

1984 will mark the Mime Troupe's 25th year. Preparations for this important year are already under way, and over the coming year there'll be a lot to do. If you'd like to help us plan and prepare, or would just like to volunteer some time, let us know on the bottom of our mailing list form.

The other thing we're looking for are photos, anecdotes or memorabilia from our past 25 years. Do you still remember the first show you saw? Or what happened when... Perhaps those old snapshots you have yellowing in a drawer. If you don't want them, we'd love to take them off your hands. And your stories too! Contact us by writing or give us a call.

And remember, donations are welcome, and tax-deductible. Our address is 855 Treat Street, San Francisco, CA 94110. Our phone number is 415-285-1717.



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SAN FRANCISCO MIME TROUPE
PRESENTS

THE UPRISING AT FUENTE OVEJUNA
BY LOPE DE VEGA

FEB. 16TH - MAR. 13TH
VICTORIA THEATRE
2961 16TH/MISSION BART
PHONE 285-1717
8PM WED. SUN \$6.50-\$8
& SUNDAY MATINEE 2PM \$4

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TO OUR AUDIENCE

JOIN US CLOSING NIGHT!

March 13th! Special Mime Troupe Benefit!
Performance and Cast Party
Tickets \$25

NOTICES

Please note that smoking is allowed only in the lobby of the Victoria Theatre. Feel free to carry refreshments to your seat.

If you carry a beeper, watch or calculator with alarm, please set it to the "off" position to prevent an interruption in the performance.

Before the performance, members of the audience anticipating emergency phone calls should leave their name and seat location at the box office.

There are enough exits in the Victoria Theatre to accommodate the entire audience. In case of an emergency, please walk—not run—through the lighted exit sign nearest your seat.

For insurance and safety reasons, members of the audience are not allowed back-stage. Performers will be in the lobby for you to meet them shortly after the final curtain.

SPECIAL DISCOUNT RATES

Group discounts are available to groups of 10 or more. Information on group discounts may be obtained by calling Andrew Zarrillo or Chris Fitzsimmons at (415) 285-1717.

SIGNED PERFORMANCES

The Mime Troupe regularly has performances interpreted in American Sign Language for the hearing-impaired. This year, Sign Language actor Richard Chenault will be performing with the Company at the 8 pm shows on March 6 & 10.

WHEELCHAIR ACCESS

The Victoria Theatre is wheelchair accessible...the restrooms are not wheelchair accessible.



The use of cameras and any kind of recording equipment only by prior written permission from the S.F. Mime Troupe.

SAN FRANCISCO MIME TROUPE

presents

The Uprising at Fuente Ovejuna
by Lope de Vega
(c. 1615)

An original translation by the San Francisco Mime Troupe

Victoria Theatre, San Francisco
2961 16th Street at Mission/BART
February 16 to March 13

DRAMATIS PERSONAE

The Royal Court

| | |
|--------------|--|
| Fernando | <i>King of Aragon, Husband of...</i> |
| Isabel | <i>Queen of Castile</i> |
| Don Manrique | <i>Master of the Order of Santiago, loyal to the Crown</i> |

The Nobles Allied Against The Crown

| | |
|----------------------------|---|
| Don Rodrigo Téllez Girón | <i>Master of the Order of Calatrava</i> |
| Don Fernán Gómez de Guzmán | <i>Commander of the Order</i> |
| Flores, Ortuño | <i>Servants to the Commander</i> |
| Cimbranos | <i>A soldier</i> |

Peasants of Fuente Ovejuna

| | |
|------------------------------|---|
| Esteban | <i>Mayor of Fuente Ovejuna, father of Laurencia</i> |
| Laurencia, Pascuala, Jacinta | <i>Peasant girls</i> |
| Fronoso, Mengo, Juan Rojo | <i>Peasants and shepherds</i> |
| | <i>A Judge, A Soldier, Musicians, Attendants</i> |

The action is based on historical accounts of the peasant rebellion at Fuente Ovejuna.

Spain 1476

ACT I

Scene 1: The Master of Calatrava's house in Almagro.
Scene 2: The village square in Fuente Ovejuna.
Scene 3: At the palace of Fernando and Isabel in Medina del Campo.
Scene 4: The countryside near Fuente Ovejuna.

ACT II

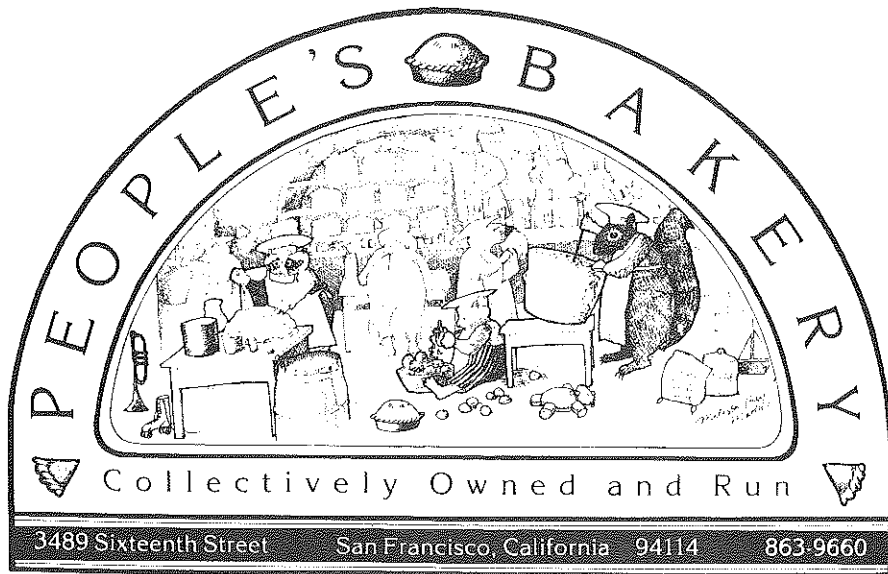
Scene 1: The village square in Fuente Ovejuna.
Scene 2: A field near Fuente Ovejuna.
Scene 3: Esteban's house.
Scene 4: The countryside near Ciudad Real.
Scene 5: The countryside near Fuente Ovejuna.

ACT III

Scene 1: A council room in Fuente Ovejuna.
Scene 2: The Commander's house.
Scene 3: The palace of Fernando and Isabel in Toro.
Scene 4: The village square in Fuente Ovejuna.
Scene 5: The Master of Calatrava's house in Almagro.
Scene 6: The village square in Fuente Ovejuna.
Scene 7: In the royal palace at Tordesillas.

There will be one 20-minute intermission.

This production was made possible in large part by the many individuals who support our work through their contributions and attendance at our performances, and by grants from the San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts.



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*

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"FUENTE OVEJUNA"

When Columbus set sail across the Atlantic, he was driven by the winds of the Renaissance. The modern age was in birth, heralded by paper, printing, the compass and gunpowder. But the new world Columbus "discovered" fell under the rule of an old one. When Isabella began her reign in 1474, the Castilian crown was weak and penniless, and feudal nobles battled among themselves for lands they had reconquered from the Moors.

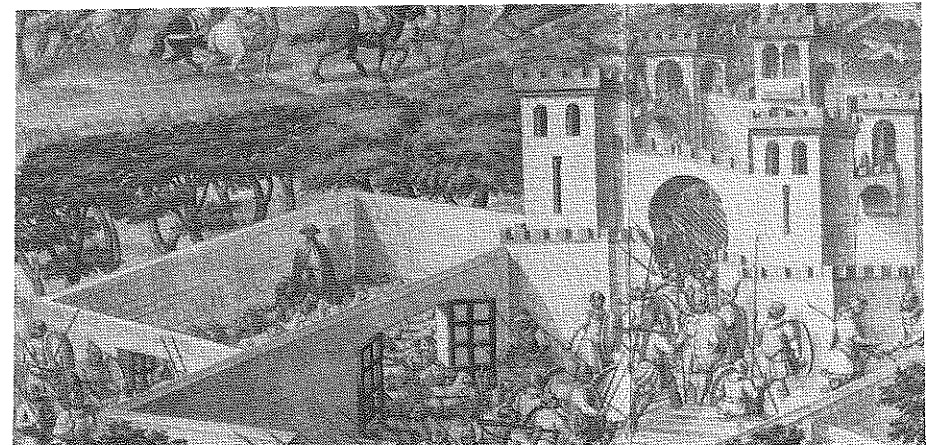
Fuente Ovejuna ("sheep well") was then, as now, an unimportant farming town in Andalusia, raising olives, dry wheat, and sheep. Yet the fame of this dot on the map travelled around the world on the Spanish ships, because in 1476 the peasants there, led by the women, rebelled and dared to kill their feudal lord. Under torture, men, women and children refused to single out the guilty, saying only, "Fuente Ovejuna lo hizo." ("Fuente Ovejuna did it.") The event was recorded in military chronicles and celebrated in the ballads of the day.

The rebels of Fuente Ovejuna welcomed the rule of the Catholic monarchs, who offered order in place of the arbitrary and unchecked tyranny of their late master. So far as they knew, God had made them peasants and the world flat.

In 1610, Lope de Vega set this story against the backdrop of Isabella's and Fernando's campaign to consolidate power in Spain. The play records the emergence of the modern nation state, and at the same time offers a portrait of communal village life in Europe during the final days of feudalism. But in Lope's insistence that a peasant's—even a woman's—honor is worth as much as a nobleman's, it also looks forward to the French Revolution with its Declaration of the Rights of Man, and past that to the rise of women and their struggle for equality.

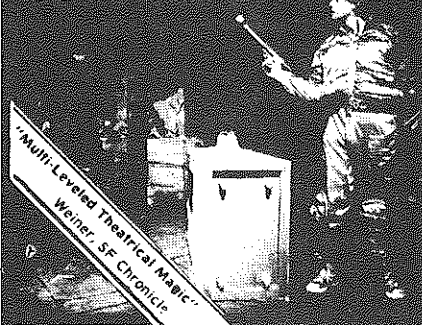
The storming of the Bastille, and 1848—when Marx called on the workers of the world to cast off their chains—are still centuries off, but they are foreshadowed when the Mayor of Fuente Ovejuna says, "We will not live without honor and respect." Crowds in Paris said that in 1789; crowds in Miami said it in 1982. The women of Fuente Ovejuna claim, and Isabella and Lope de Vega grant, a woman's right to execute her rapist, a right that seemed unheard of when Inez Garcia and Joanne Little claimed it in our day.

When a journalist asked Sandanista leader Tomás Borge who had killed ex-Nicaraguan dictator Anastasio Somoza, Borge replied, "Fuente Ovejuna lo hizo."



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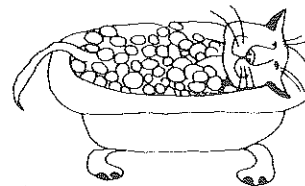
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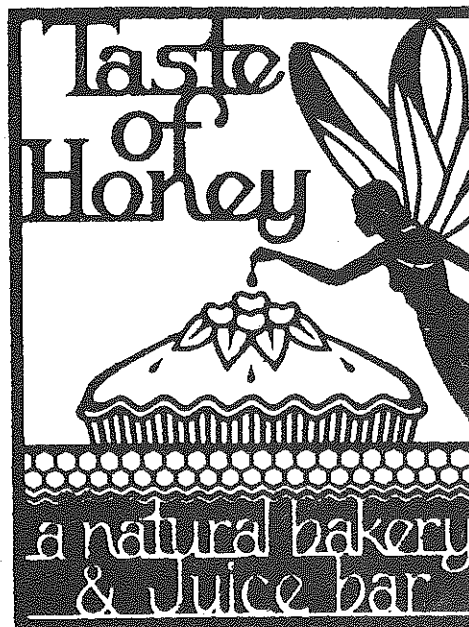
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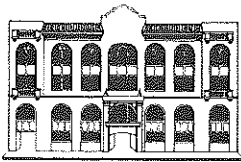
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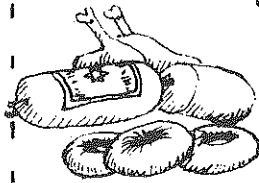
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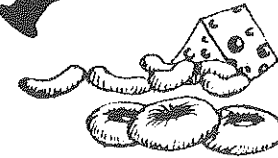
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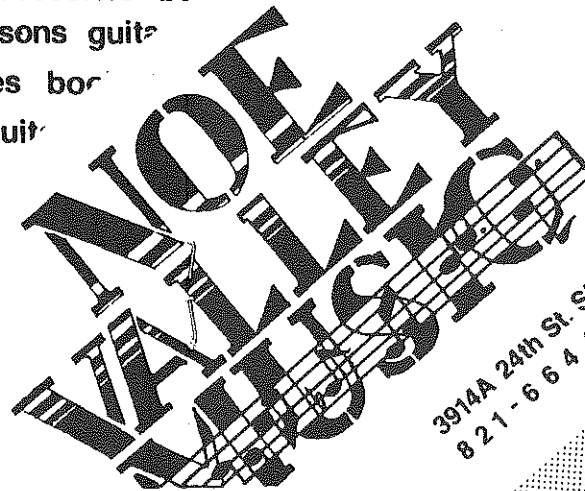
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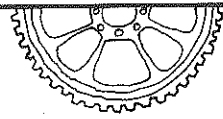
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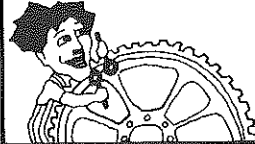


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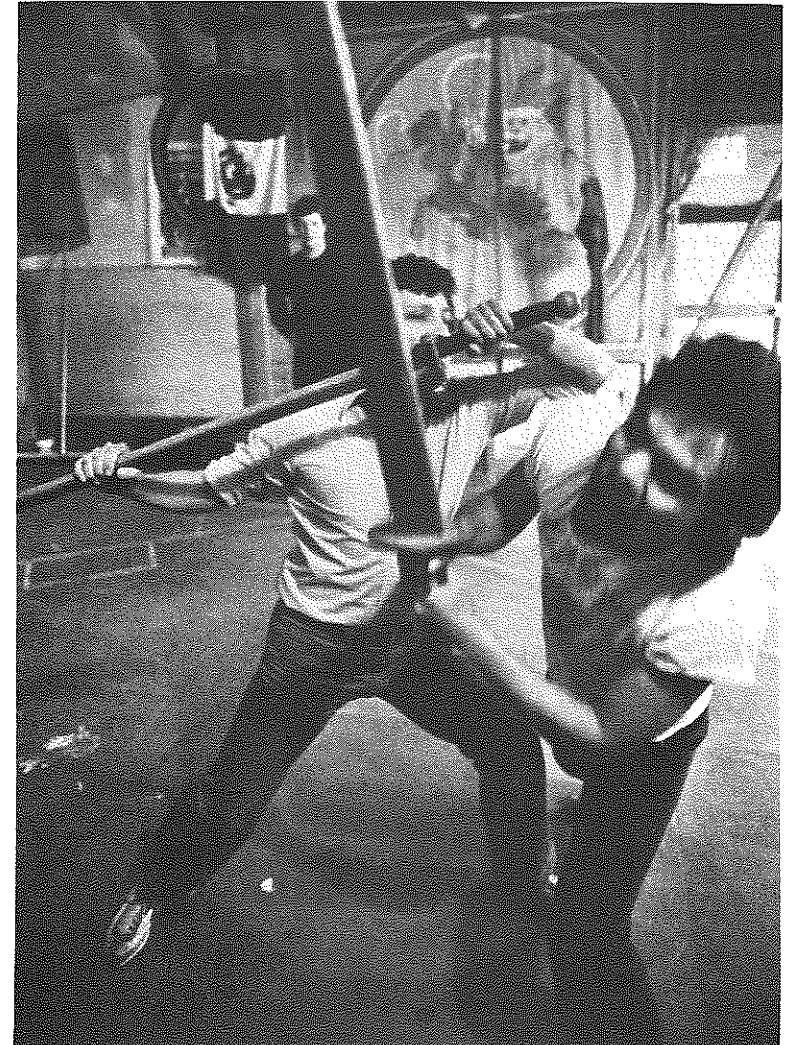
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14 OTHERWISE LOST MOMENTS

The photos you see in the lobby are the work of our friend and co-conspirator Michael Bry. We're glad to have this opportunity to present Michael's photos in conjunction with our performance of *The Uprising at Fuente Ovejuna*. For us, Michael's photographs reveal some of the thousands of moments that go into a production that most people will only see the last moment of—the one on stage. Through his photographs we can all share some of those otherwise lost moments that you, our audience, would never see.



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3rd - "D. O. A." - film noir 4-5 - "Chan Is Missing"
6-7 - "Lili Marleen" - Fassbinder 8-9 - "THX 1138"
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LOPE DE VEGA



Lope de Vega, often referred to as the Spanish Shakespeare, was destined to become the founder of the Spanish national theatre and the outstanding dramatist of Spain's Golden Age. At the age of five he was already dictating poetry and by the age of twelve had written his first play, in verse. Lope was a prolific genius and wrote, by his own count, 1,500 plays (Shakespeare wrote 37). "If anyone should criticize my plays," he says, "and think that I wrote them for fame, disabuse him of this and tell him that I wrote them for money." Lope had earned about half a million dollars by writing, but lived his tumultuous life so passionately, spent freely, gave alms and expensive gifts impulsively, and bought expensive art on such a lavish scale that almost his entire fortune was gone by the time he died.

All Madrid attended Lope's funeral, for he was more than a national figure, he was *the* national figure. Despite two complicated marriages, three all-consuming love affairs, and innumerable passing romances, he managed to take part in two military campaigns, to conduct voluminous correspondence as secretary to four noblemen, to devote much time to charitable and religious duties, to travel frequently, to write novels and other prose works as well as heroic narrative poems and a huge outpouring of lyric poetry. He was a man brimming over with vitality and his works seemed to answer some deep-felt need in Spain's national life.

Lope captured the spirit of the rising Hispanic power in his works, which he instilled with the vigor of his own personality. Like Shakespeare (who was his complete contemporary), Lope took the theatre of his day and molded it into the form it was to follow. But for the fact that, in Spain, women acted on the stage, the two theatres in the two countries were remarkably similar, even in physical appearance. Unlike the situation in France and Italy, theirs was not a theatre for a select minority, but for all the people.

Lope, who came from humble stock, wrote plays about all levels of Spanish society and excelled in portraying the peasantry, including strong roles for women. Lope's new style of writing plays greatly modified the three classic unities of time, place and action. He reduced the number of acts from five to three and created the kind of dashing, action-packed drama the Spanish people wanted. His many-faceted genius touched all types of plays—historical, religious and romantic, and his influence comes down to this very day.

Condensed from the introduction by William E. Colford
to FUENTE OVEJUNA (Barron's Series).

A LITTLE HISTORY

We started, small and silent, in late 1959. Speech came soon—even the very first show included a talk on mime—and has never left. We use the word “mime,” not as a short form of pantomime, the soundless work of Marcel Marceau, but in an older sense, using broad gestures and mimicry to represent scenes from everyday life, continuing a tradition that stretches from the Greek theater to Charlie Chaplin.

In 1962, the company rediscovered commedia dell’arte, a form popular in Italy only 400 years before, which uses exaggerated types—doctor, lover, merchant, etc.—in brash “low” comedies. Commedias were performed out of doors, and the Mime Troupe followed, taking a barrel and board stage into the parks of San Francisco that summer for the first two of by now over 700 free park shows.

The lusty irreverence of commedia caught the spirit of the times, and the upturned noses of authority, who spent some time in vain trying to restrict the use of the parks. We didn’t stop there. By 1966 the company was getting belly laughs and tweaking noses in meeting halls and college campuses across the country. The comedias proved a welcome accompaniment to the seriousness of the anti-war movement, and the Mime Troupe’s name was strongly associated with the protests of the decade. Our first Obie was for “uniting theater and revolution and grooving in the parks.”

The end of the 1960s saw the end of the anti-war movement and much of the broad political network that supported us. It also brought an important change to the company as well. The company’s founder and director, R.G. Davis, left in 1970; those who remained decided to continue as a collective.

This self-directed group has not only survived, but flourished, producing more than three dozen shows, most of them created within the company, although we have produced and performed works by Bertolt Brecht and premiered the work of Dario Fo in the U.S.

Our own shows have included: a feminist melodrama, *The Independent Female*; an anti-war spy thriller, *The Dragon Lady’s Revenge*, which won us our second Obie; a panoramic western/history play, *False Promises/Nos Engañaron*; and many others. Most recently, a three-part comic strip series featuring a superhero known as *Factwino* brought us several Bay Area Critics Circle Awards.

Another significant change came in 1974 when we started to become a multi-racial company, which we are very much today. We think a multi-racial country needs a multi-racial culture.

Some things have not changed. We are still, above all, a political theater, making plays that deal with people and the economic, social and political forces around them, protesting the ways people and governments abuse their powers. And we make people laugh.

We still perform free in the parks every summer, passing the hat afterwards, and tour the rest of the year, though more widely than ever. In 1977 we went to Europe and have been invited back twice; in 1980 to Cuba, the first North American theater company so honored since 1958. In 1979 we went “legit” in San Francisco, beginning the first of our now four seasons indoors, selling real tickets and performing in a San Francisco theater, in the hope now realized, of spending a little more time at home.

The future, as a famous American once said, lies ahead. But our survival comes from our audience, which treats us with love and respect, and which sees to it that some 80% of our support comes from the work we do. Thank you, and see you in the parks.

THE COLLECTIVE

Marie Acosta-Colón, Glenn Appell, Joaquin Aranda, Wilma Bonet, Daniel Chumley, Brian Freeman, Chris Fitzsimmons, Joan Holden, Craig Knudsen, Sharon Lockwood, Tripp Mikich, Esteban Oropeza, Eduardo Robledo, Audrey Smith, David Topham.

GUEST PERFORMERS

Ruben Garfías, Gus Johnson, Chuck Solomon, Latteta Theresa, Richard Chenault (Sign Language performer March 6, 10 shows).

ACKNOWLEDGEMENTS

PRODUCED BY: Andrew Zarrillo; **SET DESIGN:** Peggy Snider; **COSTUME DESIGN:** Peggy Snider, Paty Silver; **LIGHTS:** Cayenne Woods; **FIGHT DIRECTOR:** Michael Cawelti; **PUBLICITY ASSISTANT:** Gregg Roberts; **STILL PHOTOGRAPHER:** Michael E. Bry; **POSTER DESIGN:** Rachael Romero; **MUSIC CONSULTANTS:** Holly Alonzo, Peter Mound; **PRE-SHOW MUSIC:** Margo Shulter; **SOUND:** Danny Caron; **SET CREW:** Richard Abbot, Sam Ambler, Michael Anderson, Bruce Dick, Annie Fine, Sharon Kocher, Jim Rosenau, Lisa Steadman, Scott Stewart, Dan Sweeney. **STAGE MANAGERS:** Diana Spinrad, Kathryn Fleming; **STAGE DRESSER:** Gail Pellicci; **COSTUME CREW:** Letitia Bartlet, Carolyn Campbell, Camille Gerstel, Yvonne Wright; **HOUSE MANAGER:** Wayne Fleisher; **BOX OFFICE:** Diane Chen, Betty Lucas, Scott Ogelsby, Elizabeth Price, Julius L. Webster. **BENEFIT:** Maria Makela.

We wish to thank:

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