing in *Spring Storm* by Tennessee Williams, and doing *The Alchemist* at Berkeley Rep, February, 2000.

Jason Logan (Harris): SFMT 1970-74, *Turandot, Independent Female, Dragon Lady, Seize the Day, Gutter Puppets, Gorilla Marching Band.* Currently teaching English as a second language.

Melecio Magdaluyo: *Steeltown* and *1985.* Plays in several bands, teaches music in high school.

Joan Mankin: SFMT 1970-75, '78-'79, '85, '92, *Congress of the Whitewashers, Independent Female, Telephone, Seize the Time, Frozen Wages, San Fran Scandals, The Mother, Dragon Lady, Hotel Universe, Steeltown, Social Work.,* and worked with other notable ensembles: Lilith Woman's Theater, The Dell'Arte Players Company, Make-A-Circus, and the Pickle Family Circus. Recently directed *Hillary and Soon Yi Shop for Ties* at the Magic Theater. Currently performing in *You Can't Take it With You* at Theaterworks; teaching "The Art of Comedy" at SFSU, and Bay swimming.

Randy Marsh: *Ripped Van Winkle, The Mozamgola Caper.* Currently living and drumming in Grand Rapids, Michigan.

Barrett Nelson: *Spain/36* and *Seeing Double.* Currently living and playing guitar and singing in the Bay Area and finishing his soon-to-be-released CD.

Esteban Oropeza: SFMT 1973-83, *The Mother, Frijoles, Great Air Robbery, Squash, Last Tango, False Promises, Uprising in Fuente Ovejuna.* Also worked as company publicist. Currently enjoying bringing up his wonderful teenage son.

Luis Oropeza: *City for Sale.* Can be seen in *You Can't Take It With You* in Palo Alto and preparing his one-man show *Last Kiss*, the last hour in the life of Federico Garcia Lorca, for the Queer Latino Arts Festival in June.

Denny Partridge: SFMT 1970-76. Directed *The Independent Female*, co-directed *The Mother, Seize the Time, Dragon Lady.* Currently a stage director in NYC; Professor of Theater and Theater Department Chair at Barnard College.

Sinai Peter: intern on *Steeltown*, co-writer of *Seeing Double*, co-founder of Teatron Neve Tzedek, Tel Aviv; cur-

rently teaching theater at Haifa University, freelance actor and director.

Nathan Phillips: SFMT 1999 *City for Sale* crew and intern, Currently exploring the kind of funny that hurts.

Larry Pisoni: SFMT 1970-73, *Dragon Lady, Frozen Wages,* created and performed in *Gutter Clowns*, composed music for *Independent Female* and *Seize the Time.* Currently teaches comedy, creates original shows. *Clown, Clown, Clown, Clown, Clown, Clown, Clown* opens at Seattle Rep. in March.

Judi Quick: SFMT 1966-67, 1992, *Olive Pits, Out Put You, Vaudeville Show, The Miser, I Ain't Yo' Uncle.* Currently substitute teaching in rural Mendocino Co. school in between acting gigs in the Pacific Northwest.

Muziki Roberson: SFMT 1981-90. *The Factwino Trilogy, Secrets in the Sand, Steeltown, 1985, Ripped Van Winkle, Rats, Seeing Double.* For five years, has played with Mingus Amongus. His own CD, *Stealthjazz*, will be released shortly.

David Rokeach: SFMT 1982-87, *Factwino vs. Armageddonman, Secrets in the Sand, Crossing Borders, 1985, Factwino: The Opera, Steeltown, Hotel Universe, Dragon Lady.* Currently is a working musician. Performed with Ray Charles, Aretha Franklin, Joe Henderson, Charlie Musslewhite, and many more.

John Robb: SFMT 1962, 1965-67, *Event IV, Il Candelaio, A Minstrel Show, Chronicles of Hell, Centerman, Search and Seizure, Condemned of Altona.* Currently performing in the Bay Area; last as Simms in *Simpatico* for Encore/Campo Santo.

Eduardo Robledo: SFMT 1976-86, *Last Tango, Hotel Universe.* Currently teaching 1st grade.

Harry Rothman: SFMT 1988-89, *Mozamgola Caper, Ripped Van Winkle, Secrets in the Sand, Seeing Double.* Currently featured in *Three Jobs - No Waiting* for a limited engagement."

Dred Scott: SFMT 1991-97, *Back to Normal, Social Work, Offshore, I Ain't Yo' Uncle, Revenger Rat.* Currently making lunch for his wife.

Keiko Shimosato: SFMT 1987-present, *Dragon Lady, Ripped Van Winkle, Seeing Double, Back to Normal, I Ain't Yo' Uncle, Escape to Cyberia, Coast City Confidential, Soul Suckers, Killing Time, 13 Days, Damaged Care,* designed costumes for *Rats, Revenger Rat, I Ain't Yo' Uncle, Killing Time,* directed *Gotta Getta Life* and *City For Sale,* and the Youth Project. Currently surviving in Los Angeles hoping to do guerilla theater drive bys.

Patricia Silver: *The Mother, False Promises, Squash, Factperson, Last Tango, the Factwino trilogy.* Currently appearing in Word for Word's production of a short story by Edna Ferber, *The Kitchen Side of the Door,* at the Magic Theatre.

Robert Slattery: SFMT 1965, *A Minstrel Show, Chronicles of Hell, Condemned of Altona.* Still waiting for America turn the corner.

Audrey Smith: SFMT 1980-1987. *Hotel Universe, Factwino Trilogy, Last Tango, Secrets in the Sand, Steeltown, Spain/36, Mozamgola Caper.*

Andrea Snow: SFMT 1970-91, *Independent Female, Dragon Lady, Seize the Time, Ecoman, Los Siete, Frozen Wages, San Fran Scandals, Uncle Tom's Cabin, I Ain't Yo' Uncle, Power Play, Ghosts* as well as a composer, writer, director, and publicist. Currently a speech-language pathologist and occasionally teaches voice classes for actors.

Teddy Sobel: SFMT 1970-74, *Dragon Lady, Independent Female, Seize the Time, The Mother, Los Siete, American Dreamer, San Fran Scandals.* Currently a real estate salesman in Los Angeles and a concert clarinetist.

Michael Sullivan: SFMT 1988-present. Performed in *Ripped Van Winkle, Seeing Double, Rats, Back to Normal, I Ain't Yo' Uncle, Revenge Rat, Gotta Get a Life, Damaged Care,* directed *Knocked Up, I Ain't Yo' Uncle, Coast City Confidential, Killing Time,* co-wrote *Social Work, Offshore, Escape to Cyberia, Soul Suckers.* Recently appeared in *Violet* at Theaterworks; currently planning production of a one person show, *Did Anyone Ever Tell You-You Look Like Huey P. Newton?*, for spring 2000 and then another summer with SFMT.

Skylar Sullivan: SFMT 1999, *City For Sale* crew and intern. Currently teaching in Oakland and trying to find some costumes that fit.

Gregory R. Tate: SFMT 1988-present, *Ripped Van Winkle*, *Secrets in the Sand*, *Seeing Double*, *Back to Normal*, *Social Work*, *Offshore*, *Escape to and from Cyberia*, *Coast City Confidential*, *Soul Suckers*, *Gotta Getta Life*, *Killing Time*, *Damaged Care*. Currently in residence, literally.

Stephanie Taylor: SFMT 1999, *City for Sale*, *Revenger Rat*. Soon to appear in *Starship Shakespeare* as "Lady M" at the Shelton Theater.

Victor Toman: SFMT 1994-present, *La Hembra Independiente*, *Revenger Rat*, *Damaged Care*, *City for Sale*, teaches and directs youth projects.

Issa Nidal Totah: *Seeing Double*, *Back to Normal*. Currently pursuing a film and TV career in Los Angeles. Recently appeared in the HBO miniseries, *From the Earth to the Moon*.

Jack Wickert: SFMT 1969-74, '78, '97, *We Can't Pay We Won't Pay*, *Independent Female*, and a musician. Currently a music teacher with SF unified middle schools.

Jael Weisman: SFMT 1968-72. Appeared in *The Farce of Patelin*, *The Congress of Whitewashers*, *Meat*, *Eco-man*, *Dragon Lady*; co-directed *Dragon Lady*.

Francis Wong: played and co-composed *Offshore*.



photo by Tom Copi

THE SAN FRANCISCO MIME TROUPE, 1959-69

R.G. Davis, trained as a dancer, mime and actor, founded the R.G. Davis Mime Troupe as a project within the now-legendary Actors' Workshop in San Francisco. Performing mime (corporeal expression), not pantomime (representational illusions), Davis and performers from the Workshop offered Saturday night 11th hour Mime Shows at the Encore Theatre. The penultimate theatrical experiment within the Workshop was an event (Happening) designed by Judy North, with contributions from Robert Hudson, William T. Wiley, and other Bay Area artists. Judy Goldhaft, Dan McDermott and others continued these avant-garde events (Happenings), at Subotnick and Sender's Tape Music Center.

In 1961, Davis began exploring commedia dell'arte: the popular theater of the Italian Renaissance, in which masked actors play stock characters. The first commedia performed by the Troupe was THE DOWRY, a composite of scenes from Moliere and Goldoni chosen by the performers (Joe Bellan, Ruth Malaczech, Bill Raymond, Davis, and others), presented at the Encore, the Spaghetti Factory, and finally, in an outdoor "season" in 1962--one performance in Washington Square Park, two in Golden Gate Park. This was followed the next summer by 12 performances of THE ROOT (adapted from Machiavelli by Milton Savage), and in 1964 by a larger, more elaborate production: CANDELAIO, an adaptation by Peter Berg of Giordano Bruno's only play, with Luis Valdez in the role of Brighella. The SFMT has opened a new show in the parks every summer since.

The Park and Recreation Commission first granted a permit to perform CANDELAIO, then revoked it on grounds of obscenity, calling for the arrest of the first performer. Davis joined the cast and was first onstage. Despite his arrest and a subsequent court case, argued by Marvin Stender, the show continued playing the parks of San Francisco, Berkeley, and Marin. Bill Graham, then the company's business manager, organized an "appeal" to supporters to help offset legal expenses by staging a rock concert at the Troupe's Howard Street studio, his first such venture, then two rock dance/light show benefits at the Fillmore Auditorium.

Though the Troupe was noted for its summer outdoor commedia performances, winter indoor shows and tours were a major activity: UBU ROI, Saul Landau's adaption of Albert Jarry's play, with music by Steve Reich; Brecht's THE EXCEPTION AND THE RULE, with a report on the Vietnam War by writer Robert Scheer, then of RAMPARTS magazine; and most memorable, A MINSTREL SHOW OR CIVIL RIGHTS IN A CRACKER BARREL, by Davis and Landau and including Robert Nelson's film O DEM WATERMELONS. The show was in repertory for three years, touring the Northwest, throughout the United States, and on to New York, where Dick Gregory shared the bill for the Town Hall performance. The tour ended in Calgary, Alberta, with yet another arrest. Meanwhile, Charles Degelman shaped the Troupe into a Gorilla Marching Band, specifically for militant occasions and the St. Patrick's Day Parade.

The Troupe, with novice writer Joan Holden, collaboratively composed scenes adapting another

commedia, Goldoni's L'AMANT MILITAIRE, to satirize the Vietnam war. Sandra Archer, Coyote, Davis, Degelman, Darryl Henriques, Arthur Holden, Kent Minault, Marilyn Sokol and others toured campuses across the midwest neck-in-neck with recruiters for Dow Chemical, makers of napalm. The Troupe sold out New York's Wooster Street Cinematheque for two weeks, staged a free performance in Central Park, and won its first Obie, "for uniting theater and revolution and grooving in the parks".

After directing the American premiere of Brecht's CONGRESS OF THE WHITEWASHERS (TURANDOT) in Chinese opera style, designed by Peggy Snider, with Melody James, Steve Friedman, and a cast of 42 characters, Davis left the Troupe in 1970.

THE SAN FRANCISCO MIME TROUPE, 1970-1999

The Troupe became a collective partly by ideology: members who were reading Marx and Mao argued that workers should control the means of production; and partly by default: no one could take R.G. Davis' place. The new company passed its first trial by fire: Bay Area feminists bitterly attacked the ironic melodrama, THE INDEPENDENT FEMALE at a preview; after some criticisms were accepted, the show drew giant crowds of women to the parks and was produced by feminist groups around the country. For the new collective, the experience confirmed Maoist principles: "listen to the masses" and "serve the people". Later that year the collective created SEIZE THE TIME, an epic history of the Black Panther Party, and toured it on a double bill with Tom Hayden, to raise funds for Bobby Seale's defense against murder charges in New Haven.

In melodrama and its descendants: spy thriller, science fiction, etc: the Troupe found an industrial-era equivalent of commedia, with strong story line, fantasy, larger-than-life characters; and--in contrast to commedia, an avowed point of view: in melodrama, the audience takes a side. Like Davis, the young collective also sought inspiration from Brecht. The Troupe's production of THE MOTHER, directed by Denny Partridge and Dan Chumley, featuring Sharon Lockwood, made the Troupe a legend in the world people's theater movement with its first major international appearance, in Mexico City in 1974, the same year, DRAGON LADY won an Obie.

All these shows were underscored, and accompanied by two-, three-, or four-piece bands anchored by Jack Wickert and Ted Sobel. With the arrival of composer/lyricists Andrea Snow and Bruce Barthol, songs became integral and the American musical became another basic element of the company's style. FALSE PROMISES (1976) combined elements of commedia, melodrama, musical, and Brechtian epic; THE HOTEL UNIVERSE (1977)--created in La Rochelle, France, as part of the company's first European tour--introduced Broadway-style numbers in miniature. These remain the basic elements of the company's style. The band expanded to five pieces for shows like STEELTOWN (1984) and FACTWINO, THE OPERA (1985); musical styles change with each show. Randy Craig, Eduardo Robledo, Elliott Kavee, Dred Scott and

Liberty Ellman have been frequent co-composers. A stint with the SFMT has been a way station for many local jazz, salsa, and big band musicians.

From 1970-73 the company also experimented with circus techniques, led by Larry Pisoni. Teams of SFMT juggler-musicians entertaining striking longshoremen on the waterfront in 1973 became acutely conscious that the company was all-white. The group was still discussing how best to implement an affirmative action policy, when African-American actor Lonnie Ford walked in and announced he was joining the company. Deb'ora Gilyard, Esteban Oropeza, and Maria Acosta soon followed, then Joaquin Aranda, Brian Freeman, and Wilma Bonet. Before the word "multicultural" entered the language, the SFMT became multiracial, and racism remains a constant theme. In the 1990's I AIN'T YO UNCLE--UNCLE TOM'S CABIN revised by Robert Alexander--again probed racial stereotypes and exposed the still-open wound of slavery; ESCAPE TO CYBERIA, by Michael Sullivan, Gregory R. Tate and Ellen Callas, dramatized scapegoating and the politics of hate.

During the Reagan-Bush 1980's, the Troupe bitterly satirized the triumph of capitalism and mirrored the disillusion of the Left :the FACTWINO plays, featuring Shabaka as the superhero of clarification and Audrey Smith as the Spirit of Information, and RIPPED VAN WINKLE, with Arthur Holden as the hippie who slept from 1968 and wakes up in 1988 to a strange new world. It mocked government coverups and covert U.S. intervention in the Third World: SECRETS IN THE SAND, AMERICANS, OR LAST TANGO IN HUAHUATENANGO and THE MOZAMGOLA CAPER; and marked the downsizing of America: STEELTOWN. Thanks to large European government subsidies to the arts, the company was able to escape the country frequently on international tours.

The SFMT was the first U.S. theater to produce a play by now-Nobel Laureate Dario Fo: WE CAN'T PAY, WE WON'T PAY in 1979. In 1980, it became the first U.S. theater to play in revolutionary Cuba, and in 1986, the first to play in Sandinista Nicaragua. It was the first company of any nationality to present a bilingual English/ French production at Canada's National Arts Centre/Centre National des Arts (1983); the first, and so far the only, touring ensemble to win a Tony Award for Excellence in Regional Theatre (1987); and the only company ever to dramatize the Israeli-Palestinian conflict in a mistaken-identity farce and perform it in both West and East Jerusalem: SEEING DOUBLE, 1989. This show brought the company its third Obie, in 1990.

In the 1990's the Troupe undertook a second affirmative action policy, to become multigenerational. Michael Sullivan, Keiko Shimosato and Rebecca Klingler and later, Velina Brown, Victor Toman and Amos Glick played lost youth, Sharon Lockwood and Ed Holmes played jaded elders in shows that focussed on the destruction of the American social contract and the postindustrial future: BACK TO NORMAL (after the Gulf War), SOCIAL WORK, KILLING TIME, DAMAGED CARE, CITY FOR SALE; and the global economy: 13 DIAS, a multi-media epic and OFFSHORE, a drama in Asian-fusion style, both international collaborations. These and other cross-cultural projects, in the Mideast, Canada, Latin America and Asia were created with the idea

of "seeing double": showing people on each side of a cultural divide what the world looks like from the other. The company continues to alternate park shows written and performed in its trademark telegraphic style with ambitious experimental productions.

Like most small companies, the Troupe has always struggled financially. Proceeds from DRAGON LADY, and help from a friend, Evelyn Silver, supplied the down payment on a vacant warehouse in the Mission district in 1973, enabling the company to survive San Francisco's real estate boom. Unsubsidized until the late 1970's, the Troupe enjoyed a few stable years in the 1980's with grants from the city, the state of California, and the National Endowment for the Arts. In the 1990's, the rightwing attack on the NEA cost the SFMT most of its federal support and also decimated the national touring network, the company's other main source of income. From the 1960's through the 1980's, the SFMT was on the road four months a year; now the winter season is spent close to home, in an annual Youth Theater Project, where the SFMT collaborates with youth in local after-school programs to create and perform plays about their lives. Through annual summer workshops which attract students from around the country who exchange labor for learning, the company is training a new generation of political theater artists.



photo by I. Sabinson



Photo by Peter Braddock

Special Thanks...

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Chronology

1959
Mime and Words
1960
11th Hour Mime Show
1961
Act Without Words II,
Purgatory
Krapp's Last Tape
Event 1
1962
The Dowry
Act Without Words II
Who's Afraid
1963
Film: Plastic Haircut
Event II
The Root
Ruzzante's Maneuvers
Ubu King
1964
Mimes & Movie-
(Plastic Haircut,
Act Without Words II)
Event III (Coffee Break)
Along Comes A Spider
Tartuffe
Chorizos
1965
Tartuffe
The Exception and the Rule
A Minstrel Show or
Civil Rights in a Cracker Barrel
Film: O Dem Watermelons
Candelaio
Chronicles of Hell
1966
A Minstrel Show or

Civil Rights in a Cracker Barrel
Act Without Words II
The Exception and the Rule
What's That, a Head?
Jack Off!
Films: Mirage & Centerman
Olive Pits
Search & Seizure
The Miser
Output You
1967
The Condemned
The Vaudeville Show
L'Amant Militaire
Olive pits
1968
Olive Pits
Gorilla Marching Band Debuts
Ruzzante or The Veteran
Gutter Puppets
The Farce of Patelin
Shrunken Head of Pancho Villa
Meter Maid
Little Black Panther
1969
The Third Estate
Congress of the Whitewashers
Patelin tour with
Gorilla Marching Band
1970
Congress of Whitewashers
A Man Has His Pride or
Independent Female
Telephoneman or
Ripping Off Ma Bell
Seize the Time

Ecoman
1971
The Dragon Lady's Revenge
Highway robbery
1972
High Rises
Frozen Wages
San Francisco Scandals of '73
1973
The Mother
The Great Air Robbery
1974
The Mother
The Great Air Robbery
1975
Frijoles or Beans To You
Power Play
1976
False Promises/Nos Engaron
1977
Hotel Universe
1978
Electro Bucks
1979
T.V. Dinner
We Can't Pay, We Won't Pay
Electrobucks
1980
Factperson
Squash
1981
Factwino Meets the Moral
Majority
1982
Americans or
Last Tango in Huahuatango



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 Hotel Universe
 Crossing Borders
 1987
 The Dragon Lady's Revenge
 The Mozamgola Caper
 1988
 Ripped Van Winkle
 1989

Seeing Double
 Secrets in the Sand
 1990
 Rats
 Uncle Tom's Cabin
 Seeing Double
 1991
 Back to Normal
 I Ain't Yo' Uncle!
 1992
 Social Work
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 1993
 Offshore
 1994
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 Offshore
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 1996
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 13 Dias/13 Days
 Soul Suckers From Outer Space
 1997
 Inside Out/ Revenger Rat
 Killing Time
 La Hembre Independiente
 (Spanish version of The
 Independent Female)
 1998
 Tight Fitz (Youth Project)
 Damaged Care
 1999
 Roving Rat Revue
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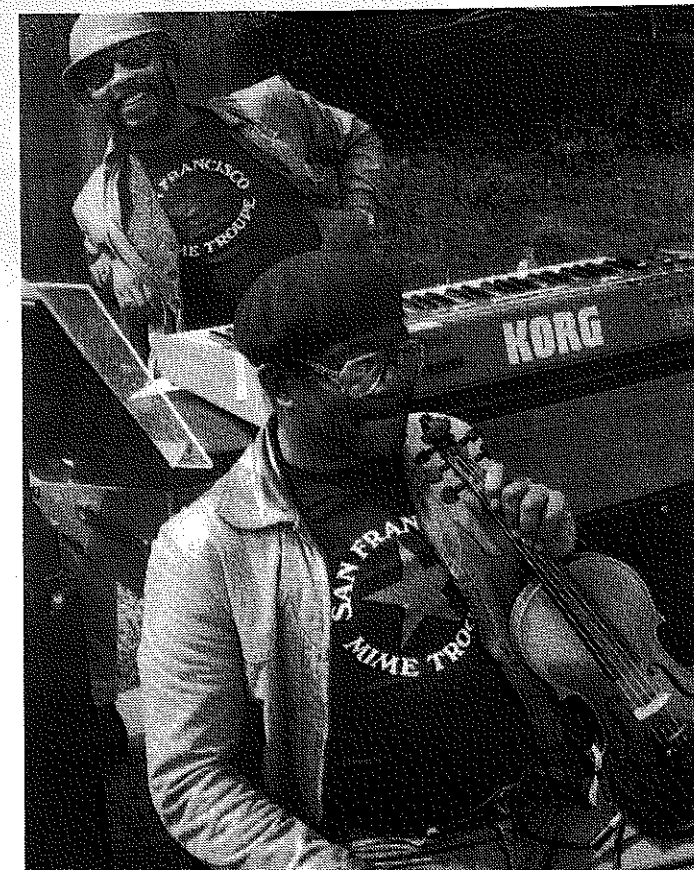


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