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LINK TO: *TALES OF THE RESISTANCE*: <https://www.sfmt.org/online-listening>

LINK TO: *SEEING RED*: <https://www.sfmt.org/seeing-red-2020>

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A NEW OFFERING FROM THE SAN FRANCISCO MIME TROUPE (SFMT)
and 2 NEWS ITEMS:

Mime on Radio???

While unable to perform their signature style of Free Political Musicals in Bay Area Parks, the SFMT continues to offer New Radio Plays - FREE.

The Tony Award-Winning SAN FRANCISCO MIME TROUPE Debuts
a NEW Activist Adaptation of the Dickens Classic as a Radio Play
A RED CAROL

An Activist Adaptation of the Dickens Classic

Written and Directed by Michael Gene Sullivan

online Fri. Dec. 11, 2020 - Jan. 17, 2021 - FREE (*suggested \$20 donation*)

<https://www.sfmt.org/a-red-carol-press>

-- ***TALES OF THE RESISTANCE***

The Summer 2020 SFMT Full 9 Part Series
- Radio Play Podcasts now On Line – FREE
(suggested \$10 donation per Episode)

-- ***SEEING RED, A TIME TRAVELING MUSICAL***

- (the 2018 SFMT Summer musical, updated and adapted for 2020) now available as a Radio Play/Podcast for Schools for FREE
(public suggested \$20 donation)

Dec. 11, 2020 will mark another premiere and the first time the SFMT presents a Holiday Audio offering - A Radio Play with Music - **a NEW Activist Adaptation of the Dickens Classic as a Radio Play - *A Red Carol***. With its particular blend of activism, comedy, music, and passion the SFMT's labor-oriented adaptation of Dickens "*A Christmas Carol*" reclaims this revolutionary classic as a story not of the redemption of one bad man, but as the never-ending story of all of us making the world a more progressive place.

Written by SFMT actor, playwright and SFMT collective member **Michael Gene Sullivan**, ***A Red Carol*** will star SF Mime Troupe regulars, veterans of the ***Tales of the Resistance*** series and special new guest artists. Adding to the SFMT's growing podcast library, ***A Red Carol*** will be broadcasting on select public radio station and available online at www.sfmt.org beginning **Dec. 11, 2020 - Jan. 17, 2021**. Presented FREE and available to all. With the limited release of ***A Red Carol***, the SF Mime Troupe hopes it will become an annual *alternative holiday tradition* for the workers of the world.

A Red Carol, by Michael Gene Sullivan, adapted from *A Christmas Carol* by Charles Dickens, features a 10 person cast that includes present and veteran SF Mime Troupers including: **Keiko Shimosato-Carreiro** (*The Ghost of Christmas Past*); **Wilma Bonet** (*The Ghost of Christmas Present*); **Michael Gene Sullivan** (*Bob Cratchit*); **Velina Brown** (*Mrs. Cratchit*); **Lisa Hori-Garcia** (*Belle*); **Amos Glick** (*Fezziwig*); featuring: **Jarion Monroe** (*The Ghost of Marley*); **Andre Amarotico** (*Fred*); **Milo Carter-Daniels** (*Tiny Tim*), **Mike McShane** (*Scrooge*.) Musical Direction by **Daniel Savio**. Musicians: **Daniel Savio, Patrick Byers** and **David Rokeach**.

In ***A Red Carol***, Ebenezer Scrooge is a corporate banker, busy foreclosing on the hapless masses. Bob Cratchit and his beleaguered family live in a chilly tent in an anonymous homeless encampment. The ghost of Christmas future sports a flowing black robe of taped-together trash bags and plastic sheeting. Tiny Tim dies. At least that's how the SF Mime Troupe's resident playwright, **Michael Gene Sullivan**, has reimagined ***A Red Carol*** for the troubled 21st century.

The idea for Sullivan's production speaks right to Dickens' main concern - the limitations inherent in modern capitalism - for a new time. The ghost of Christmas past still reminds Scrooge of the man he was and the paths he, sadly, did not choose. The ghost of Christmas present underscores the hard lives of the 99 percent - and the miserly banker's part in making them so. And the ghost of Christmas future still offers fear and the promise of redemption.

But the tale is leavened with labor songs, and the normally mild Bob Cratchit is an angry man. "People always think this story is about you," he tells Scrooge. "Just you ... the one evil man! And if you change - everything is different, the world is transformed." Then Cratchit delivers Sullivan's message. It is an updated version of Dickens' too: "It ain't you ... it's the idea of you that's killin' us,"

SF Mime Troupe Presents a NEW DEC. 2020 HOLIDAY RADIO PLAY - *A RED CAROL*

Cratchit tells Scrooge. “It’s steppin’ over the hungry and homeless to buy (things) we don’t need that’s killin’ us. It’s lettin’ them turn our government into a casino that’s killin’ us!... “It ain’t about you,” Cratchit says. “It’s about us.”

A Christmas Carol” has become “the closest thing to a modern myth that we have. It wasn’t much of a stretch to place Charles Dickens’ Victorian classic into today’s Covid-19 world. And that, as Sullivan would be the first to tell you, is exactly the point. Dickens’ novella was written in the heart of the “Hungry ’40s,” a time of labor unrest, unemployment and starvation across 19th-century Europe. The gap between rich and poor was wide - and getting ever wider.

The Cratchits as depicted by Dickens “are an example of where most people actually are today,” said Sullivan. Naturally, the SF Mime Troupe would want to adapt Dickens’ radical political statement, albeit one that’s tied up in Christmas ribbon. After all, everyone else has. The slender novella was first popularized in the USA as a radio play during the Great Depression. In Dickens’ tale, the miserly Scrooge is visited on Christmas Eve by his dead business partner and the ghosts of Christmas past, present and future. He sees visions of his lonely childhood, the wasted promise of his young manhood and his eventual death - wealthy but unmourned - and vows to be a better, more generous man if only given a second chance.

Since then there have been: all-black Christmas Carols and a western version hosted by Ronald Reagan. In Rod Serling’s iteration on *Twilight Zone*, Scrooge envisioned a nuclear Armageddon. *Yosemite Sam* played the miser in *Bugs Bunny’s Christmas Carol*. *Oscar the Grouch* did a similar star turn on TV on *Sesame Street*. On popular American TV shows the tale has been squeezed into *The Six Million Dollar Man*; *The Odd Couple*; as well as Klingon adaptations; zombie versions; ballets; musicals; films and operas.

A RED CAROL - TECH CREDITS:

Sound Design & Engineer by **Taylor Gonzalez**, Stage Managed by **Karen Runk**,
Tour Mgr/Booking. **Marissa Ellison**, Publicity: **Lawrence Helman**;
Poster Design: **Michael Gene Sullivan**

For more information, visit www.sfmt.org or call **415-285-1717**.

Additional info on SFMT and community organizations is available at www.sfmt.org

Timed to the upcoming election, the San Francisco Mime Troupe’s (SFMT) popular original radio series *Tales of the Resistance* premiered its electrifying conclusion of the 9-part series, *The End of the Beginning* on Oct. 31, 2020.

The four different story lines – told in distinctive styles including: *detective noir*, *adventure*, *horror* and *sci-fi* - culminated in the finale where all the narratives converge. Each episode is written and performed by SF Mime Troupe veterans and newcomers. *Tales of the Resistance* is in the SFMT signature style which includes – political comedy, biting satire, and thematic original music. The series is airing on local radio stations, including KALW, KMUD, KTDE, KZYX, and KSPF and is available online at www.sfmt.org

Tales of the Resistance - Episodes

<https://www.sfmt.org/talesoftheresistance>

JADE, FOR HIRE! – “The Mystery of the Missing Worker”

NOVICE NURSE: SUSIE TERSE – “The Price of Infection”

FEAR OF THE DARK – “The Good Cop”

DIMENSION 2020! – “It Came... From R&D!”

SF Mime Troupe Presents a NEW DEC. 2020 HOLIDAY RADIO PLAY - *A RED CAROL*

JADE, FOR HIRE! – Part 2

NOVICE NURSE: SUSIE TERSE – Part 2

FEAR OF THE DARK – Part 2

DIMENSION 2020! – Part 2

TALES OF THE RESISTANCE FINALE – Part 1 - *The Beginning of the End*

TALES OF THE RESISTANCE FINALE – Part 2 - *The End of the Beginning*

Seeing Red, A Time Traveling Musical

Following the success of *Tales of the Resistance*, the SF Mime Troupe has now released another radio play, a special adaptation of their 2018 production adapted in 2020 of ***Seeing Red, A Time Traveling Musical***, now available for listening at <https://www.sfmt.org/seeing-red-2020>. In the last few years the SFMT has watched (with pride) the growth and fierce commitment of a new generation of student activists. Sadly, in most history and social studies classes not much is said about alternative political systems, workers' rights and labor movements. In order for our future leaders and activists to create the world they deserve, they must learn about the struggles of our past.

Knowing that the presidential election of 2020 was going to be critical, the SFMT applied, received and adapted a grant to create a radio play-podcast of ***Seeing Red, A Time Traveling Musical*** for middle schools, high schools and colleges available for FREE! **Rotimi Agbabiaka** adapted and directed a radio play version of ***Seeing Red, A Time Traveling Musical*** he wrote with **Joan Holden** and **Ira Marlowe** for the SF Mime Troupe, about a Trump supporter on Election Night, who gets taken back to 1912 - when the Socialist Party was winning millions of American votes, and discovers a new path out of the despair and cynicism of the current moment.

The new 2020 version runs just 29 minutes and comes with a Teacher's Guide available to educators to be used in classrooms to teach a piece of American history that is not talked about enough.

Kudos to **Will McCandless** for his inspired sound design and engineering, to original cast members **Lisa Hori-Garcia, Michael Gene Sullivan, Keiko Shimosato-Carreiro, Andre Amarotico**, who brilliantly reprised their roles (and took on some new ones); and to **Karen Runk**, our stage manager and to **Taylor Gonzalez** for his sound guidance.

To listen to ***Seeing Red, A Time Travelling Musical***, visit: <https://www.sfmt.org/seeing-red-2020>

In the spirit of its 6 decade tradition, the SF Mime Troupe will be passing the *virtual hat* for these free radio play performances. Audience members may listen to All SFMT Audio Plays free of charge or make the suggested donation online to help cover the productions costs.

All shows are free to listen to with donations to SFMT www.sfmt.org gratefully accepted.

Donations accepted at <https://tinyurl.com/donatesfmt>

All actors appear in accordance of agreements with SAG-AFTRA.

To arrange an interview with writers, actors, or anyone from the SF Mime Troupe Collective, please call or e-mail publicist Lawrence Helman at 415-336-8220 lhelman@sbcglobal.net

Q: Why do you call yourself a Mime Troupe if you talk and sing?

We use the term "mime" in its classical and original definition, "The exaggeration of daily life in story and song." It is a form of popular theater that is as old as the marketplace itself. From the ancient Greek and Roman farces to the Renaissance commedia dell'Arte to modern Chinese Opera, using archetypes comically to illustrate people's issues is a time honored worldwide tradition. Our broadly

SF Mime Troupe Presents a NEW DEC. 2020 HOLIDAY RADIO PLAY - A RED CAROL

drawn characters are instantly recognizable allowing the audience to immediately engage in the action. Our work is political satire and anything but silent.

A Red Carol - Bios: <https://www.sfmt.org/a-red-carol-press>

(Selected Bios text at the end of this release.)

SF Mime Troupe History:

Founded in 1959 by R.G. Davis, as an experimental project of the Actors' workshop, the San Francisco Mime Troupe's early works were...silent, (but not pantomime) avant-garde pieces that today would be called performance art. By the early sixties, the SF Mime Troupe began performing spoken plays with character archetypes drawn directly from the Commedia dell'Arte. Continuing in the broad styles of popular theater, the SFMT's productions became overtly political.

In 1965, the city's Recreation and Park Commission revoked the troupe's performance permit, on grounds of "obscenity". Refusing to allow his company to be censored, on August 7, 1965, R.G. Davis attempted to perform *Il Candelaio* in Lafayette Park, loudly announcing to his audience: "Today for your appreciation, we perform an arrest," as Davis was swept up by the police for performing without a permit. The ensuing court case, argued by Marvin Stender, established the right of artists to perform uncensored in the city's parks. The SFMT has opened a new show in the parks every summer since.

In 1965, future rock impresario Bill Graham, then the company's business manager, organized his first rock dance/light show at the Fillmore Auditorium as a bail benefit for the SFMT.

In 1965, Davis, Saul Landau, and a racially mixed group of actors created A MINSTREL SHOW, OR CIVIL RIGHTS IN A CRACKER BARREL, using a historically racist form to attack racism in both its redneck and liberal varieties. The Student Non-Violent Coordinating Committee (SNCC) sponsored performances around the country, the Troupe began its life as a touring company.

In 1970 Davis left the SFMT, and the company became collectively run: instead of a single Artistic Director the SFMT - a company dedicated to telling the stories of workers - committed itself to being run by its workers. They then began a series of experiments with industrial-era popular theater forms: melodrama and its descendants: science fiction and spy thriller.

Adding music, songs, and physical comedy the Mime Troupe's style solidified and its national and global popularity increased. In addition to performing, the Troupe has taught workshops on both the SFMT "style" and its unique method of collaborative playmaking. For 30 years, the SFMT's **Summer Workshop and Internship program** has attracted primarily college aged students but is open to everyone from mature high school age students on up to older adults. Its students come from across the country and around the world to train with us. The SFMT also has 2 longtime annual youth theater components. The **Youth Theater Project (YTP)** which brings students from underserved communities to the SFMT's studio to study playmaking with veteran troupers. And its **Young California Writer's Project** (at Balboa High School) sends a veteran SFMT writer into local schools to teach the art of activist playwriting.

In 1987, the Troupe's Brechtian style of guerrilla theatre earned them a special Tony Award for *Excellence in Regional Theater*. The Troupe has since been nominated for and received multiple awards, including OBIE, Drama-Logue, Bay Area Drama Critic Circle, and Theatre Bay Area awards -most recently for its 2015 production of its critically-acclaimed tragic farce, FREEDOMLAND. In its 50 years the Troupe has performed at The Israel Festival (1990), The Festival of People's Theater (Canada, 1991), The Asian People's Theatre Festival (Hong Kong, 1996), The Kwachon International Open Air Theatre Festival (Korea, 1998), The International Festival of Theatre Action (Belgium,

SF Mime Troupe Presents a NEW DEC. 2020 HOLIDAY RADIO PLAY - *A RED CAROL*

1998), the Festival of Verbal Heroes (Germany, 2001), as well as performances in France, Nicaragua, Columbia, Cuba, Off-Broadway, The Kennedy Center for the Arts, and in tours across the USA. However, the Bay Area parks still remain the Troupe's home stage.

Calendar Editors:

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Written and Directed by Michael Gene Sullivan**

**- A 21st. Century SFMT spin on Charles Dickens' *A Christmas Carol*
online Fri. Dec. 11, 2020 - Jan. 17, 2021 - FREE (*suggested \$20 donation*)**

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- (the 2018 SFMT Summer musical)

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SF Mime Troupe Presents a NEW DEC. 2020 HOLIDAY RADIO PLAY - A RED CAROL

PRESS PAGE: <https://www.sfmt.org/press>

PRESS PHOTOS: <https://www.sfmt.org/a-red-carol-photos>

AUDIO CLIPS: <https://www.sfmt.org/a-red-carol-press>

Bios: <https://www.sfmt.org/a-red-carol-press>

SCRIPT & DIRECTION - A RED CAROL:

Michael Gene Sullivan (Writer, Director, Actor, SFMT Collective) is an award-winning actor, director, and playwright based in SF. As an actor Michael has worked with the American Conservatory Theatre, the Denver Center Theater Company, Berkeley Repertory Theatre, Theatreworks, CA Shakespeare Theatre, SF Playhouse, SF and the African American Shakespeare Companies, and the Aurora, the Marin, the Magic, the Lorraine Hansberry Theater, and has been a principle actor for the SF Mime Troupe for over 30 years. Michael's directing credits include work with SF Shakespeare Festival, TheatreFirst, the African American Shakespeare Company, Street Of Dreams Theatre Company, and over a dozen shows with SFMT. Michael was also director of the all-woman, all-clown Circus Finelli. From 1992 -1999 Michael was a Contributing Writer for the despite-its-name-never-silent, Tony and OBIE Award-winning SF Mime Troupe before being named SFMT's Resident Playwright 2000 to present. Michael is also a Resident Playwright for the Playwrights Foundation, and in 2017 was playwrighting resident at the Djerassi Arts Center. Mr. Sullivan's political dramas, musicals, and satires include *Walls* (Ningun Humano Es Ilegal!), *Treasure Island*, *For The Greater Good*, *Freedomland*, *Red Carol*, *Too Big To Fail*, *Did Anyone Ever Tell You-You Look Like Huey P. Newton?*, *Mr. Smith Goes to Obscuristan* (with Josh Kornbluth), *Godfellas*, *Too Big to Fail*, *Possibilidad or The Death of the Worker*, the all-woman farce *Recipe*, and his one person show, *Did Anyone Ever Tell You -- You Look Like Huey P. Newton?* Mr. Sullivan's plays have been performed at the Melbourne International Arts Festival, the International Festival of Verbal Art (Berlin), The Hong Kong Arts Festival, and in Greece, Spain, Columbia, Argentina, New Zealand, Ukraine, England, Scotland, The Netherlands, Australia, Canada, Mexico, as well as in theaters throughout the USA. 1984, his critically-acclaimed stage adaptation of George Orwell's dystopic novel of the oppressive present/future, had its world premiere in 2006 at the Actors' Gang, directed by Academy Award-winning actor Tim Robbins. After several extended runs in LA, 1984 has gone on to several national and international productions, has been translated into six languages, and published in two. Michael is also a Collective Member and Board Member of the SF Mime Troupe. www.michaelgenesullivan.com

Daniel Savio (Musical director, SFMT Collective) started his professional theater career playing for the SFMT, participating in the tours of *GodFellas* ('06) and *Making a Killing* ('07). He later returned to the SFMT and has been a fixture in the pit the last five seasons, serving as keyboardist for *Freedomland* ('15), musical director and keyboardist for *Schooled* ('16), keyboardist and bassist for *Walls* ('17) and *Seeing Red* ('18), and lyricist and keyboardist for *Treasure Island* ('19). He is elated to be composer and lyricist for the SF Mime Troupe's first ever radio play.

CAST - A RED CAROL:

Andre Amarotico (Actor) is in his third year with the SFMT. Andre studied theater at Stanford U., where he received the Evelyn M. Draper Prize for Performance and the Muses Prize in the Arts and Classics. Recent roles include Anthony in *Sweeney Todd* (6th Street Playhouse), Christopher Wren in *The Mousetrap* (Ross Valley Players), Bones in *Treasure Island* (SFMT), Kenickie in *Grease* (Mountain Play), Romeo in *Romeo and Juliet* (Throckmorton Theatre), Smith in *An American Ma(u)l* (BACCE), Joe in *Seeing Red* (SFMT), and the title roles in *Hamlet* and *Macbeth* (Stanford). He received a TBA nomination for outstanding featured actor in *The 39 Steps* (Ross Valley Players).

Wilma Bonet (Actor) a past SFMT collective member, directed the SFMT's 2019 summer show *Treasure Island*, after directing *Ripple Effect*, *2012 the Musical*, *Possibilidad or Death of a Worker* and *Too Big To Fail* all written by Michael Gene Sullivan. In the past she has also directed at Teatro Vision in San Jose the following plays: Jose Rivera's *School of the Americas*, Sandra Cisneros's *The House On Mango Street*, Milcha Sanchez Scott's *Evening Star/Dogladly*, Eduardo Machado's *The Cook*, Roy Conboy's *Drive My Coche*, Octavio Solis's *La Posada Magica*, and Jorge Gonzalez's *Vieques* (West coast premiere). Her other directing credits includes: Jeannie Barroga's *Walls*, for Asian American Theater, Shakespeare's *Twelfth Night* for Women's Will, *The Wonderful Ice Cream Suit* for Mixed Blood Theatre in Minneapolis, *Fronteras Americanas* for TheaterFIRST, *Miriam's Flowers* for Cal State Sacramento. She has also directed for TheatreWorks in Palo Alto and Latina Theatre Lab at the Yerba Buena Center in SF.

Velina Brown (Actor, SFMT Collective) is pleased to step into a new role for the SF Mime Troupe and direct *Tales of the Resistance*. For 25 years Velina has been a principal performer for the SFMT. She was the Devil in *Deal With the Devil*, Veronique in *Veronique of the Mounties*, she's played Condoleeza Rice three times, and was both an actor and contributing lyricist on *GodFellas* and *Making a Killing*. Velina's most recent Troupe shows include *Walls*, *Schooled*,

SF Mime Troupe Presents a NEW DEC. 2020 HOLIDAY RADIO PLAY - A RED CAROL

Ripple Effect, Red State, Too Big to Fail, and Posibilidad: Or Death of the Worker for which she won a Bay Area Critics Circle Award for Best Principal Actress. Velina has toured France with the Word for Word, and Spain and Portugal with Brooklyn based ensemble Barbez in support of their album *For Those Who Came After: Songs of the Resistance from the Spanish Civil War*. Other credits include A.C.T., Berkeley Rep. Theatre, CA Shakespeare Theatre, New Conservatory Theatre, Theatre Rhinoceros, SF Playhouse, Lorraine Hansberry Theatre and many others as well as film, TV and commercials. Velina also voices video games, training films, narrates documentaries and writes an advice column for Theatre Bay Area called The Business of Show Biz. For more info. about Velina please visit www.velinabrown.com.

Milo Carter-Daniels (Actor) is excited to be a part of *Tales of Resistance* with the SF Mime Troupe. He is a budding young actor, who also enjoys sports and art, as well as *Minecraft*. He has performed as Banquo in *Macbeth* at SF Shakespeare Summer Camp and as a victim of *Dracula* at Ruth Asawa School of the Arts. He can be heard in the VR game *The Rig*.

Amos Glick (Actor) Somehow Amos has been able create a career out of acting like an idiot and refusing to grow up. Highlights include: *Reveria* (Acting Coach & Clown Act Conceptor - The Municipal Circus Of Bucharest), *Graeme Of Thrones* (Nat'l Tour), Piff The Magic Dragon's *Piffmas Piffacular*, Impro Studio, Fraudway LA, *Le Reve*, The SF Mime Troupe, The SF Shakespeare Festival, The New Pickle Family Circus, BATS Improv & True Fiction Magazine. Film: *Popovich: The Road To Hollywood, The Village Barbershop, Opal, Around The Fire*. TV: *Agents Of Shield, Just Roll With It, Nash Bridges*. Hobbies include making music, sometimes plays hockey and loves bluegrass and the Grateful Dead. He wrote, produced and starred in the award-winning short film *A Man Wakes Up*. www.AmosGlick.com

Jarion Monroe (Marley) most recently appeared as King Arthur in *Spamalot* at Marin Shakes, and has recently been seen as Jack in Berkeley Rep's *Imaginary Comforts*, Fezziwig in *ACT's A Christmas Carol*, and *The Complete Works of William Shakespeare* at Marin Shakes. His 50 year career includes all the major theaters in the Bay Area, as well as South Coast Rep, Yale Rep, Arizona Rep, Teatro ZinZanni, off Broadway theaters, and the Oregon Shakespeare Theater. His favorite role in film was as Not-Professor X in *The Internship*, and he was in one of the first *Seinfeld* TV shows and one of the last *Frasier* shows. He won the "Natalie Wood Award" when he was at UCLA, and was knocked downstairs by Michael Landon in *Bonanza*, and literally knocked out by his "father", Strother Martin, in the same episode.

Lisa Hori-Garcia (Actor, SFMT Collective) has been a principal performer and collaborator for the SFMT since 2004 in such shows as *Seeing Red, Schooled, Posibilidad or Death of The Worker, Too Big To Fail, and Doing Good* to name a few. In 2016, Lisa received a TBA Nomination for Best Principal Actress in a Musical for her performance in *Freedomland*. She is also the program director and lead teacher of both the SFMT's Youth Theater Project (YTP) and SFMT's summer intensive theater workshop. Lisa also works with other Bay Area companies, such as Cal Shakes, The Magic Theatre, Berkeley Rep, Word for Word and most recently appeared in ACT's *Men on Boats* and *The Great Leap*. Lisa is a former Ensemble Member & Production Manager with New WORLD Theater in Amherst, MA and received her BA from Smith College and MFA in Acting from the USC.

Mike McShane (Actor) is an Emmy-nominated actor, as well as one of the original recurring cast members of the UK's *Whose Line Is It Anyway*. Mike has achieved peak nerdness by being a villain in *Doctor Who*, driving the Batmobile whilst dressed as a Klingon, and kicking Kevin Costner in the face (as Friar Tuck). In The Bay Area Mike was a company member of Berkeley Shakespeare Festival, American Conservatory Theatre, and the SF Shakespeare Festival throughout the Eighties, and is extremely happy to be joining old friends and new comrades in a great American institution, The SF Mime Troupe. Keep Kicking.

Keiko Shimosato-Carreiro (Actor, SFMT Collective) At the U. of Iowa in 1985, the Theater Department Head told her that the Mainstream American Stage would not be ready to integrate People of Color for at least 50 years. Determined to prove him wrong, she discovered alternative and political Theater in the process. Arriving in San Francisco in 1987, Keiko Shimosato-Carreiro became the first Asian Collective Member with the Tony award-winning SF Mime Troupe, where she has been an Actor, Designer, Writer and Director ever since. She has performed throughout the Bay Area, notably, Berkeley Rep, ACT, The Magic Theater, The Aurora Theater, Word for Word, and Center Rep. An award-winning Costume Designer, nominated for TBA Best Costumes and Bay Area Critics Circle award, she received the 2018 ACTF Meritorious Achievement Award. In Spring of 2020, she received the TBA Cash Grant towards her one person show. Co-founding "Kunoichi Productions" Theater in February of 2020, Keiko seeks to create multi-racial / cultural / generational / gender queer friendly, original works with an Asian Aesthetic. Instructing Youth in The S.F. Opera Guilds', "Voices for Social Justice" program, she teaches that all have a place on stage.

Michael Gene Sullivan (Writer, Director, Actor, SFMT Collective). SEE ABOVE.

MUSICIANS - A RED CAROL:

Patrick Byers (Musician) first started gigging in San Francisco and the Bay Area with the swing and ska revival scenes of the late nineties. He earned his Jazz Performance degree from Sonoma State University, then expanded to performing

SF Mime Troupe Presents a NEW DEC. 2020 HOLIDAY RADIO PLAY - A RED CAROL

a wide range of music, touring nationally and beyond. As the music industry changed and touring became less sustainable, his focus switched to becoming an in-demand session musician, as well as adding a multitude of instruments to his vocabulary.

David Rokeach (Musician) has performed/recorded with Ray Charles; Aretha Franklin; Mavis Staples; Patti LaBelle; Mariah Carey; Celine Dion; Shania Twain; Joe Henderson; Grammy, Tony, Emmy, and Oscar winner Rita Moreno; Mark Murphy; Steve Miller; Carole King; Wilson Pickett; Ernestine Anderson; Sonny Simmons; Calvin Keys, Taj Mahal and many others. He has played the Broadway shows *Jersey Boys*, *Les Miserables*, *Ragtime*, *Ain't Nothin' But The Blues*, and *Love Janis*. He has also worked extensively in film and TV. David is a faculty member at Stanford University, He has been a faculty member at The Jazzschool in Berkeley, Lafayette Summer Music Camp and Jazz Camp West. He started working with the SF Mime Troupe in 1982!

Daniel Savio (Musician) - See Bio above.

Additional Bios: <https://www.sfmt.org/a-red-carol-press>

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