

Golden Thread
Middle East Center Stage

Presents

A World Premiere

BENEDICTUS

An Iran, Israel, and US Artistic Collaboration

Written by Motti Lerner

Directed by Mahmood Karimi Hakak

Created by

**Mahmood Karimi-Hakak, Motti Lerner, Roberta Levitow,
Daniel Michaelson, and Torange Yeghiazarian**

With Al Faris, Earl Kingston and Ali Pourtash

Sept 29 – Oct 21
Thick House, San Francisco

www.goldenthread.org

Welcome to Golden Thread's Tenth Anniversary Season!

It is hard to believe that our first production was ten years ago: *Operation No Penetration, Lysistrata 97!* In our adaptation, Israeli & Palestinian women join in a sex strike to stop men from fighting. In 2003, in response to the US invasion of Iraq, we created an original antiwar musical, *Love Missile*, where devastating 'love bombs' are used to bring peace to a distant land. And here we are in 2007, facing the threat of a US invasion of Iran with *Benedictus*.

At a time when politicians fail to cooperate, academicians fail to guide and world leaders fail to inspire, we are left with a world where thugs rule and profits determine policy. Making *Benedictus* is our way of facing our own fears about the world we live in today. It is our way of coping with what we are told is the inevitable turn of events. Our way of imagining where the 'inevitable' will take us.

Being among the Creative Team of *Benedictus* has been a privilege for me, a rare opportunity to work with and learn from amazing artists. Roberta's unwavering commitment to meaningful and timely communication has been the project's keystone. Mahmood's irreverence and generosity inspired us to push the limits of what we thought was possible. During some of the project's most difficult times, Danny's grace and positive outlook energized us onward. Motti's relentless commitment to connecting with the 'other' and telling a truthful story has been both educational and thrilling.

Another exciting aspect of this production of *Benedictus* is the cast. Golden Thread prides itself in providing Middle Eastern artists with great opportunities and in this case, we present two amazing Middle Eastern actors that we are proud to welcome to Golden Thread's family. I am particularly thrilled to work with Ali Pourtash, otherwise known as Naneh Salimeh, a character he created and performs weekly on an extremely popular Iranian television program. Al Faris is an actor of enormous talent and I look forward to working with him in many future Golden Thread productions. And it is wonderful to work with Earl Kingston again five years after his moving performance in *Nine Armenians*.

We are here to tell you a story. A story more crucial and more imminently threatening than any other story. We hope that it will touch your life as it has ours. Deeply and unforgettably.

Thank you for being here.

Torange Yeghiazarian
Founding Artistic Director

CAST

(in alphabetical order)

Ali Kermani	Al Faris*
Ben Martin	Earl Kingston*
Asher Muthada	Ali Pourtash*
Nun	Lisa Tateosian

* *Members of Actors' Equity Association/Screen Actors' Guild/AFTRA*

Written by	Motti Lerner
Direction	Mahmood Karimi Hakak
Dramaturgy	Roberta Levitow
Set Design	Daniel Michaelson
Lighting Design	Jim Cave
Costume Design	Paula Gruber
Sound Design	Mitchell Greenhill
Graphics Design	Evren Odcikin
Stage Manager	Bethanie Baeyen

Original Costume Design by *Denise Massman* (Siena College)

Assistant Director	Carol Ellis
Assistant Stage Manager	Ara Aida Adami
Technical Director	James Faerron
Production Crew	Andrew Packard, Chris Wasson, Gretchen Werner, Natalie Gregory, Garrett Westfal

Casting Director	Jeannette Harrison
Photography	Gohar Barseghyan Drummond Buckley
Documentary Video	GB & Team
Publicity	Lanie Wieland
Admin Support	Kaveh Gharib
Interns	Ashley Stewart Kathleen Mitchels
Program Layout	Homayun Makui

Original music, *Legions (War)* and *Tetrishead* composed and performed by Zoë Keating from the album "One Cello x 16: Natoma" available on iTunes and at <http://www.zoekeating.com>

Benedictus was originally developed at Siena College, Loudonville, New York, where it was first produced by *Ralph Blasting* and performed by the *Department of Creative Arts* in April, 2007.

This production has been made possible with the generous support from the *Walter & Elisa Haas Foundation*, *Tournesol Project*, *Theatre Communications Group*, *Siena College Creative Arts Department*, and *Bob Miller & Judith Wilber*.

“BENEDICTUS – The Collaboration”

The history of this project can be told as a string of coincidental and planned connections, stretched across countries and continents, which express the heartfelt desires of a small group of determined artists to move their imaginations beyond the aesthetic and political boundaries of our lives in this post 9/11 world.

Torange Yeghiazarian (Artistic Director of Golden Thread Productions) met Roberta Levitow (Dramaturge) at the Cairo International Festival for Experimental Theatre in September of 2003. Back in the US, Torange connected Roberta with Israeli Motti Lerner (Playwright) with the idea they might collaborate about a piece exploring Jewish-American and Israeli dynamics. When Roberta found Motti in Washington DC that fall, he was firm – he wanted to collaborate with artists from Iran. Going back to Torange, who spent the first 14 years of her life in Iran, the three collaborators began exploring a US-Israel-Iran theatre project. The goal of CROSSING BORDERS was to enlist others from Iran, Israel and the US - possibly students, possibly professionals. Roberta began discussing this project with colleagues in the Drama area at Bennington College, including design and mediation teacher Danny Michaelson (Set Designer).

Hoping to include collaborators inside Iran, Roberta contacted the Iranian representative of the ITI (International Theatre Institute) by email. Sadly, the representative wrote back a week later saying she had talked to artists who said it was “not possible at this time.” A Theatre Without Borders colleague sent the group an article by Mahmood Karimi-Hakak (Director) in *The Drama Review* about his production of *A MIDSUMMER NIGHT’S DREAM* that was closed-down by the Revolutionary Guard in Teheran. Mahmood had taught at Towson University, where Roberta met then Chair of the Department Ralph Blasting. Mahmood and Ralph were now both at Siena College in Albany, New York, where Ralph now serves as Dean of the College of Liberal Arts. When Mahmood heard about the project, he gave a warm and welcoming ‘yes.’

The Creative Team was set.

Ralph took the lead and helped organize a week at Siena in late August/early September 2005 where everyone lived in a home together, met everyday, ate meals together, cooked for each other and generally got to know one another as human beings while circling around possible topics for the project. Over the next two years a series of meetings in Albany, New York City and Roxbury (CT) kept everyone connected, as did emails and conference calls that linked California, New York and Tel Aviv. The team settled on the general premise of a secret meeting at a Benedictine monastery, and continued to explore additional scenes and theatrical conventions. Everything led to a student production at

Siena College in April 2007. After intense rethinking and rewriting, and the addition of the excellent actor-collaborators, everyone finally and happily arrived at the premiere with Golden Thread Productions in San Francisco.

So far, this process has been an evolution of loving friendships, artistic debates and political understandings, along with the development of an actual theatre piece. There have been inevitable conflicts and misunderstandings along the way, of course. But we are rewarded to know that we can co-exist as we live out the challenge faced by our peoples and our politicians: Can we talk?

“BENEDICTUS – The Play”

Given the impossibility of meeting in Iran and the complexities of meeting in Israel, the artists of *BENEDICTUS* are working in the US to create collaborative theatre in the midst of escalating political conflict, particularly around Iran’s potential nuclear ambitions.

The central premise of *BENEDICTUS* was inspired by an actual event. In 2005, the President of Iran and the President of Israel were seated alphabetically at the service for the funeral of Pope John Paul II. Although the two countries had broken off diplomatic relations in 1979 with the fall of the Shah and the installation of the revolutionary government of the Islamic Republic of Iran, the two presidents apparently shook hands and exchanged a few words in Farsi, since they both had been born some 50 years earlier in the Iranian province of Yazd. The supposed handshake story was later widely published in the Israeli and American press but adamantly denied in the Iranian press. A Syrian government official claimed to have witnessed a handshake between the two men, but stated that it had no meaning, since it was a human gesture but of no political importance.

Playwright Motti Lerner took the idea of the premise into a completely imaginative encounter between two entirely different individuals.

BENEDICTUS imagines two men, childhood friends, born in the same town in Iran. In the center of the play, these childhood friends, irrevocably connected but long estranged, agree to a secret meeting at a Benedictine Monastery in the back streets of Rome. The location is based on a place well-known in the Peace Building community as a refuge for back-room negotiations between conflicting parties.

“BENEDICTUS – The Backdrop”

1845- “...it was the nation’s manifest destiny to overspread and to possess the whole of the continent which Providence has given us for the development of the great experiment of liberty and federated self-government entrusted to us.” --- John Sullivan, *New York City* journalist

1953 - C.I.A. sponsored coup removes elected President Mossedegh, who is replaced by Shah Reza Pahlavi--- "The aim was to bring to power a government which would reach an equitable oil settlement, enabling Iran to become economically sound and financially solvent, and which would vigorously prosecute the dangerously strong Communist Party." --- --Allen W. Dulles, Director of the C.I.A. ---*The New York Times, Secrets of History: the C.I.A. in Iran, 2000*

1979 – *The Revolution and the birth of the Islamic Republic of Iran*

1979 – *Student activists hold hostages in the US Embassy in Teheran for 444 days*

"A few months ago I told the American people I did not trade arms for hostages. My heart and my best intentions still tell me that's true, but the facts and the evidence tell me it is not." --- *President Ronald Reagan, Testimony to the Tower Commission (March 4, 1987)*

2002 - "Iran aggressively pursues these weapons and exports terror, while an unelected few repress the Iranian people's hope for freedom... States like these, and their terrorist allies, constitute an axis of evil, arming to threaten the peace of the world." ---*President George W. Bush, State of the Union Address*

2002 – "It is inconceivable that (the US) will attack Iraq, succeed, destroy its unconventional laboratories and arsenal, come home for a ticker-tape parade on Wilshire Boulevard and to the beaches while Iran is still there. Imagine a brain surgeon penetrating the skull of a patient who has two malignant tumors and yet extracting only one of them. Logic says that, as long as you are in the skull, the same incision should serve for the removal of the second tumor." --- *Prime Minister Ariel Sharon*

2005 – "...They [ask]: 'Is it possible for us to witness a world without America and Zionism?' But you had best know that this slogan and this goal are attainable, and surely can be achieved..." --- *President Ahmadinejad, "World Without Zionism Conference"*

2006 - "Ahmadinejad and his Revolutionary Guard colleagues in the Iranian government are capable of making a bomb, hiding it, and launching it at Israel. They're apocalyptic Shiites. If you're sitting in Tel Aviv and you believe they've got nukes and missiles – you've got to take them out. These guys are nuts, and there's no reason to back off." --- *Robert Baer, former CIA officer --- Seymour Hersch, The New Yorker, April, 2006*

Roberta Levitow
Dramaturge

Who's Who

Ara Aida Adami (Assistant Stage Manager) received her B.A. in Theatre and a minor in Film and Visual Culture from the University of California, Riverside in 2006. She has completed technical and production work on *The Waiting Room*, *As You Like It*, *The Visit*, *Into the Woods*, *The Rocky Horror Picture Show*, *American Buffalo*, *Hedda Gabler* and Assistant Stage Manager *The Orange Grove*. She has directed the graduate pieces *The M Word*, *The Men's Room*, *Ragarette*, and *Hips* for a showcase of women's plays called *Retracting the Declaration of Sentiments* performed at the Riverside Metropolitan Museum. She was also the Assistant Director for the Ramona Bowl's Fall 2006 production of *A Midsummer Night's Dream*. She plans to pursue an M.F.A. in Theatrical Directing.

Bethanie Baeyen (Stage Manager) Recently the Associate Director of Operations & Production at Sacramento Opera, Bethanie Baeyen rose from the position of Assistant Stage Manager in just 6 years. While continuing to Stage Manage each opera in the season she also planned and produced the season under the direction of the Artistic Director, Timm Rolek and the Executive Director, Rod Gideons. She has worked as a Stage Manager or Production Assistant in almost every theater in Sacramento: Music Circus, Sacramento Theater Company, Garbeau's Dinner Theater, Geery Theater, and T Street Players. Other Stage Manager credits include: le Theatre Mouffetard in Paris, Boston Opera, Ashlawn Opera Festival in Virginia and the San Francisco Fringe Festival. Bethanie has a B.A. in Theater Arts from California State University, Sacramento where she was an Exchange Student to the Universite de Paris, Sorbonne Nouvelle. www.bethaniebaeyen.com

Gohar Barseghyan (Photography & Documentary Film) grew up in Soviet Armenia in late 70's and had an enchanted childhood full of memories of the golden age of communism. The years that followed the collapse of the USSR had such cinematic feel that I kept writing scripts about a lot of things happening around me hoping to make short films one day. After immigrating to the US and graduating from SFSU with a Master's in Comparative Literature and Drama and after years of work in the field of filmmaking I dared to direct and produce a full length documentary film on the Armenian community of San Francisco, "SF hye": critical and non-traditional approach to documenting the community life and their achievements in a foreign land. Married. I have 2 kids so far. I work with a team of great people I met on internet. Long live Craigslist! Jordan Dertinger, Micah Muclow, Mike Laan, Paul Livingston and Drummond Buckley. It's a unique collaboration of people who come from very different backgrounds.

Jim Cave (Lighting Design) has directed and designed new theater, opera, dance and multi-disciplinary/ site-specific performances for the past thirty years. The East Bay wrote of his designs: "His understanding of both the plays he lights and the theater's space is total... Warm and inviting or searing and harsh, Cave's lighting designs often tell us as much about the story as the text itself." He directed and designed Anna Halprin's *Parades and Changes* and *Intensive Care* for the Festival D'automne at Centre Pompidou in Paris and Carla Harryman's *Performing Objects Stationed in the Sub World* for the The LAB's twentieth anniversary. He has designed numerous shows for Word for Word, the Aurora Theatre, S. F. Playhouse, Berkeley Rep, the Z Space, Darvag Iranian Theatre and Campo Santo/Intersection for the Arts to name a few. Other direction credits include Bob Ernst's *The John*; Erling Wold's chamber operas *A Little Girl Dreams of Taking the Veil* and *Queer*; Lisa Prosek's comic operas *Leonardo's Notebooks* and *Belfagor*; Deborah Slater's dance-theatre pieces *A Hole in the World* and *Sleepwatchers*

and Mobius Music's *Eating Eden*, *scatterBRAIN*, *Xibalba* and *Exit, Vacaville*. He also directed *The Eighth Voyage of Sindbad*, *What Will Fatima Do with Her Hair?*, *Image is Everything* and *Suitcase* (Chamidan) for Darvag Iranian Theater. He often performs with the fellow *Commonists* Roham Shaikhani, Greg Goodman and Deborah Gwinn at Woody Woodman's Finger Palace in Berkeley and the Kingdom of Mahor in Oakland.

Carol Ellis (Assistant Director). In the Bay Area Carol has collaborated with Off-Market Theatre, Berkeley Play Café, SF Playwright's Center, and Golden Thread Theatre Productions. Around the world, she has worked in Poland with the Center for Theatre practices: Gardzienice, Teatr Provisorium, Kompania Teatr, and Teatr Piesn Kozla, in Bulgaria with Rhodopi Dramatichen Theater, in Russia with Maxim Gorky Theatre, in Blue Lake, California with Dell Arte School of Physical Theatre, in Ashfield, Massachusetts with Double Edge Theatre, and in New York City with the Manhattan Theatre Club CC, New York Theatre Workshop, SOHO Rep, LAByrnth Theatre, and Riverside Theatre. She holds an MFA from Columbia University. I am very grateful for this opportunity and give warm thanks to Mahmood for his mentorship.

James K Faerron (Technical Director) is also a Set and Lighting Designer, a Production Manager, Equity Stage Manager and Instructor of Technical Theater for SFUHS. He previously worked with Golden Thread as a Set Designer for Yussef El Guindi's *Back Of The Throat*. Future projects include Adam Bock's *Shaker Chair*, co-produced by his company Encore Theatre and the Shotgun Players, Terry Tarnoff's *The Bone Man of Benares* to be co-produced by Encore Theater in New York City's Rattlestick Theater and Denis Johnson's *Des Moines* with Campo Santo and Intersection for the Arts.

Al Faris* (Ali Kermani) most recently guest starred on *The Unit* at the invitation of the creator of the show, Mr. David Mamet. His credits also include a recurring guest role on *24* and guest star roles on *The Shield*, *Sleeper Cell*, *JAG*, *NYPD Blue*, and *Malcolm in the Middle*. His feature film credits include David Mamet's *Spartan*, Vadim Perelman's *House of Sand and Fog*, *Jarhead* directed by Sam Mendes, and *Ocean's Twelve* directed by Steven Soderbergh. An Egyptian born Arab-American actor, Al's most recent starring role in the indie feature *AmericanEast* - a timely, poignant drama about Arab-Americans living in post-9/11 Los Angeles - will be in competition at the Cairo International Film Festival, the Dubai International Film Festival and the Hamptons International Film Festival. Most recently Al was seen as Akhmed in the Moscow Arts Theatre production of the *The Shelter* at the Odyssey Theatre in Los Angeles which was nominated for five Ovation Awards, including Best Ensemble.

Mitch Greenhill (Sound Design) composed music for the Broadway production of *An Almost Holy Picture* at the Roundabout Theatre, directed by Michael Mayer and starring Kevin Bacon. The recipient of three Drama-Logue Awards for sound design and music composition at the Mark Taper Forum and South Coast Repertory, he has also worked at Arena Stage (Helen Hayes nomination), Berkeley Repertory, San Jose Repertory, Huntington Theatre, McCarter Theatre, Pasadena Playhouse, Trinity Repertory, La Jolla Playhouse, the Alley Theatre, and the Kennedy Center, whose production of *ALICE* is currently on tour. Mr. Greenhill's recording career includes three CDs as an artist and many as producer, including one Grammy-winner and several nominations. He has appeared on screen in *The Long Riders* and *Safe*. Mr. Greenhill is president of Folklore Productions, currently celebrating its fiftieth anniversary as a three-generation family business devoted to traditional and vernacular music.

Paula Valeria Gruber (Costume Design) holds a Bachelor's degree in Fine Arts and Industrial Design and has been an art director and designer in film, theater and

television. She has designed costumes & set for more than 40 Shows in 17 years, including California's River Stage's in Sacramento; Subterranean Shakespeare in Berkeley; Wood Minster Summer Musicals Amphitheater in Oakland; Curtain's Theatre in Mill Valley; Contra Costa Theater Musicals; Golden Thread for ReOrient Festival in San Francisco; as well Amsterdam's AMRO Bank theatrical projects for Anne Frank; and Frontera Theatre and Farmhouse Films in Austin, TX. Paula designed for 1ATV in Berlin and Brandenburg and studied History of Clothing Design in the Victoria & Albert Museum for one year. Born in Rio de Janeiro, Paula has won several awards for her designs. Paula is thrilled to be back with Golden Thread to join this amazing production.

Earll Kingston* (Ben Martin) has been an actor for more than 30 years, both in the San Francisco Bay Area and in Hawaii. For eight summers, at the Grand Canyon and on the road, he has performed a one-person show based on the adventures and ideas of John Wesley Powell. He is happy to be working again with Golden Thread and Torange Yeghiazarian, who directed him in 2002, in *Nine Armenians*. Recently, he acted as Assistant Editor for Koa Books' *Veterans of War, Veterans of Peace*, an anthology of writings developed in ongoing veterans' meetings started by his wife, the writer Maxine Hong Kingston. The Veterans' Writers Community has been meeting for fifteen years.

Mahmood Karimi-Hakak (Director), is the Artistic Director of Mahak International Artists Inc. and a Professor of Creative Arts at Siena College, has written, produced, directed, designed and/or acted in over 50 stage and screen plays in the U.S., Europe and his native Iran. His plays and films have received international acclaim and awards at such festivals as Edinburgh, Netherlands, Berlin, Delhi, Montreal, New York, Ft. Lauderdale, Palm Springs, Maryland and Tehran. A recipient of the 2005 Raymond C. Kennedy Award, Dr. Karimi-Hakak's literary credits include five plays, two books of poetry, several translations from and into Persian and numerous articles and interviews both in English and Persian. Prior to his tenure at Siena, he taught theatre in Belgium, Germany and his native Iran, as well as CUNY, Towson and Southern Methodist Universities here in the U.S. and served as Artistic Director of Community of International Artists (CIA), Forough Ensemble (FE) and Creative Arts Street Theatre (CAST).

Motti Lerner (Playwright) is a widely known and internationally sought after contemporary Israeli playwright, screenwriter and scholar. His critically acclaimed plays have consistently sought to open up public discourse on the complex reality of Israeli life and offer alternatives to consensus views. His film script *Spring 1941* is currently in production with Joseph Fiennes in the title role. Motti has received several awards for his writing including the Meskin Award for Best Play (1985), and the Israel Motion Picture Academy award for Best TV Drama in 1995 and in 2004. He frequently lectures at European and American Universities on playwriting, Israeli theatre and the Israeli-Palestinian conflict and is actively involved in the peace movement in Israel. His American productions include: *Pangs of the Messiah* at Theatre J in Washington DC, *The Murder of Isaac* at Centerstage Theatre, Baltimore, and also as part of the New York Now festival at Public Theatre in NY. In 1994, Motti was awarded the Prime Minister of Israel Award for Writers.

Roberta Levitow (Dramaturge) has directed over 50 productions in NYC, LA and nationally, with a particular expertise in developing original writing and new work. She is co-founder of Theatre Without Borders, an informal group supporting international theatre exchange at www.theatrewithoutborders.com. With TWB, Roberta is working with Dr. Cynthia Cohen and Coexistence International at Brandeis University as part of a "Theatre & Peace Building Initiative". She has led several workshops on an international level, and has served as a Fulbright Senior Specialist at the National

University of Theatre & Film in Bucharest, Romania, as well as a Fulbright Senior Specialist Artist-in-Residence at the Chinese University of Hong Kong. She has received several international awards and honors for her work in experimental theatre and theatre workshops, and was the American Honoree at the 15th Cairo International Festival for Experimental Theatre, 2003. Her accomplishments and writings have been featured in The New York Times and American Theatre Magazine and several international publications and collections.

Daniel Michaelson (Set Design) has created costumes and scenery for Opera, Dance, Off-Broadway and regional theatres. He designed scenery and costumes for the American premiere of *L'Etoile* (Chabrier), and costumes for the American premiere of *The Goose of Cairo* (Mozart) and for the highly acclaimed production of *Spring Awakening* directed by Liviu Culei at the Public Theater. Outside of the United States his designs have been seen in England, Germany and Japan. Danny has been the Resident Costume Designer at the Juilliard School as well as a Muppet maker. He holds an MFA from Columbia University School of the Arts and has been on the faculty of Bennington College since 1981 teaching Costume Design. Danny is also a professional mediator, and with Bennington College faculty member, Susan Sgorbati,, co-directs Quantum Leap, a program they created for youth at risk in Bennington.

Ali Pourtash* (Asher Muthada) a renowned Iranian actor, has performed since age fourteen. He has been a part of numerous Iranian and American TV, theatre and film productions since he came to the US in 1978. Ali has written, directed and produced a number of stage and TV productions. He has traveled his work around the world. Ali lives with his American wife, Melinda, and their two children in San Diego.

Lisa Tateosian (Nun) Lisa is excited to be working again with Golden Thread. She has worked on past productions as a choreographer (*Love Missile, Learn to Be Latina*) or as an actor (ReOrient 2004.) Lisa has been a performer with several Bay Area dance and theatre companies, including CTA/ Crossroads, Actors Ensemble in Berkeley, Khadra International Dance Theatre, Ballet Afsaneh and Opera Piccola. She has used her diverse dance, music and theatre background in her work as a Teaching Artist at several Bay Area schools and studios for the last nine years. Choreography credits include *She Loves Me* (CTA/ Crossroads), *Hansel and Gretel* (Golden Gate Opera,) *School House Rock* and *Oliver!* (California Theatre Arts.) Lisa recently returned from New York, where she earned an MA in Educational Theatre at New York University. Like many theatre artists, Lisa enjoys wearing many hats, from performer to stage manager, and hopes to do so for the rest of her life!

Torange Yeghiazarian (Producer) is an Iranian-born theatre artist of Armenian heritage. She writes, directs and performs for theatre. Her play, *Call Me Mehdi* will be published in TCG's Anthology of Middle Eastern-American plays in 2008. Other writing and directing credits include, *AGABA, Publicly Resting, Behind Glass Windows, Dawn at Midnight, Operation No Penetration, Lysistrata 97!* and *Waves*. Torange received her Master's degree in Theatre Arts from San Francisco State University where she collaborated with The San Francisco Mime Troupe in creating the melodrama Torch! As a teaching artist, Torange has taught playwriting to at-risk youth as part of the Each One Reach One program, incorporated theatre into social studies as part of East Bay Center for Performing Arts' Learning Without Borders program. She is the Founding Artistic Director of Golden Thread Productions, where she has devoted her professional life to creating a home for alternative voices about and from the Middle East.

Thank You!

Aramazd and The Luna Playhouse

Maziar Behrooz

Hagar Ben-Eliezer

Deborah Ben-Eliezer

Kate Boyd

Professor Kevin Clements

Dr. Cynthia Cohen

Carolyn Duffey

Mansour Farhang

Keyumars Hakim

Julie Hébert

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Jim Lucas

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Rana Orangi

Evren Odcikin

Lana Nasser

Navid Negahban

Shiva Pakdel

Frances Phillips

Firoze Salimi & Ronaldo Pizzarelli

Richard Schiff

Sima Shakhsari

Marilyn Shaw

David Slaza

Chris Tse

Vavi Toran

Simin Yahaghi

Termeh Yeghiazarian

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Iranian-American Chamber of Commerce

Israel Center

Jewish Community Center

Intersection for the Arts

Z Space/Word for Word

Ralph Blasting and the Siena College Creative Arts Department.

Special thanks to the original cast and production staff of
Benedictus at Siena College.

A million thanks to Golden Thread's Board of Trustees and all the donors and volunteers without whom none of this would have been possible.

Benedictus will be presented at the new Los Angeles Theatre Center's
Festival of World Theatre November 29 – December 9, 2007.

Coming soon to the Jewish Community Center of San Francisco!



LEVYdance
World Premiere

Named by Dance Magazine one of "The Top 25 to Watch," LEVYdance will present an invigorating evening of original works. The program will include the world premiere of *Bone lines*, an exploration of Director, Benjamin Levy's Persian Jewish heritage. The piece features an original score composed by Keeril Makan and recorded by the Kronos

Quartet, costumes by French couture designer Colleen Quen and a set by industrial designer Rick Lee.

Friday, October 12, 2007 8:00 pm

Saturday, October 13, 2007 8:00 pm

**Jewish Community Center of San Francisco
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Members \$18.00

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