

DARVAG ARTS FOUNDATION PROUDLY PRESENTS

A GOLDEN THREAD PRODUCTION

# BEHIND GLASS WINDOWS

A play written and directed by Torange Yeghiazarian  
based on a short story by Iranian writer Saadegh Hedaayat



### Cast in order of appearance:

Dan Sherman  
Linda Ayers  
Kiran Patel  
Colin A. Grube  
Tom Cooper  
Esther Feuerstein  
Sanaz Mozafarian

Behrooz  
Mina  
Sherry  
Ali  
Steve  
Mrs Rahnama  
Roya

### Production Staff:

Director/Writer  
Production Manager  
Assistant Director  
Set Designer  
Lighting Designer  
Costume/Make Up  
Master Carpenter  
Light Board Operator  
Sound Board Operator  
Production Assistant  
Key Art  
Still Photographer  
Catering  
Sound Recording  
Sketch Artist  
Publicity  
Publicity  
Publicity

Torange Yeghiazarian  
Marya Zamroud  
Momo Casablanca  
Jim Anderson  
Harry John Rubeck  
Firoozeh Farah  
Gen Hayashida  
Farid Nabavi  
Bahram Saniee Memar  
Suzy Saroukhanian  
Giti Darabi  
Photo Monde  
Papa's Restaurant  
Emeryville Sound Recording  
Stephen Cryon  
Nancy Hormachea  
Helen Hirmand  
Aylin Asatourians

This production would not have been possible without the help of many friends and family members: Papa's Restaurant, Best Printing, Radio Havaaye Tazeh, NIMA TV, our friends at Darvag, Michelle and Deborah at the Intersection, Jeane the prop master at Cal, our friends and supporters at Chiron (Bayer) Diagnostics, Mansoor Taced, Bella Ramazannia, Termeh Yeghiazarian, Vida Ghahremani, and last but not least KAMSHAD KOOSHAN. Endless thanks to all for your help and support.

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### Saadeh Hedayat.

Born to an aristocratic family in 1903 in Iran, Hedayat was among those distinguished students sent to Europe by Reza Shah to earn an education with the expectation that they would facilitate the nation's progress towards modernization. Upon his return, Hedayat refused to pursue his study of the sciences and began to study literature. His first collection of short stories, *Zendehe be-gar* was published in Tehran in 1930. Soon thereafter Hedayat co-instituted the Rab'a (The Foursome) a group consisting of young returnees whose progressive ideas antagonized both the literati and the government. The group met in a café called Zohaleh and discussed affairs of government, the future of Iran and the role of Islam in it. *Sayeh Roshan*, the collection of short stories that includes *The Doll Behind The Curtain*, was published in 1933 and is focused on issues surrounding modernization. In 1936 Reza Shah outlawed the Rab'a and incarcerated some of its members. Hedayat left for India where his thoughts on his masterpiece *The Blind Owl*, crystallized. After his return to Iran, Hedayat published another collection of short stories, *The Stray Dog*. While alienation is the predominant theme in this collection, a number of stories are concerned with issues of political consciousness and sharply criticize the Iran of the early 1940's. In 1947, Hedayat wrote *The Pearl Cannon*, where he criticizes the meddling of the superpowers in the affairs of smaller nations like Iran, at the same time condemning the Iranian government for allowing its people to suffer. Hedayat's last published work, *The Message Of Kafka*, bespeaks melancholy and desperation. Crystallized in his work is an overwhelming sense of oppression, lack of trust and denial of freedom of choice. Hedayat committed suicide in 1951, in Paris. (Hedayat, S. The Pearl Cannon. Edited by Iraj Bashiri. Lexington, KY: Mazda Publishers, 1986)

### Torange's Thoughts on the Adaptation.

What attracted me to Hedayat's *The Doll Behind The Curtain* was the overpowering presence of a self inflicted exile in a man that according to the standards of his time, should have had everything. Much like Hedayat himself, the protagonist in the story feels isolated from his society. He reacts by creating an alternative reality for himself. The universality of this theme, as well as its applicability to our times, with thousands of Iranians living abroad in "exile", tempted me to embark on this adaptation. The original story is written as an internal monologue. The mother and cousin-fiancé represent traditional values and are assumed to be "non-progressive". But the central character, who presumably represents the educated few is disillusioned and emotionally disconnected. How would such a conflict play out today, among second generation Iranians who are again experiencing the complexities of choosing between "tradition" and "progress"? Are Tradition and Progress really opposites? Or can it be that the real conflict lies elsewhere? The question of identity is predominant among immigrants, specially the second and third generations. The image one is expected to portray at home is often in conflict with the one being demanded outside. Living up to all the expectations is difficult for men and women equally. During Hedayat's time, the majority of Iranians were illiterate. An educated woman was a rarity. In this context Hedayat's presentation of the women in his story may be understandable. How would this be different today? With young Iranian women excelling in industry, education and the arts, one would expect improved relations between the sexes, enriched, more fulfilling. But that does not seem to be the case. The backlash against women's social advancement is even more apparent in immigrant families. There is disagreement among women as to what "a woman's role" in society may be, and what "freedom of choice" really means. This further complicates our interaction with each other as human beings. Love, respect, choice, freedom and desire... none of them new concepts yet we can't seem to get away from them. With *Behind Glass Windows*, I hope to offer you a piece of entertainment that touches your heart and tickles your mind. Thank you for being here.



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**Who's Who:**

**Jim Anderson** (Scene Designer). Jim has been designing in the San Francisco Bay area for the past nine years. Among his works are *The Lower Depths*, *Stars In The Morning Sky*, and *Singing Fools*. Jim is currently working with a vocal minority on a benefit show for the Golden Gate park.

**Linda Ayers** (Mina). This is Linda's first production with Golden Thread. If you are in grades K-8, you may have seen her in *Oliver Twist* with Hampstead Players or *Much Ado About Nothing* with the San Francisco Shakespeare Festival School Tour. Linda has performed in Minnesota, Virginia and Texas and is glad to be acting for adults.

**Momo Casablanca** (Man, Asst. Director). Momo Casablanca is damn glad to be working with Golden Thread Productions. He began acting in France where he studied with such distinguished names as Marcel Marceau, Jacques Weber, Francis Huster and Terzief. Momo sites Hamlet and Don Juan among his best performances.

**Tom Cooper** (Steve). *Behind Glass Windows* is Tom's first stage performance. A Berkeley native, he was raised in Moraga (by "wonderful parents", he adds), and now lives in San Francisco where he is juggling a public relations career with various acting endeavors, including roles in two independent films to be released next year, *Left Turn Market* and *Megan*.

**Firoozeh Farah** (Costume & Make up). A recent graduate of cosmetology, Firoozeh is establishing herself as costume and make up artist for music video, film and theatre.

**Esther Feuerstein** (Mrs. Rahnama). Esther last worked with George Coates in *Wittgenstein On Mars*. She also appeared in *Vampire Dreams* with Bindlestiff Studio, *Kabuki Midsummer Night's Dream*, *The Rose Tattoo* with Actor's Studio of San Francisco, and *Marat/Sade* with Sea Theatre Co.

**Colin A. Grube** (Ali). Colin has lived in the Bay Area for the past three years. He was last seen as Orestes in Everyman Theatre's production of *Electra* for the SF Fringe Theatre. Colin thanks roommates Alice and Monty for their patience and support.

**Gen Hayashida** (Master Carpenter). Gen is a Display Master at the Academy of Sciences. A Japanese-born visual artist and Academy of Arts College graduate, Gen began his collaboration with Golden Thread during the production of *Operation No Penetration* in November of 1997.

**Sanaz Mozafarian** (Roya). An activist, writer, musician and dancer, Sanaz is studying Political Economy of Industrial Societies at UC Berkeley. She would like to thank her mother for all of her support.

**Farid Nabavi** (Light Board Operator). Farid has been an active member of The Darvag Arts Foundation since its conception. Having established himself as a strong performer, Farid is discovering new challenges in working behind the scenes.

**Kiran Patel** (Sherry). Kiran's first theatrical performance was playing six different doctors in Craig Lucas' *Reckless* last year. She enjoys the outdoors and dance. In her promotional life, Kiran has promoted social justice. She thanks her family and friends for their support and inspiration.

**Harry John Ruback** (Lighting Designer). Since graduating from Hampshire College, Massachusetts, in 1982, Harry has worked extensively in technical and design arenas in New York, San Francisco and Europe. His recent works were staged at Brava for Women in the Arts, and the Edinburgh Festival.

**Bahram Saniee Memar** (Sound Board Operator). A San Francisco resident, Bahram has been working with the Iranian Radio program (Radio Hava-ye Tazeh) on KUSF for the past eight years.

**Dan Sherman** (Behrooz). This is Dan's first play since he graduated from London's Central school of Speech and Drama this July. You can also catch him as Leslie at Playhouse west's production of Alan Ayckbourn's *Taking Steps*.

**Torance Yeghiazarian** (Writer/Director). Torance is an Iranian born San Francisco Bay Area theatre artist and a San Francisco State University alumnus. In the fall of 1997, Torance adapted and directed Aristophanes' *Lysistrata* under the title *OPERATION NO PENETRATION*.

*Lysistrata97!* This adaptation focused on the Palestinian-Israeli conflict. In the fall of 1994, Torance wrote and directed the play *Waves*, staged at the San Francisco BAIT Fringe Festival to favorable critical and audience response. *Waves* depicts the friendship of two radical Iranian women who meet again twenty years after the Iranian revolution. Torance would like to thank her family, and the new love of her life, Kamshad!!!

**Marya Zamroud** (Production Manager). Marya is Golden Thread Productions' company manager and one of the founders of the Bay Area Arab Film Festival. Born in Lebanon and educated in France, Marya's prior theatrical experience was as stage manager for *Operation No Penetration* in November of 1997.

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Darvag Arts Foundation is an artists' cooperative based in Berkeley whose mission is to produce plays, from published and original texts, that explore the changing experience of the Iranian-American community. Darvag strives to introduce to its audience the Iranian culture using traditional and alternative forms with an expanding emphasis on bilingual productions.

*Golden Thread Productions* is a dynamic, multicultural ensemble of people who support the presentation of theatrical works, original writings or adaptations, that are centered on the issues of the Middle East and its people. We firmly believe that our common experiences as human beings outweigh our cultural and political differences, and that the universal umbrella of theatre is innately suitable for a magical exchange between the East and the West. Visit us at [goldenthread.org](http://goldenthread.org) soon...

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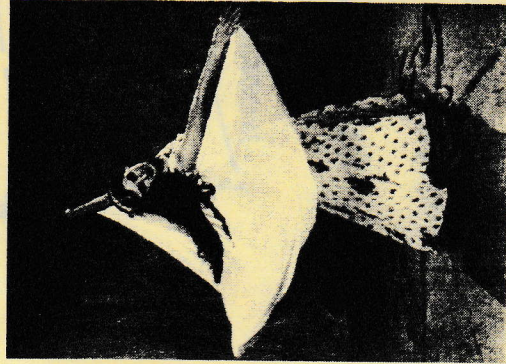
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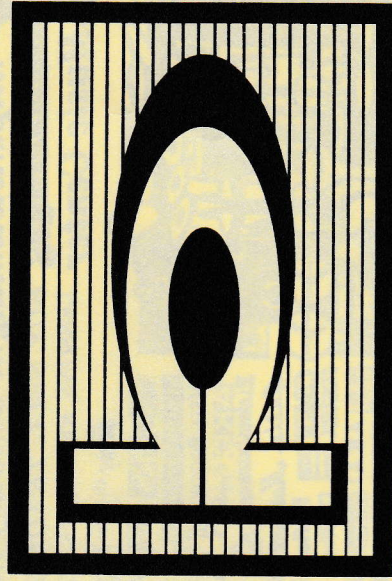
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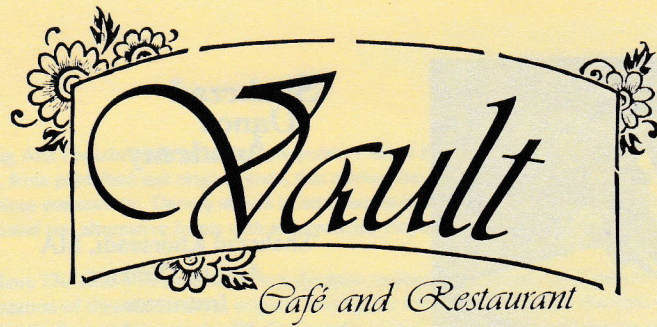
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