

We Went Ahead Because...

When the horrible events of September 11th occurred, we were faced with a hard decision: should we cancel the Festival or forge ahead? We invited our cast and crew to a meeting to discuss just that. Later, we issued the following press release:

Dear members of the media and community,

We at Golden Thread Productions wish to offer our deepest sympathy and heartfelt condolences to all who have lost a loved one at the September 11, 2001 tragedy, and join the world community in condemning these inhumane and atrocious acts.

Since its inception, Golden Thread Productions has been dedicated to exploring the Middle Eastern culture and identity in all its complexity. Therefore, we feel as a company that now more than ever it is crucial to go forward with a cultural event that we hope will foster a deeper understanding of our shared humanity and shatter the commonly held stereotypes associated with the Middle East. We hope this open exchange will contribute to ending the vicious cycle of retaliation and intolerance.

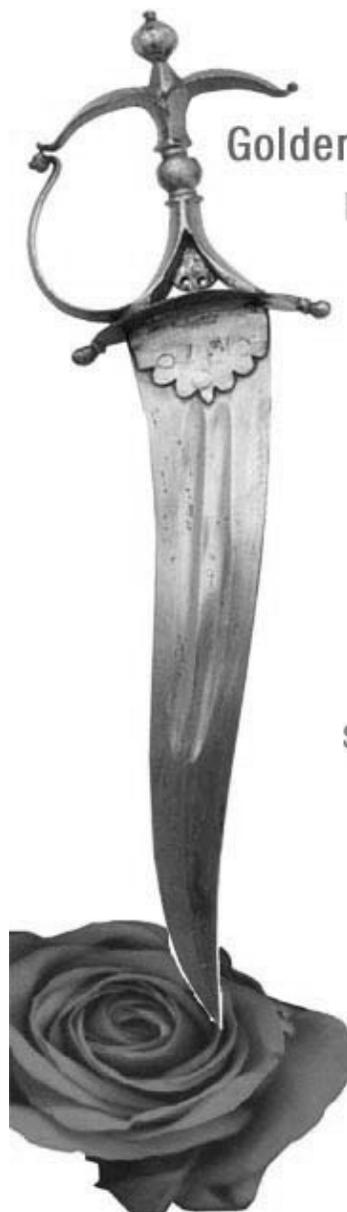
As members of this community, we also wish to participate in providing relief to the victims of the September 11th tragedy. We will contribute the box office proceeds of every Thursday night's performance plus all donations collected throughout the run to the American Red Cross September 11th Disaster Relief Fund.

We feel privileged to be part of a community where open expression of ideas and artistic voices are encouraged and promoted. We have enjoyed the continuous support of our diverse community in the past and hope that the unfortunate circumstances we are currently facing will in fact bring us closer together rather than tear us apart.

Respectfully,

Torange Yeghiazarian, Artistic Director, with the cast and crew of 'ReOrient 2001' and the Board of Directors of Golden Thread Productions

ReOrient 2001



Golden Thread Productions
presents the third annual
festival of short plays
in 3 series

**LOVE
& HAPPINESS
was
NEVER SO
complicated...**

sep 27th~oct 14th 2001

thur-sun: 8:00pm

YUGEN-NOH SPACE

2840 mariposa st

SAN FRANCISCO

general admission: \$15

special admission

for 3 series: \$30

WELCOME...

Thank you for being here tonight.

Thank you for taking part in our community gathering, one we hope will touch your heart, stir your imagination, and facilitate an open and friendly conversation. Life has not been easy for any of us these days. We go about our lives in a general state of solemn disbelief, not only for what has passed but also for fear of what is yet to come. Our shared vulnerability is our strongest bond, realizing that for as long as there is poverty and injustice anywhere in the world none of us can live in peace.

And so we do theatre. We do theatre because this is what we do. Because this is how we help. This is our gift to the world. We do theatre because we believe in collective listening, in communal action, in coming together. This is a time for deep listening. To forgive, we must recognize the potential for evil, as well as the vast sea of goodness, that lives in each of us. We must realize that regardless of what we choose to call our enemy, he/she is only a human being, just like us. Tonight, we will put a face to this so-called enemy. Tonight, we come together to begin to understand.

The cast and production staff work hard in every production. But this one has presented us with new challenges. I am proud of and grateful to everyone in the ensemble for their dedication and commitment. The community has been incredible in lending their support. Golden Thread Productions' newly formed Board of Directors has risen to the challenge and made certain that this production will go ahead. And most importantly, you have come. We thank you.

I hope you will enjoy tonight's collection and we look forward to your comments during the post-play discussion.

Torange.

THANKS!!!

Golden Thread would like to thank the following individuals and organizations for their generosity and support during the genesis of this festival. It would not have been possible without them.

Theatre of Yugen staff
Helen Hirmand
Mayor Willie Brown
Nosrat Salimi
Rana Orangi
Cheryl Vantress
Azar Fakhr
Robijn van Giesen
Lara Hope Owen
Anahita Bakhtiari
Caroline Sidi
Keyumars Hakim for donating rehearsal space to the company
Deborah Cullin and the staff of Intersection for the Arts
Cate Foltin and the staff of Theatre Bay Area

Residents of Project Artaud
Robert Radford
Sgt. Rubino of the SFPD
Lila Orangi
Kamran Nozad
Nina Jalali
Frishtah Afifi
Sarah O'Connell
Anush Yeghiazarian
Shohreh Aghdashloo
Amnesty International

To our great Festival Ensemble who stuck with us through thick and thin

Community Support

We are grateful to the following organizations, which have expressed their support for our decision to go forward with the Festival.



Golden Thread Productions is a fiscally sponsored project of Intersection for the Arts. We are honored to support their work, which explores the beauty and complexity of Middle Eastern culture and identity. We are proud of their decision to go forward with their Third Annual Festival of plays amidst this chaos and confusion. Please come out and show your solidarity.

Many Rivers Theater Project is committed to recognizing and celebrating the humanity of all people. Theater is a wonderful way for all of us to feel our joint humanness and to come to understand a little better others whose life experiences may not be like our own. In this spirit, we support the ReOrient series staged by Golden Thread Productions and encourage others to attend the plays and to participate in discussions about them.

WHAT'S NEXT...

Nine Armenians by Leslie Ayvazian (April/May, 2002)

Scenic Routes by Youssef El Guindi (November, 2002)

ReOrient 2002

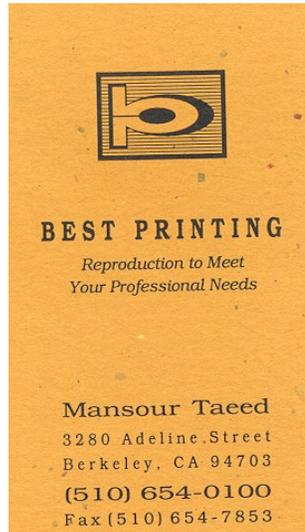
CONTACT US...



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www.goldenthread.org

Golden Thread web site is maintained by Khosrow Yeghiazarian at K & Company. We thank him for his support.



ReOrient 2001

Golden Thread Productions is proud to present its third annual festival of short plays written by playwrights from, or on themes about, the Middle East.

The festival is presented in 3 series:

Series One: Sept 27th – Sept 30th

Stoning (60 min)

by Ghazi Rabihavi

Translated by Ana Bayat, Hal Gelb and Lucy Williamson

Directed by Hal Gelb

Intermission (15 min)

Ukimwi by Tom Coash (25 min)

Directed by Arlene Hood

Series Two: Oct 4th – Oct 7th

A Marriage Proposal (45 min)

adapted by Youssef El Guindi

Directed by Ana Bayat

Intermission (15 min)

Three Stops (25 min)

by Youssef El Guindi

Directed by Torange Yeghiazarian

Series Three: Oct 11th – Oct 14th

ABAGA (40 min)

by Torange Yeghiazarian

Directed by Zara Houshmand

Intermission (15 min)

Expatriates (25 min)

by Myles Weber

Directed by Armen Dilanchian

Festival Cast (in alphabetical order)

Kathleen Antonia
Deborah Davis-Price*
Said Ganji
Vida Gahremani
Ted Herzberg
Thomas Lynam
Mani
Yasmine Orangi
Ninos Oshaana
John Pennington
Bernadette Quattrone
Claudia Rosa*
Mansour Taeed
Frank Toth
Christopher J Vantress
Tariq Yanis

* Appearing courtesy of the Actor's Equity Association
An Equity Approved Project

Festival Production Staff

<i>Lighting Design</i>	Stephen Siegel
<i>Sound Design</i>	Jeff Gottlieb/ Hal Gelb
	Kathy Kennedy
<i>Props</i>	Torange Yeghiazarian
<i>Publicity</i>	Anahita Bakhtiari
<i>Musicians</i>	Ninos Oshaana
	Abdul Malik Said
	Sabrina Spinaldi
<i>Singer</i>	Kathy Kennedy
<i>Light Board Operator</i>	Stephen Siegel
<i>Sound Board Operator</i>	Zahra Mahlouji
<i>Poster Design</i>	Preeti Ranadive
<i>House/Box Office Mgr</i>	Maria Zamroud

Big thanks to Andrea Taylor and Vida Gahremani for their contribution to costume design and to Termeh Yeghiazarian.

ABOUT US...

Board of Directors

Keyumars Hakim
Farzad Salimi, *Treasurer*
Judith Wilber
Torange Yeghiazarian, *President*
Maria Zamroud

Caroline Sidi, *Secretary*

Golden Thread Productions is a dynamic ensemble dedicated to the creation and presentation of theatrical works that explore Near Eastern culture and identity as represented throughout the globe. To this end, Golden Thread is engaged in reinterpreting classical texts, promoting contemporary works, developing new voices and exploring performance styles.

Since 1996, Golden Thread has produced *ReOrient 2000*, a recurring festival of short plays written by playwrights from, or on themes concerning, the Middle East. *Six Plays-En Short*, a collection of short contemporary works ranging from parody to profound exploration of love, death, and other trivial pursuits; *From The Inside*, an original collaborative performance in celebration of the International Women's Day; *Behind Glass Windows*, a premier production based on a short story by Iranian writer, Sadegh Hedayat; and *Operation No Penetration, Lysistrata 97!*, a contemporary adaptation of Aristophanes's classic anti-war comedy, focused on the Palestinian-Israeli conflict.

Our work is based on the belief, that our common experience as human beings supercedes our cultural and political differences. In our vast imagination, the Middle East is defined not by geographical boundaries and political separations, but as the shared experience of the people who throughout history have been touched by its tastes, melodies, and aromas. The Middle East lives inside us: as we redefine ourselves, we redefine the Middle East.

Myles Weber is a Graduate Fellow at the University of Maryland, College Park, pursuing a PhD in American Literature. He served seven years as a foreign service officer in the US State Department, with postings in Stockholm, Riyadh, and Washington, D.C. Kaliyuga Arts's premier production of his play, *Pride*, in June, 1999 at EXIT Theatre received the Dean Goodman Choice Awards, including one for Original Writing. *Pride* was named one of the best new plays of the year by the *Bay Area Reporter*.

Tariq Yanis was born in a little town called London to a Scot and an Arabian. The arts have been a part of his system since before he was born, with both his mother and father involved in numerous creative categories - it was hard to avoid. Tariq has been involved with the stage since a very young age. He's been also involved with television, film and radio mostly overseas. Jordan, Lebanon, England, and various parts of the States were some of the places that played host to his creative endeavors. From child actor to full fledged thespian, he was involved in various productions, paying his dues. From up front in the line of fire to behind the scenes parts of construction and design. By chance, he discovered a group that had the right mix of culture, education, and love of the art. He is now a proud member of Golden Thread Productions.

Termeh Yeghiazarian is a Bay Area artist and art instructor. She usually has an opinion and a great sense of humor, both of which were inaccessible at the time of this writing!

Torange Yeghiazarian writes, acts and directs for the theatre and is the founder and Artistic Director of Golden Thread Productions. Among Torange's writing/directing credits are *The Myth of Creation* by Iranian writer Sadegh Hedayat; *Publicly Resting*; *Behind Glass Windows*; *Operation No Penetration*; *Lysistrata 97!* and *Waves*. She has performed in a number of plays and independent films. Born in Iran, Torange received her Masters degree in Theatre Arts from San Francisco State University, where she had the opportunity to collaborate with the San Francisco Mime Troupe in creating the melodrama, *TORCH*.

Maria Zamroud has happily been soaked in, and is still absorbing, three cultures: Lebanese (mostly), French, and American. She is proud to be a founding member of Golden Thread Productions. She dedicates this special production to her mother, Leyla; to her sister, Paola; and to the memory of her father, Edmond.

**"What you wish to experience, provide for another."
The Dalai Lama**

STONING

Written by Ghazi Rabihavi

Translated by Ana Bayat, Hal Gelb and Lucy Williamson

Directed by Hal Gelb

Deborah Davis-Price*	<i>Woman</i>
Ted Herzberg	<i>Judge</i>
Thomas Lynam	<i>Hospital/Prison Guard</i>
Mani	<i>Young Man</i>
Yasmine Orangi	<i>Girl</i>
Claudia Rosa*	<i>Nurse/Prison Guard</i>
Mansour Taeed	<i>Man</i>
Christopher J Vantress	<i>Boy</i>

* Appearing courtesy of the Actor's Equity Association

Time: During the Iran-Iraq War

Setting: Tehran

The director would like to thank Kimberly Richards, The Marin Shakespeare Company, Ana Bayat, Anahita Bakhtiari, and the New Conservatory.

Author's Notes...

Stoning is not a political story. It is a story about a secular family in Iran who are forced to live under a fanatic regime where stoning is justified as a public form of punishment. The woman in the family struggles to maintain these traditions in order to survive but under a bizarre circumstance, she decides to show her true emotions for a night, aware of the consequences. This play has been translated to French, Dutch and German. In 1999 actors read *Stoning* on stage in Paris and Amsterdam. *Stoning* will be performed for the first time in San Francisco.

About Stoning in Iran...

In the Islamic Republic of Iran, women convicted of adultery are executed by stoning. Statistics on death by stoning are obviously difficult to obtain. During the first five years of the Islamic Republic, the government proclaimed that 500-600 women were put to death in this way (The committee for Humanitarian Assistance to Iranian Refugees - CHAIR, 1997). But based on information received from human rights organizations and news reports, thousands of women have been killed by stoning in Iran (The Iranian News, Sept1997). Under paragraph 82 of the Islamic law book, stoning is the punishment for a sexual relationship between a married man and a married woman, which is known as "Zena 'e' Mohsene" (or Capital Sin). The stoning is executed once both sides confess to the sexual affair. If not, then four male witnesses must testify to the actual intercourse.

Mani started his acting career on the French stage at an early age. Later in the higher grades, he was in Racine's *El Cid* and Moliere's *Le Medecin Malgre Lui*, both in French. His other interests are history and observing the human condition. He comes from Montreal, Canada. He speaks four languages: French, English, Persian, and Dezfuli. This is his first play in English. He hopes to launch a theatrical future, especially in classic plays. He's 24 and has been living in San Jose for four months.

Yasmine Orangi is a first-generation Iranian-American and is currently a senior at El Cerrito High School. She was a clarinet instrumentalist in the Bay Area Wind Symphony for three years, was on El Cerrito's swim team, and is now the head editor of her school newspaper after being an active staff writer for two years. During her leisure time, Yasmine enjoys music, art, and traveling, as well as spending quality time with friends and family.

Ninos Oshaana has been playing guitar, oud and saz in the Bay Area for over ten years. Self-taught and of Assyrian heritage, Ninos has fused his Middle-Eastern musical roots with western bands such as Sunfur, Stormdrain and Shimshah. He has worked as a studio musician and live performer and is always exploring new musical possibilities.

John Pennington has been living in the Bay Area for the last year. Since coming here he has performed as Judge Hathorne with PSP in *The Crucible*, and Lysander in an A.C.T. Studio production of *A Midsummer Night's Dream*. John Also has several credits with various theatre companies in Chicago. John is proud to be making his debut with Golden Thread Productions.

Bernadette Quattrone is excited at the opportunity to perform in the current and relevant plays of ReOrient 2001. She most recently performed in her original work, *Sisters of Saturn*, at the San Francisco Fringe Festival. Other Bay Area credits include Sergeant Flattop in Impact Theatre's *Action Movie: The Play*, and Tina in *Tony 'N Tina's Wedding*.

Claudia Rosa is very pleased to be working with Golden Thread Productions for the first time on this project. She recently performed with Teatro Vision as Maria in *La Nona* and portrayed Vicky in their production of *Santos y Santos*. Other featured roles include Titania in *A Midsummer Night's Dream* with the San Francisco Shakespeare Festival, Willy in *Lottomania* with Centralworks, and Caroline in *Valsetz* at Theatre Rhinoceros. She toured extensively with Teatro de la Esperanza in *Real Women Have Curves* and *Dancing With the Missing*. She also appeared as Olwen in *Dangerous Corner*, Donna in *Kvetch* and Julia in *Fefu And Her Friends*. She can be seen in the newly released film, *Desi's Looking For A New Girl* and the upcoming Centralworks production of *Every Inch A King*.

ABAGA

Written by Torange Yeghiazarian
Directed by Zara Houshmand

Said Ganji	<i>Hamper</i>
Vida Gahremani	<i>Mother</i>
Bernadette Quattrone	<i>Zarin</i>
Claudia Rosa*	<i>Jeyran</i>
Frank Toth	<i>Aram</i>
Tariq Yanis	<i>David</i>

* Appearing courtesy of the Actor's Equity Association

Historical Background

On April 24, 1915 a number of Armenian artists and intellectuals were arrested and later, were executed by the Turkish government. This day has come to symbolize the systematic annihilation of the Armenian people at the hand of the Turkish government, first under the Ottoman Empire and later the Young Turks, in the late 19th century and early 20th. Very few survived the massacre and forced migration. Many of the survivors walked to Syria from Turkey. The Armenian refugees settled throughout the Middle East, Europe and America. In the same era, Jewish villages in Russia, later the Soviet Union, were systematically evacuated under The Pogrom. The wave of Jewish migration to Palestine intensified in the 1920's and 30's. In 1929, a major clash took place between the Arabs and the Jews in Palestine at the Wailing Wall in Jerusalem, followed by the Arab Revolt in 1936-39.

The British government issued the Balfour Declaration in 1917, which was adopted by The League of Nations in 1923. It lent support to the establishment of a Jewish state in Palestine provided that Jews and the existing non-Jewish communities would enjoy the same religious freedom and political rights. As the persecution of Jews in Germany (and other European nations) escalated, the number of Jewish immigrants increased in Palestine and the hostilities grew between Arabs and Jews.

On November 12, 1947, the United Nations adopted Assembly Resolution 181. It recommended the establishment of two sovereign states joined in an economic federation with Jerusalem having a separate status as an international city under UN administration. On May 14, 1948, David Ben-Gurion, head of the Jewish Agency, formally proclaimed the establishment of Israel as an independent state. On May 15th, 1947, the contiguous Arab states sent contingents of their armies into Palestine as the last British forces departed. (*T. Yeghiazarian*)

EXPATRIATES

Written by Myles Weber
Directed by Armen Dilanchian
Assistant Director: Claudia Rosa

Ted Herzberg	Duane
Ninos Oshaana	Mustafa
John Pennington	Oliver
Claudia Rosa*	Linda
Tariq Yanis	George
Kathleen Antonia	Dana

* Appearing courtesy of the Actor's Equity Association

RUMI

Yesterday, wealth was the light of our day,
Today the world is lit by burning flames.
A pity that in my life's book, the times
Write: "This is one day, that another day." (#1881)

From the outside, you see lifeless faces,
Strangers all, from Rome to Khorasan.
What's behind those faces? Look again.
To see the human ocean, look within. (#1810)

Rumi
Kolliyaat-e Shams-e Tabrizi
Edited by B. Forouzanfar (Tehran, Amir Kabir, 1988)
Translated by Zara Houshmand

Big Thanks to CAFÉ (Combined Art Form Entertainment) and
Steve Kahn for their generous contribution towards added
Security



Zara Houshmand is an Iranian-American writer, director, and designer, whose work focuses on opening the borders between different cultures. Her translations of Bijan Mofid's plays were awarded the first commissioning grant from the National Theatre Translation Fund and have been produced in Los Angeles and the Bay Area. Her first original play, *The Future Ain't What It Used To Be*, was produced at the Burbage Theatre in Los Angeles, and *In Xanadu* (co-authored with Larry Reed) was presented at the International Festival of Puppetry at the Public Theatre in New York and at the Spoleto Festival. She was a founder of Chaksam-Pa, the Tibetan performing arts company, has studied Balinese shadow puppetry, and is a member of Darvag, the Berkeley-based Iranian theatre company where she recently directed a bilingual production of Mofid's *The Butterfly* and designed Beyzaii's *Eighth Voyage of Sindbad*. She was involved in pioneering the development of virtual reality on the Internet as executive producer at Worlds, Inc., and recently presented *Beyond Manzanar*, a virtual reality art installation at SIGGRAPH 2001 and at the Tokyo Metropolitan Museum of Photography.

Kathy Kennedy is a sound artist with a background in classical singing. She holds a Masters in Vocal Performance from the University of Western Ontario, as well as a Bachelor's degree in Music and another in Visual Art. She currently performs, composes and teaches in the Bay Area and performed recently with Guillermo Gomez-Pena in *Borderscape 2000*. Her art practice generally involves the voice and issues of interface with technology, often using telephony or radio. She is also involved in community art and is a founder of the digital media resource center for women in Canada, Studio XX, as well as the innovative choral groups for women Choeur Maha and Esther. Her large scale sonic installation/performances for up to 100 singers and radio, called "sonic choreographies," have been performed internationally, including at the Lincoln Center's *Out of Doors* Series.

Thomas Lynam. This is Thomas's first production with Golden Thread Productions and he is thankful for the opportunity. Other Bay Area performances include *The Grapes of Wrath* (Noah) with Theatreworks and *A Midsummer Night's Dream* (Quince) with The Calaveras Repertory Company. Thomas graduated from and performed at the National Shakespeare Conservatory in New York.

WHO'S WHO

Kathleen Antonia. To see what I have done, please visit my web page: http://kathleen_antonia.homestead.com. This space is for who I am: May nations unite to provide food, clothing, and shelter to all the earth. May we then know that violence dissipates with the gift of life, when subsistence does not depend upon the proper completion of a form, or proof of poverty, or the exchange of paper and coins. May we understand that this earth's resources do not appear and fade with money. All we need - and all we waste - is here. For this performance, I bow deeply to Claudia Rosa, who sent word of me through the pipeline when lead Mia Paschal left. To Tony, who guided me here from another side and whose wisdom I trust flows deeper than mine. To Ralph, whose death introduced me to terror and whose life enlightened me to the measure of love, and to Mia, whose family was too closely touched by the recent horrors. May I be worthy of you all and speak the wisdom with which you have entrusted me.

Ana Bayat. Following in her father's footsteps, Ana trained with Professor M. Oskui in Russian Acting Techniques, commonly known as the "Stanislavsky System." Seven years of professional acting both on stage and film followed, before she embarked for England where she obtained a BA in English Language and Linguistics, trained at Birmingham School of Speech and Drama (BSSD) towards a post-graduate diploma in Professional Acting and Stagecraft and completed an MA in Film. *The Marriage Proposal* is Ana's directorial debut.

Deborah Davis-Price trained at the Academy of Live and Recorded Arts in London. Favorite roles include Miss Julie in *Miss Julie*, Jean in *All About Love*, Agatha in *Agatha* by M. Duras, and as a principal with the Poetry Performance Company, *Rants, Rhymes & Lies*. Deborah also holds a degree in History of Art from UC Berkeley.

Armen Dilanchian started his production company, InFocus Film and Theatre Company, while he was earning his Masters of Fine Arts in Theatre Arts at San Francisco State University in 1993. His recent film, *The City*, was shot entirely on digital video on location. Armen has also produced and appeared in a number of theatre pieces including *True West* at ACT, *El Pozito* at Mission Cultural Center, *Two Lost in The Filthy Night* at EXIT Theatre and *Fragile*, a one-man performance written and produced by him. Armen's latest screenplay, *Pride Jewel*, is the story of a father and son who, after the massive earthquake that shook their small village, immigrate from Armenia to America in hopes of a better life but that quickly turns as the father struggles to get his son back after losing him to the LA gangs.

Tom Coash is a literary consultant at The Manhattan Theatre Club. Tom previously spent four years teaching playwriting at The American University in Cairo, Egypt. He had several plays produced in Cairo, including *Censory Perceptions*, which was also produced at an international festival in Beirut, and his commissioned play, *Khamaseen*, which was produced both in Cairo and as part of the Edinburgh Theatre Fringe Festival. In 1994/95, Coash was a Jerome Fellow Playwright-in-Residence at the Playwright's Center in Minneapolis, MN. Coash has worked professionally for several theatres including Actors Theatre of Louisville and Theatre of the First Amendment

Yussef El Guindi. Primarily a playwright, Yussef has been active as a poet, actor and filmmaker. His adaptation of Chekhov's *A Marriage Proposal*, staged by the Arab Theatrical Arts Guild in Dearborn, MI, was nominated for several PAGE awards, including Outstanding Achievement in Original Play or Adaptation. His last poem, *Crossing Borders*, was published on placards and placed on buses as part of Seattle's Poetry and Art on Buses. Yussef's short film, *Love Stalks*, won an award for best short narrative film at the Seattle Underground Film Festival and was aired on KTEH. A native of Egypt, Yussef holds an MFA in Playwriting from Carnegie-Mellon University and was playwright-in-residence at Duke University.

Saeed Gangi was born in Tehran in 1957 and came to the US in 1975. He has participated in several plays, mostly original plays performed in Farsi, put on by the Iranian theatre troupe Darvag.

Vida Gahremani is a veteran of TV, stage and screen with numerous credits in both Iranian and Hollywood productions. She is also a painter and designer. An active member of the Iranian community in the Bay Area, Vida currently teaches Theatre and Persian conversation at the Persian Center in Berkeley.

Hal Gelb. Among the plays director/writer Hal Gelb has staged are *Knuckle* (David Hare), *Betrayal* (Pinter), *The Road to Mecca* (Fugard), *Six Degrees of Separation* (Guare), *Three Cuckolds* (Comedia), *The Maids* (Genet) and Ed Bullins's *Salaam, Huey Newton, Salaam* for Bullins's BMT Theatre. He began his association with Golden Thread Productions with Ghazi Rabihavi's *Voices*, staged at ReOrient 2000. Hal's direction of *Deep Cut* by Karim Alrawi in June, 2001, was described as "brilliant" and "flawless." His media work has been seen on PBS, KTVU, TV20, KQED, at the World Conference on the Environment (Brussels) and the Museum of Modern Art (NY). As a writer, Hal translated *The Misanthrope*, was one of a group responsible for the R.G.Davis/Samuel French version of Dario Fo's *We Won't Pay! We Won't Pay!* and is the West Coast theatre critic for *The Nation*.

Jeff Gottlieb graduated from Brooks Institute of Technology with double BA degrees in Cinema Production and Photography. Jeff then went to Los Angeles to work on feature films. He worked in post-production on many films for studios such as New Line Cinema and ITC Entertainment. After moving to the East Coast, he began work at Panasonic US Headquarters, where he developed three nonlinear edit systems. He was also in charge of future development, training, and marketing for these new products. More recently, he has settled in the Bay Area and has worked on a variety of projects, including documentaries, music videos, commercials, promotional videos, CD-ROMs, DVDs, and video for the web. Some of his clients have been Panasonic, Avid, Wal-Mart, Softimage, McGraw-Hill, Atlantic Records, Nadeau Productions, Friedkin Digital, PRN, Infocus Film & Theatre Company and Challenge Productions. His website is at www.videopenguin.com.

Ted Herzberg's first theatre role was as a "pear." This appearance was never actualized due to stage fright. He graduated to less challenging roles, including Uncle Freddie in *Bent*, the Old Man in *Prelude to a Kiss* and Dr. Zero in *There Ain't No "U" in Lonely*. He had a blinking role in *The Game*: if you blinked you missed him. His favorite role was as a confused, semi-homeless man in the 24th Street Bart Station in *Metro*, a short student film. He felt muy simpatico with the train rhythms.

Arlene Hood. Bay Area director and actress, Arlene Hood teaches Theatre Arts at Moreau Catholic High School. Her drama students have received numerous awards and recognition for their outstanding work. She was recently featured in California Educational Theatre Association's spring newsletter. Arlene received her theatre arts degree from California State University, Hayward, and has also studied at Yale University. For the last eleven years she has also been teaching classes, directing and/or music directing many of the productions at CSUH. She and her students, in conjunction with the Faultzone Theatre Company, have performed several times at the Edinburgh, Scotland, Fringe Festival, where her production of *Recent Disappearances* received a four-star rating. In 1998, she performed in Faultzone's *The Bacchae* at the Festival of Amathus in Cyprus. Directing credits include *Sylvia*; *Khamasseen* (North American premiere); *Prelude to a Kiss* (Act Now!); *Min El Alb Lilalb* (Golden Thread Productions); *Kiss Me, Kate* (CSUH); *Something's Afoot* (Lamplighters); *The Visit*; Anouilh's *Antigone*; *Macbeth*; *Man of La Mancha*; *Our Country's Good*; *The Real Inspector Hound*; and *1776*.