

Golden Thread Productions and
African-American Shakespeare Company present



ISFAHAN

Blues

by Torange Yeghiazarian
in collaboration with Vida Ghahremani, L. Peter Callender,
Nakissa Etemad, Laura Hope, and Marcus Shelby

May 1-24, 2015 | Buriel Clay Theatre



FROM THE ARTISTIC DIRECTOR

ISFAHAN BLUES is a prime example of how strategic partnerships have always helped Golden Thread accomplish more than might be expected from our small budget size. It brings together two pioneering organizations who share the same vision of achieving artistic excellence through community building. Both organizations serve marginalized populations whose contributions are frequently ignored, and whose perspectives are rarely given the respect and artistic space they merit. And what better way to bring us together than around Jazz, this uniquely American art form that continues to define artistry and to build community across borders. This partnership is an important step towards bridging the cultural gap between the U.S. and the Middle East.

ISFAHAN BLUES was created collaboratively through Golden Thread's Kimia program, where we facilitate collaborations among unlikely participants and support artists that create through an ensemble process. The core creative team—Vida Chahremani, L. Peter Callender, Nakissa Etemad, Laura Hope, Marcus Shelby, and I—has worked feverishly and fearlessly on this project for over four years. This is a huge personal and organizational investment, which would not have been possible without the support of Gerbode, Hewlett, and Columbia Foundations, the National Endowment for the Arts, as well as individuals such as you.

You are in fact the key to Golden Thread's longevity and success. You are the reason we do what we do. Theatre without an audience would be meaningless. So thank you for supporting our work by being here tonight! And if you value the work you see on stage, consider taking the next step: spread the word, make a donation, volunteer your time or services, join our board.

Want to know more? Or get involved? Find a Golden Threader in the lobby and let's talk...

Torange Yeghiazarian





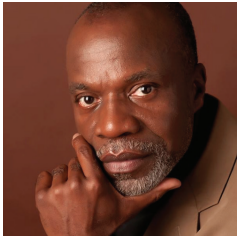
FROM THE FOUNDER AND EXECUTIVE DIRECTOR

Over 20 years ago, I came up with an idea to make the classics accessible to communities that have been traditionally excluded from these timeless tales. Many people couldn't believe that someone at the age of 20 could design a company such as this—lofty idea of black people doing Shakespeare and other classics.

If it were not for our outstanding production team, countless interns, staff, and colleagues in the field—and especially Artistic Director, L. Peter Callender—this would not be possible. So in our 20th Year Anniversary, I give applause to you who have watched us grow—and struggle. I now look back and see how far we have traveled—and look what we have accomplished!

Bravo to you!
Sherri Young

A handwritten signature in black ink that reads "Sherri Y" with a long, sweeping underline.



FROM THE ARTISTIC DIRECTOR

On this, our 20th Anniversary season, I want to take a moment to congratulate our Executive Director, Sherri Young on her vision, strength of will, and determination to carry on the dream of what is now the award-winning African-American Shakespeare Company. Kudos to you!

We celebrate this success with a ground-breaking 20th Anniversary season, bringing two World Premieres to the Bay Area and showcasing the talents of four outstanding Bay Area directors: Nancy Carlin, Margo Hall, Rhodessa Jones and Laura Hope. It doesn't get any better than this!

Continuing this company's trajectory as a bright star in the constellation of Bay Area theaters, AASC marches into its 21st season strong in our desire to serve our community, dedicated to excellence, proud of our mission, and steadfast in our promise to actors of color: You have a home!

Let's make some theater!
L. Peter Callender

A handwritten signature in black ink that reads "L. Peter Callender" in a stylized, cursive script.

Golden Thread Productions and African-American Shakespeare Company
present the world premiere of

ISFAHAN BLUES

Written by Torange Yeghiazarian
Original music composed by Marcus Shelby
Directed by Laura Hope
Dramaturgy by Nakissa Etemad
Featuring Vida Ghahremani & L. Peter Callender

CAST (in order of appearance)

L. Peter Callender* Ray Hamilton
Vida Ghahremani* Bella
Kenan Arun Mirza
Sofia Ahmad* Young Bella
Mohammad Talani Farid
Behzad Golemohammadi Sarhang, Café Owner, Man 1
Lawrence Radecker* Loan Shark, Man 2, Gendarme
Alexander M Lydon Black Cats Bass Player, Policeman, Aspirant,
U.S. Security Officer

PRODUCTION TEAM

Music Director Marcus Shelby
Scenic and Lighting Design Kate Boyd
Projection Design Brendan Aanes & Kate Boyd
Costume Design Michelle Mulholland
Sound Design Brendan Aanes+
Properties Design Lizabeth Stanley
Graphic Design Navid G. Maghami
Fight Choreography L. Peter Callender

Stage Manager Karen Runk*
Assistant Stage Manager Kenan Arun

Casting Director Nakissa Etemad
Technical Director Kevin E. Myrick
Production Manager Evren Odcikin

*Member of Actors' Equity Association or SAG/AFTRA, +Member, United Scenic Artists

The development and production of this world premiere is made possible by The Wallace Alexander Gerbode Foundation and The William & Flora Hewlett Foundation 2012 Playwright Commissioning Awards Initiative. This project is supported in part by an award from the National Endowment for the Arts and the Columbia Foundation.

SETTING:

Bella's home in Los Angeles, 2015

Various stops from Tehran to Isfahan, Iran, 1963

ACT 1: Club Cuccini in Tehran / Road Trip to Isfahan

ACT 2: Café in Saveh / Ruins of Murcheh-Khort Citadel
/ Gendarmerie Murcheh-Khort / Isfahan

FROM THE PLAYWRIGHT:

The song “Isfahan” on THE FAR EAST SUITE album had long fascinated me. What happened to Ellington and Strayhorn during their tour to Iran that inspired them to name a song after the city of Isfahan? When I realized their visit was only a few weeks before my parents opened their night club Cuccini—one of the first night clubs in Iran with live music inspired by American Rhythm & Blues, Rock ‘n’ Roll, and Jazz—it seemed natural for them to meet each other and go to Isfahan together. This imaginary meeting is where ISFAHAN BLUES germinated from.

I would like to thank Vida Ghahremani, Shahbal Shabpareh, and Aryo Khakpour for providing much of the inspirational facts and settings for this play. Particular thanks to Nakissa Etemad for your unwavering support through the many sleepless nights, to Laura Hope for your passion, intelligence, and endurance, to L. Peter Callender for saying yes before there was a play, and to Marcus Shelby for giving us “the Blues is a dichotomy of tragedy and triumph.” Last but not least, thanks to my Golden Thread family for making it possible for me to be a playwright.

While this story is inspired by actual events, certain characters, characterizations, incidents, locations and dialogue were fictionalized or invented for purposes of dramatization. Any similarity to actual names, characters, history or incident is entirely for dramatic purposes and not intended to reflect on these.



Playwright Torange Yeghiazarian on her father's lap with the rest of her family at Club Cuccini in the '60s

AN IRANIAN FILM STAR IS BORN!

Eager to establish Iran as a political leader and economic powerhouse, the Shah of Iran Mohammad Reza Pahlavi (ruler from 1941-1979) led the nation towards industrialization and social reform modeled after Western democracies. A U.S.-led coup in 1953 re-established the Shah, and in 1963 Iran was considered America's main ally in the region. Iran's young film industry reflected the nation's desire for modernization and freedom. Copying popular American and European films of the era, the plot lines defined beauty, desire, and

success according to Western ideals; Iranian traditions were either romanticized or ridiculed.

The character of Bella is based on Vida Ghahremani, a film star who made her mark as one of the leading ladies of Iranian Cinema from 1955-65. She appeared in 17 Iranian films, all in 35mm, black & white, the industry standard in Iran at that time. Many of Vida's films were romances or melodramas, plus crime thrillers by Khachikian and comedies, dominated by female leads who outnumbered male film stars in this era. Redefining the Iranian woman was at the heart of the Pahlavi regime's social reform; the Shah's father had banned women from veiling in 1935. Cinema was central to promoting the image of the Westernized Iranian woman. So it came as no surprise when women's rights, specifically veiling, and cinema were targeted by Khomeini's regime when it toppled the Pahlavi reign in 1979.



Poster for the film *TOMORROW IS BRIGHT*, co-starring Vigen (Iran's King of Pop & Sultan of Jazz), Fardin (her leading man), and popular singer Delkash. Vida's character dons Western looks to re-attract her cheating husband.

SELECT VIDA FILMS:

- 1955 **The Crossroad of Events** (CHAHAR-RAHE HAVADES) *First kiss in Iranian cinema!; Director: Samouel Khachikian
- 1960 **Tomorrow is Bright** (FARDA ROWSHAN AST) Director: S. Saker | Writer: N. Fatemi
- 1961 **Fire and Ashes** (ATASH VA KHAKESTAR) Director & Writer: K. Parvisi
- 1961 **The Midnight Terror** (FARYADE NIMESHAB) Director & Writer: Samouel Khachikian

AMERICA'S GOODWILL AMBASSADOR

The Civil Rights Movement reached its height in 1963 when Martin Luther King, Jr. led 250,000 at the March on Washington for Jobs and Freedom on August 28. On September 15, the 16th Street Baptist Church in Birmingham—used as a meeting place by Civil Rights leaders—was bombed by reported members of the Ku Klux Klan, resulting in the death of four black girls aged 11 to 14. To counter the images of dissent broadcast around the world, the Kennedy Administration continued its U.S. State Department Tours, sending popular Jazz musicians abroad as goodwill ambassadors. For the fall of 1963, the U.S. chose Duke Ellington. “Carefully designed to gain support for established foreign policy objectives relating to the particular country [visited],” the Duke Ellington Orchestra was sent on a three-month tour to the Middle East and South Asia. The band encountered a changing Middle East that was negotiating Western notions of modernization.

The character of Ray Hamilton is inspired by several Ellington musicians and their experiences on the tour. In Iran, the Ellington Orchestra performed in Tehran, Isfahan and Abadan, and held workshops at universities. Their concert in Tehran was broadcast live on Television Iran and lasted far longer than scheduled. In Iraq, the band arrived in the midst of a coup but despite city-wide curfews,

“the Ellington concerts turned people away nightly.” Ellington made light of the political turmoil, “calling Baghdad a ‘swinging town’ and threatening to write a new composition called ‘Baghdad Bump or Boom or Bounce, or something like that.’” The tour was cut short in Turkey when President Kennedy was assassinated on Nov. 22. THE FAR EAST SUITE album (1967), including the song “Isfahan,” arose from the sights and sounds the Ellington Orchestra absorbed during this trip.

(Quotations: ELLINGTON'S AMERICA, by Harvey G. Cohen, © 2010 U. of Chic. Press.)



Album Cover of Duke Ellington's
THE FAR EAST SUITE, RCA Victor, 1967

BIOS

Brendan Aanes⁺ (Sound & Projection Design) has designed sound for a variety of performances, recently *THE WAY WEST* (Marin Theatre Company); *FIRE ON THE MOUNTAIN*, *THE LAKE EFFECT*, and *PETER AND THE STARCATCHER* (Theatreworks); *RAPTURE*, *BLISTER*, *BURN* (Aurora Theatre); *THE HUNDRED FLOWERS PROJECT* (Crowded Fire, winner of the Will Glickman Award for best new play); *MUTT* (Impact Theatre); *URGE FOR GOING* (Golden Thread); *ABIGAIL'S PARTY*, *BLOODY BLOODY ANDREW JACKSON*, and *THE ALIENS* (SF Playhouse). He has also worked as associate designer for the national tour of Kneehigh Theatre's *TRISTAN AND YSEULT*, and A.C.T.'s *OLD HATS* and *STUCK ELEVATOR*.



Sofia Ahmad^{*} (Young Bella) first worked with Golden Thread—and Torange and Vida—in the original musical *THE LOVE MISSILE*. She's thrilled to continue the collaboration with them and this amazing cast/crew on this trip to Isfahan. Other Bay Area credits include: Aleto in *JUST DESERTS* (Those Women Productions); Bianca/Lodovico in *OTHELLO* (Arabian Shakespeare Festival); Julia in *TWO GENTLEMEN OF VERONA*, Luciana in *COMEDY OF ERRORS*, Hero in *MUCH ADO ABOUT NOTHING* (SF Shakespeare Festival); Poppaea/Octavia in *NERO*, Delilah in *THE BLACK EYED* (Magic Theatre); Regan in *KING LEAR*, Phebe in *AS YOU LIKE IT* (Santa Cruz Shakespeare Festival); Cressida in *TROILUS & CRESSIDA* (Pacific Repertory Theater); San Jose Stage; Shotgun Players; Bay Area Playwrights Festival; New Conservatory Theater. She is a graduate of NYU's Tisch School of the Arts and a proud member of AEA and SAG-AFTRA.

Kate Boyd (Scenic, Lighting & Projection Design) designs scenery and lighting in the Bay Area. She recently designed sets for Aurora's *RAPTURE*, *BLISTER*, *BURN*, and both sets and lights for Golden Thread's *URGE FOR GOING*. Other productions include *PALOMINO* at Aurora; *COSI FAN TUTTI* and *DIALOGUE OF THE CARMELITES* for SF Conservatory of Music; Company C Ballet; *MARRIAGE OF FIGARO* at Center Rep; *K OF D* and *LONG CHRISTMAS RIDE HOME* at Magic Theatre; *JACQUES BREL* and *SPLITTIN' THE RAFT* at Marin Theater Company; and *NICKEL AND DIMED* for Theaterworks and *BRAVA!* Kate teaches stagecraft and design at Lick-Wilmerding High School and was a recipient of the Gerbode Design Fellowship.



L. Peter Callender^{*} (Ray Hamilton)) is Artistic Director of African-American Shakespeare Company and a proud member of Actors' Equity Association. A veteran of film, television, and the stage, Mr. Callender has performed in over 50 regional and local theaters in new, classical and contemporary plays. In addition to his extensive theater credits (lpetercallender.com), Mr. Callender is an Associate Artist at California Shakespeare Theater and a Visiting Professor, teaching Acting Shakespeare, at Stanford University.



Nakissa Etemad is a playwright, producer, director, and French translator based in San Francisco and the Executive VP Freelance and Regional VP Metro Bay Area for LMDA. She has worked over twenty years on plays and musicals with such writers as Tom Stoppard, Arthur Miller, Lynn Nottage, Polly Pen, Marcus Gardley, Luis Valdez, Dael Orlandersmith, Julie Hébert, Lauren Yee, and Garret

Jon Groenveld. Recent projects include: dramaturg of Lark's Launching New Plays nationwide premieres of Marcus Gardley's *THE ROAD WEEPS*, *THE WELL RUNS DRY* (Perseverance; Pillsbury House; LATC; Univ. of S. Florida); dramaturg and writer in collaboration with Margo Hall & composer Marcus Shelby on world premiere *BE BOP BABY: A MUSICAL MEMOIR* (Z Space). Upcoming: Marisela Treviño Orta's *HEART SHAPED NEBULA* at Shotgun and *THE RIVER BRIDE* at Oregon Shakespeare Festival. Former Dramaturg and Literary Manager for The Wilma Theater, San Jose Repertory, and San Diego Rep, other credits include world premiere of Gardley's *EVERY TONGUE CONFESS* (Arena Stage); Gardley's *THE HOUSE THAT WILL NOT STAND* (Alliance Theatre workshop with Tom Jones/ Ground Floor, BRT); Katori Hall's *THE MOUNTAINTOP* (Bay Area Playwrights Festival 2008/ Broadway 2011); Gardley's *...AND JESUS MOONWALKS THE MISSISSIPPI* (Cutting Ball). Nakissa holds an MFA in Dramaturgy from UCSD and certificates from Le Cordon Bleu, London. She is thrilled to be making her Golden Thread and AASC debuts with this extraordinary team, and dedicates this show to her Iranian and Polish families.



Vida Ghahremani* (Bella) began acting in films as a teenager in Iran, where she established the standards of stardom. Some of her Iranian film classics include, *CHAHAR RAH HAVADES*, *TOOFAN DAR SHAHRE MA*, *FARYADE NIMEH-SHAB*, *FARDA ROWSHAN AST*, *ATASH O KHAKESTAR*, *ESHGH O ENTEGHAM*. In the U.S., she appeared in the award-winning film by Wayne Wang, *A THOUSAND YEARS OF GOOD PRAYERS*, and *THE STONING OF SORAYA M* by Cyrus Nowrasteh. Vida has been an artistic associate with Golden Thread since its first production, *OPERATION NO PENETRATION*, *LYSISTRATA—TA 97!* Other performances include *THE LOVE MISSILE* (with Sofia Ahmad as her daughter), *ABAGA*, and *NINE ARMENIANS*. Ms. Ghahremani is a member of the Screen Actors Guild.



Behzad Gole Mohammadi (Sarhang, Ensemble) is delighted to be back at Golden Thread Productions after his last appearance in *NINE ARMENIANS* (2002). Recent credits include Bahram Beyzaei's *ARDAVIROF REPORT* at Stanford University, and Darvag Theater Company productions of *THE ROAD*, *THE BEAR*, and *RED AND OTHERS*. He has been in numerous Darvag productions such as *EIGHTH VOYAGE OF SINBAD*, *BUTTERFLY*, *DOLLS* and *INTERVIEW*. He started his theatrical career with Theater Telos's *THE LOWER DEPTHS* (Gorky) and De Ghelderode's *PANTAGLEIZE*.



Laura Hope (Director) has been an Artistic Associate with Golden Thread for nearly two decades, frequently directing and helping select scripts for the ReOrient Festivals. Dr. Hope is an Associate Professor of Theatre, the co-chair of the interdisciplinary minor in Women's Studies, and serves on the faculty committee for the minors in Middle East Peace Studies and African and African American Studies at Loyola University New Orleans. For Loyola, she has directed numerous productions, including Suzan-Lori Parks' *IN THE BLOOD*, Yussef El Guindi's *JIHAD JONES AND THE KALISHNIKOV BABES*, Heather Raffo's *9 PARTS OF DESIRE*, Shakespeare's *THE MERCHANT OF VENICE*, and Samuel Beckett's *ENDGAME* and *WAITING FOR GODOT*. While living in San Francisco, she worked as a director, dramaturg, and performer for many Bay Area theatre companies, including terms as the Resident Dramaturg at the California Shakespeare Theater and as Literary Manager and Festival Director for Magic Theatre. Dr. Hope has an extensive background in new play development, and co-founded the award-winning Shee Theatre Company in San Francisco, which was devoted to developing women artists within theatre. Her book, *FEMINISM AND DRAMATURGY: ADVENTURES ON THE ROAD LESS TRAVELED* is co-authored with Dr. Philippa Kelly, is forthcoming from Ashgate Press.



Alexander M Lydon (Black Cats Bass Player, Ensemble) is thrilled to be a part of this Golden Thread Productions and African-American Shakespeare Company co-production. This will mark Alexander's debut with both Golden Thread and African-American Shakes. Previous credits include CHAMBER MACBETH (Rapid Descent), DAFFODIL (BrickaBrack), THIS LINGERING LIFE (Theatre of Yugen), WHERE THE MOUNTAIN MEETS THE MOON (Bay Area Children's Theatre), 410[GONE] (Crowded Fire Theatre). Alexander is a 2014 Theatre Bay Area TITAN Award recipient.

Michelle Mulholland (Costume Designer, Golden Thread Productions Managing Director) joined Golden Thread in 2011 as the Costume Designer for NIGHT OVER ERZINGA. In 2012 she became the administrative office manager and in 2014 took on the role of managing director. She has over 10 years of management experience with performing arts and non-profit organizations such as Theater Artaud, Beach Blanket Babylon, Brava Theater, and the Commonwealth Club of California. A freelance costume designer since 2008, she has worked with numerous Bay Area companies, most recently designing THE TOTALITARIANS for Z Space, HARBOR at New Conservatory Theater, CAT ON A HOT TIN ROOF for African-American Shakespeare Company, and Golden Thread's production of URGE FOR GOING.



Lawrence Radecker* (Jandarme, Ensemble) has appeared in numerous Golden Thread productions, readings, and workshops including LEARN TO BE LATINA, WORM, SECURITY and NIGHT OVER ERZINGA. He is a resident artist with Crowded Fire Theater Company where he has developed and debuted roles in many world premieres. He has also worked with Magic Theatre, Marin Theatre Company, Brava! For Women in the

Arts, Cutting Ball, Impact Theatre and Uncle Buzzy's Hometown Theatre Show. He can also be seen and heard in a variety of industrials and voiceovers, as well as a few films and television series.

Karen Runk* (Stage Manager) moved to SF with the intention of only staying for a few months. Nearly two decades later she's still here! This is largely due to the talented folks at the SF Mime Troupe, where Runk is the resident Production Stage Manager, but mostly due to rent control! Runk has also stage managed with the Magic Theater, SFShakes, and Intersection for the Arts. As always she is thrilled to be working once again with Golden Thread and thrilled that this is a co-production with AASC.



Named one of the "Top Ten Most Influential African Americans in the Bay Area," **Marcus Anthony Shelby** (Composer & Music Director) is an award-winning composer, band leader, and bass player. He has collaborated extensively with multidisciplinary artists and arts organizations, composing original scores and commissions for the stage, dance, and film. The Marcus Shelby Orchestra tours nationally and internationally, and performs locally at the San Francisco Jazz Festival, Yerba Buena Center for the Arts, and the Intersection for the Arts.

Lizabeth Stanley (Properties Design) is a freelance prop designer, whose recent projects have included YEAR OF THE ROOSTER, MUTT and RICHARD III at Impact Theatre in Berkeley, FAULTED at foolsFURY, and DOCTOR DOLITTLE JR. and THE LION, THE WITCH AND THE WARDROBE with Bay Area Children's Theatre's Youth Education Program. Lizabeth has a B.A. in Theatre Arts from the Ohio State University. She is thrilled to work on her first Golden Thread production.



Born in Iran, **Mohammad Talani** (Farid) is a Berkeley-based musician, actor, and videographer. He is a founding member of BandBand, an Iranian underground band and joined Kiosk, a pioneering Iranian rock band, in 2012. In Iran, he has acted in various national television series. Since 2010, he has been living in the U.S. and collaborating with different artists including as a puppeteer in Bahram Beyzaei's JANNA AND BALADOOR at Stanford University, as an actor in Darvag Theater Company productions of THE ROAD, THE PROPOSAL, THE RED AND THE OTHERS, INTERVIEW, SLEEP IN AN EMPTY CUP, Afshin Hashemi's OLD SONGS at Stanford University, feature movie RADIO DREAMS, directed by award winning Babak Jalali, short films THE EARTH AND THE HUMAN and THE UMBRELLA. Additionally, he has been collaborating and performing with Iranian musicians Mohsen Namjoo, Shahrzad Sepanlou, and Circo Cafe Band as a guitarist, song writer and music producer.



Torange Yeghiazarian (Playwright, Golden Thread Productions Artistic Director) is the founding artistic director of Golden Thread Productions where she has devoted her professional career to building cultural bridges with the Middle East through innovative and provocative theatrical productions. Torange's plays include: THE FIFTH STRING: ZIRYAB'S PASSAGE TO CORDOBA, 444 DAYS, DAWN AT MIDNIGHT, ABAGA, and WAVES. Her short play CALL ME MEHDI is included in "Salaam.Peace: An Anthology of Middle Eastern- American Drama" published by Theatre Communications Group in 2009. Torange has collaborated extensively in creating new work including with playwright Hal Gelb and puppeteer Janaki Ranpura in the musical, The LOVE MISSILE; and with the team of Iranian, Israeli and American artists responsible for BENEDICTUS.

Her articles on contemporary theatre in Iran have been published in THE DRAMA REVIEW, AMERICAN THEATRE MAGAZINE, THEATRE BAY AREA, and HOWLROUND. Born in Iran and of Armenian heritage, Torange holds a Master's in Theatre Arts from San Francisco State University.

*Member, Actors' Equity Association or SAG/AFTRA

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ADDITIONAL STAFF

Lynne Soffer (Speech Coach)

Joshua McDermott (Scenic Builder)

Serina Serjama (Scenic Painter)

Amanda Lee (Study Guide)

Terry Lamb (Promotional Videos)

Jason Etemad-Lehmer (Rehearsal Assistant)

Maureen Stone (Make-up Design for Young Bella)

Kenan Arun (Make-up Application/Wig Master)

MUSICIANS

The recorded music for ISFAHAN BLUES was performed by

Tim Angulo (Drums)

Ed Baskerville (Cello)

Hande Erdem (Violin)

Ethan Filner (Viola)

Eric Moffat (Producer)

Adam Scow (Violin)

Marcus Shelby (Bass)

Joe Warner (Piano)

and the **Marcus Shelby Orchestra**.

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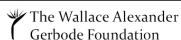
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Nancy and Peter Rabinowitz
Nathan Wisman
Renee Richard-Smith
George Maguire
Robert Hunter
Diane Barnes
Jane Gray Nelson
Janetta Morgan
Jasmien Yamasaki
Keith Hunter
Marcus Shelby
Mary Ann Warren
Olabisi A Akinola
Pamela Pensiton
Paul Walsh
Rosalyn Autry
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CHOIR BOY

By Tarell
Alvin McCraney

Playwright of *In the
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**"Exceptionally beautiful, heart-
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Teatr ZAR (Poland)

Armine, Sister (US Premiere)

Herbst Pavilion, Fort Mason Center

Sun May 24—Sat May 30 | Tickets: \$30 General Admission
800-838-3006 | Info: 415-399-9554

Armine, Sister refers to the history of the Armenian people in Anatolia and their near-extirpation at the beginning of the 20th Century in what became known as the Armenian Genocide.

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Golden Thread
Middle East Center Stage



Golden Thread Productions, founded in 1996, is the first American theatre company focused on the Middle East. We produce passionate and provocative plays from and about the Middle East that celebrate the multiplicity of its perspectives and identities. We are a developmental catalyst and vibrant artistic home to artists at various stages of their careers. We bring the Middle East to the American stage, creating treasured cultural experiences for audiences of all ages and backgrounds.



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American Conservatory Theater, Julie & Jon Boe,
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Jaleh & Galen Etemad, Marguerite Etemad, Faraz Minooei, Alireza Naimi,
New Conservatory Theater Center, Keyavash Nourai, and TheatreWorks.

◆ ————— ◆

NEXT AT GOLDEN THREAD!

ReOrient 2015 Festival of Short Plays

Sep 10–Oct 4, 2015 at Z Below in San Francisco

ReOrient 2015 will turn San Francisco into a Mecca for innovative, spirited, and thought-provoking theatre from and about the Middle East.

Featuring plays by writers from Iraq, Iran, Egypt, England, and the U.S., the latest ReOrient promises to be a one-of-a-kind exploration of this unique region, and its theater, stories, and artists.

ReOrient Forum

Oct 3 & 4, 2015 at Z Space in San Francisco

The month-long festival of short plays will conclude with a weekend Forum—a convening of artists, activists and scholars. The Forum will expand the dialogue on theatre, the Middle East, and the region's relationship with the U.S.

Golden Thread Summer Acting Workshop

**Jun 14–July 28, 2015, Sundays, 3–6 PM at
La Peña Cultural Center, Berkeley**

Develop your acting skills and learn more about theater from and about the Middle East. Led by Golden Thread Founding Artistic Director Torange Yeghiazarian. Participants will also have the opportunity to observe and participate in the July 4th weekend ReOrient Development Camp.

More information: goldenthread.org



HELP GOLDEN THREAD FIND A HOME!

Golden Thread turns 20 next year and we are finally ready to settle down!

Help us find a permanent home in San Francisco.

We are looking for a versatile space that can accommodate rehearsals, performances, and office space. We are considering existing theatres and new spaces under development.

If you have leads or you are a real estate professional who wants to help, contact Golden Thread Managing Director Michelle Mulholland at

michelle@goldenthread.org