



Golden Thread Productions

ReOrient

Theatre Festival & Forum Exploring the Middle East

Sep 10-Oct 4 2015
at Z Below and Z Space

WELCOME TO REORIENT 2015!



In the three years since ReOrient 2012, Golden Thread has experienced tremendous growth and widespread recognition. We were honored by American Theatre Wing, the producers of the Tony Awards, for our important work in the national theatre scene, and were featured in ABC 7's Profiles of Excellence for our work in the local community. And just a few months ago, the world premiere of *Isfahan Blues* broke all Golden Thread box office records with a sold-out run. We are now half-way through implementing a very ambitious strategic plan. The strategic initiatives that were built in response to our community's feedback (Artistic Home, Robust Audiences, Deeper Dialogues) are being carefully implemented. We have enhanced our capacity, significantly grown our staff, continue to develop philanthropy in our community, and are building the careers of artists who will significantly impact the future of American theatre.

ReOrient is the centerpiece of Golden Thread's programs; other program elements build around it or emanate from it. The short play format allows us to discover and introduce many new voices at once. ReOrient writers are invited to submit full-length plays to our annual New Threads reading series, or to the Middle East America National New Plays Initiative (a Lark, Silk Road Rising & Golden Thread program). The reverse also happens where playwrights from those development programs receive their first Golden Thread production as part of the ReOrient. Newcomers this year include Hassan Abdulrazzak, Emma Goldman-Sherman, Ken Kaissar, Hannah Khalil, and Nahal Navidar. I am excited to see how these amazing writers will continue to be a part of our family.

The short play format also gives Golden Thread favorites a space to experiment. ReOrient loyalists will notice the return of Yussef El Guindi, Silva Semerciyan, Mona Mansour, and Tala Manassah. Mona and Tala are back with the same two characters from ReOrient 2012's *The Letter*, further examining the Palestinian experience. Yussef ponders the destruction of ancient archeological sites with his signature mix of the personal and the political. Silva returns with another acerbic social commentary, this time on the predicament of human trafficking in Europe. *Turning Tricks* is not about the Middle East, but it fits into the ReOrient as we are committed to providing opportunities for artists of Middle Eastern heritage to tackle any topic. We are also committed to providing space for artists who are not of Middle Eastern heritage, like Emma, to engage with the region meaningfully.

ReOrient Forum continues to serve as a rare opportunity to deeply explore some of the pressing topics of our time. The always inspiring Sunaina Maira will kick off this two-day convening with a talk on Youth, Activism, and the Arts (10/3). Artists, activists and scholars from around the world will gather to tackle a wide range of topics from the future of "hyphenated" theatre with a roundtable featuring Bay Area theatre leaders, to universal questions such as "Roots, Resistance & Reconciliation," in a panel featuring nationally-recognized artists such as Philip Kan Gotanda and Claudia Bernardi. Those who saw *Dear Armen* last year will recognize Canadian artists lee boudakian and Kamee Abrahamian, the co-chairs of the "Orientations" panel (10/3). We are honored to host an unprecedented gathering of Palestinian playwrights at the "Home/Exile" panel (10/4) who will discuss their work and share excerpts of their plays; the brand new "Inside/Outside" anthology will be available for purchase and signing. The Forum is another opportunity for you to meet many of the Festival artists, who are featured in these panels, and will also be in the audience to take part in these important conversations.

ReOrient is a major celebration of Golden Thread's multifaceted offerings and diverse community. I'm thrilled to present our school touring ensemble Golden Thread Fairytale Players, who will delight family audiences with their dynamic and colorful performance of Middle Eastern fables (10/4). And what a pleasure to welcome back opera-singer Saousan Jarjour to share her exploration of Arabic folk music at ReOrient (10/3). Saousan's performance at the "What do the Women Say?" in March was so impressive that I just had to invite her back.

Golden Thread's success and longevity—we will be celebrating our 20th anniversary next year—is a direct result of the hard work of many individuals and organizations that support our mission and believe in our vision. I believe you are one of them. Thank you for being here, please come back and join us for another ReOrient offering this year, but, most importantly, enjoy the show!

Torange Yeghiazarian
Founding Artistic Director

JOIN THE CONVERSATION!

#ReOrient 2015



goldenthread.org



Golden Thread



@GoldenThread



GTPTheatre

REORIENT FESTIVAL 2015

September 10–October 4, 2015, at Z Below

SERIES A

Performs Thursdays & Saturdays at 8pm

Picking Up the Scent

by Yussef El Guindi

Turning Tricks

by Silva Semerciyan

Bitterenders

by Hannah Khalil

Counting in Sha'ab

by Emma Goldman-Sherman

SERIES B

Performs Fridays at 8pm & Sundays at 3pm

Lost Kingdom

by Hassan Abdulrazzak

Reaching Out

conceived and co-directed by Torange Yeghiazarian

edited and co-directed by Erin Gilley

based on videos created for Project Alo?

Ceasefire

by Ken Kaissar

Songs of Our Childhood

by Nahal Navidar

The House

by Tala Manassah and Mona Mansour



Directors

Michael French, Erin Gilley, Manijeh Mohamedi, Evren Odcikin, Sara Razavi, Torange Yeghiazarian

Ensemble

Nora el Samahy*, Naseem Etemad, Abdulrahim Harara, Denmo Ibrahim*, Emily Keyishian, Julian Lopez-Morillas*, Lawrence Radecker*, Roneet Aliza Rahamim, Adam Roy, Damien Seperi, Bella Warda

Creative Team

Jay Lasnik (Scenic Design)

Cassie Barnes (Lighting Design)

James Ard (Sound Design)

Brooke Jennings (Costume Design)

Lizabeth Stanley (Properties Design)

Kenan Arun (Hair and Make-up Design)

Amanda Lee (Dramaturg)

Moataz Ahmed (Graphics Design)

Aya Matsumoto (Production Manager)

Wesley Apfel* (Production Stage Manager)

Kenan Arun (Assistant Stage Manager)

Naseem Etemad (Assistant Stage Manager)

Joshua McDermott (Technical Director)

** Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers*

ReOrient Festival Series A

World Premiere

Picking Up the Scent

by **Yussef El Guindi**

directed by **Evren Odcikin**

Nisrin	Nora el Samahy
Hisham	Damien Seperi
Annabel	Roneet Aliza Rahamim

U.S. Premiere

Turning Tricks

by **Silva Semerciyan**

directed by **Erin Gilley**

Kiran	Adam Roy
Mark	Lawrence Radecker
Mantha	Emily Keyishian
Jasmine	Denmo Ibrahim
Yuliana	Naseem Etemad
Albena	Roneet Aliza Rahamim

World Premiere

Bitterenders

by **Hannah Khalil**

directed by **Manijeh Mohamedi**

Ahmed	Lawrence Radecker
Selma	Nora el Samahy
Sitti	Bella Warda
Maha	Roneet Aliza Rahamim

World Premiere

Counting in Sha'ab

by **Emma Goldman-Sherman**

directed by **Erin Gilley**

Abu Omar	Julian Lopez-Morillas
Ali	Abdulrahim Harara
Khoresh	Damien Seperi
Shaima	Emily Keyishian

ReOrient Festival Series B

U.S. Premiere

Lost Kingdom

by **Hassan Abdulrazzak**
directed by **Michael French**

George	Damien Seperi
Joe	Lawrence Radecker
Old Man	Julian Lopez-Morillas
Sean	Abdulrahim Harara
Reghad	Denmo Ibrahim

Reaching Out

conceived and directed by
Torange Yeghiazarian
Edited and co-directed by **Erin Gilley**
based on videos created for Project
Alo? by **Ramez Alaswad, Tracy
Cameron Frances, Raffi Feghali, Bilge
Gulturk, Simón Hanuki, Gülgün Kayim,
Evren Odcikin, Rami Sameh, Azade
Shahmiri, and Raffi Wartanian**

Woman	Emily Keyishian
-------	-----------------

Project Alo? was part of the **A-ha!
Program: Think It, Do it** funded by the
MetLife Foundation and administered
by **Theatre Communications Group**,
the national organization for the
professional not-for-profit American
theatre.

West Coast Premiere

Ceasefire

by **Ken Kaissar**
directed by **Evren Odcikin**

Udi	Damien Seperi
Yossi	Adam Roy
Rizwan	Abdulrahim Harara

World Premiere

Songs of Our Childhood

by **Nahal Navidar**
directed by **Sara Razavi**

Mira Zarindast	Emily Keyishian
Shaban Raad	Adam Roy
Sanaz Behzadi	Roneet Aliza Rahamim
Triage Volunteer	Naseem Etemad

Childhood Song's Composer: **Julia Adolphe**
Childhood Song's Lyrics: **Nasser Navidar**
and **Nahal Navidar**

West Coast Premiere

The House

by **Tala Manassah** and **Mona Mansour**
directed by **Sara Razavi**

Kamal	Julian Lopez-Morillas
Alia	Denmo Ibrahim

The House was originally commissioned as a
short play by Noor Theatre, NYC.

REORIENTING HOME

Is home merely a physical marker that houses a structure where we were born, where our families live, where we live as adults? Is it a location delineated by borders drawn on a map, a safe boundary? Or is it a sense of belonging, a feeling inexplicably tied to some deeply held memory or the recognition of a newly-formed kinship?

The nine plays selected for this year's ReOrient Festival are set in different countries but they all reflect and imagine different notions of home. The young couple in *Picking Up the Scent* is torn apart as one is compelled to leave home, and the other to stay and excavate the past. The young couples in *Turning Tricks* have a radically different approach to home-making in their disregard for the uprooted other. Friendships are forged or lost in *Ceasefire* and *Songs of our Childhood* among patriots who fight to protect their homeland. In *Bitterenders*, one family's home is literally divided and ultimately destroyed; and in *Counting in Sha'ab* a neighborhood refuses to be rattled by war. A prison becomes home to a toppled dictator in *The Lost Kingdom*, where the father-daughter family bond fails to offer protection or salvation. But the father and daughter in *The House* succeed in re-memorizing Home even if only in the mind; occupying past, present, and future. All of these plays—poignant, powerful, and provocative—serve as the crucible between the physical, emotional, and spiritual realms, as they seek to reorient Home.

FACT-BASED FICTION

News stories frequently serve as source material for plays, but each playwright takes a different approach to dramatizing real-life stories. Several plays in this year's ReOrient line up are in some way inspired from, responding to, or reimagining stories that are "ripped from the headlines."



FBI agent George Piro

In writing *The Lost Kingdom*, Hassan Abdulrazzak used the transcript of the CBS's *60 Minutes* television interview with Federal Agent George Piro about his interrogation of Saddam Hussein during Hussein's last days spent in a U.S. prison before being handed over to the Iraqi government for his trial and subsequent execution.

Based on the New York Times article, "Preserving Routine Amid Rising Violence" by Kareem Fahim and Duraid Adnan, *Counting in Sha'ab* is inspired by a brief yet detailed description of a car bomb outside a grocery store: "Allied bombs fell here one morning, killing more than a dozen people in the first of Sha'ab's many recent traumas. 'American soldiers lined the central market street with blast walls to deter the bombers, and when that did not work, the thoroughfare, in the heart of Sha'ab, was sealed off to traffic,' local grocer, Mr. Hattab said. The street is open again, but perhaps not for long." Playwright Emma Goldman-Sherman says about writing *Sha'ab*, "I didn't set out to write a play about Iraq; a play about Iraq moved through me, probably because I am moved by how humans manage to live through violence and disruption."



Back entry to the Temple of Baal in the ancient ruins of Palmyra in Syria

Horrifying reports of ISIS destroying archeological sites, most recently the Temple of Baal in Palmyra, Syria, compelled Yussef El Guindi to write *Picking Up the Scent*. In this play an ancient site dating back to the first century becomes as alive and relevant as the marriage that is threatened by the violence of war. A more directly personal fear moved Silva Semercyian to dramatically grapple

with reports of human trafficking in her hometown of Bristol in the U.K. She says, "The focus in my play is the lack of proportionate outrage that there should be this retrograde horror existing within a 'modern' society like the UK. I felt it a direct threat to my own safety and my own status as a woman. I wondered how much or how little social structures would need to erode before I or my daughter could be snatched out of the gentle life we take for granted. Writing is my way of taking action against it." According to an article in the Guardian, April 2011, "There is no clear data to indicate how many trafficked women may be in England and Wales, but research for the Association of Chief Police Officers last year found clear evidence of 2,600 trafficked victims and of another 9,600 "vulnerable migrants" who might have been trafficked." Majority of the women are Eastern European, many from the poorest countries: Moldova and Bulgaria.



Sex trafficking victims are branded with tattoos to assert ownership.

Playwright Hannah Khalil did not base *Bitterenders* on real events. In fact, the title of Khalil's play is not about the Israeli-Palestinian conflict, but is inspired by the Boer War, 1899-1902, between the South African Boer Republics and the British Empire. "A section of the Boer army who never surrendered but kept fighting right till the bitter end," Khalil explains. But sometimes a play depicts a situation that seems extraordinary only to discover news reports of similar circumstances. In February 22, 2013, *The International Business Times* reported that "in the Jerusalem neighborhood of Sheikh Jarrah, known in Hebrew as Shimon Ha Tzadik, Palestinian Nabil Al-Kurd and his family have been forced to share a house with a Jewish family originally from Brooklyn, NY. Nabil's mother, in her 90s, moved into the house shortly after she had to flee her hometown of Haifa, at the outbreak of the first Arab-Israeli war, in 1948. The Jewish family moved into the house in 2009, and today lives in three rooms of the house. Al-Kurd, a 68-year-



People inspect damages of a car bomb attack in the Sha'ab neighborhood of Baghdad. (The Times)

old business owner, and 11 other members of his family live in the other four rooms." Facts are sometimes collected from the previous generation, not the news. In writing *The House*, playwright Tala Manassah interviewed her own father who is a

university professor. The father-daughter dialogue in the play is very much based on the Playwright and her father's conversations about the Palestinian experience. Similarly, familial sources inspired *Songs of Our Childhood*. "Stories from the Iran-Iraq war have been told to me since I was a young child," says playwright Nahal Navidar. "This story is based loosely on my mother's experience. She fought in Khorramshar and was injured, and at some point, she did volunteer at a triage. The story she told me is about a soldier in his 20's who lost one finger, and when he was told they couldn't reattach it, he picked up his rifle to return to the frontline. He said, 'It only takes one finger to shoot a gun' and left." Marked by chemical weapons and human-wave assaults, the Iran-Iraq War (1980-88) was one of the deadliest wars of the 20th century; both sides estimate over one million casualties. Iranian boys as young as twelve were recruited into the armed forces or else voluntarily headed to the warfront across mine-ridden fields to defend their country.



Iranian child soldier at the front during Iran-Iraq war.

Reaching Out was created using video footage captured on cell phones by ten artists participating in "Project Alo?"—Golden Thread's international mobile video play. Over the course of four months, five pairs of artists, one U.S.-based and one based in the Middle East, exchanged one-minute video clips in response to a set theme. The project was an attempt to circumvent the many obstacles blocking international artistic exchange. "Looking back, I am struck by the intimacy and the openness by which these artists shared glimpses of their daily lives with each other," says Torange Yeghiazarian, who selected the 10 clips used in *Reaching Out*. The play is a convergence of the themes of home and fact-based fiction. It was created using extant video clips by artists spread across the globe who would not have met otherwise. It reflects a deep desire to wipe away borders and reimagine Home as an open embrace.

ReOrient Special Events

FOR MUSIC LOVERS

ARAB FOLK SONG RECITAL BY SAOUSAN JARJOUR

Acclaimed Syrian-American soprano presents a repertoire of Arab folk songs, reimagined.

Sat, Oct 3, at 2pm at Z Space



Zeytune Ensemble:

Vocals	Saousan Jarjour
Jazz piano	Mark Herrera
Guitar	Eric Salinas
Tabla	Matt Richards
Bass	Michael Selfridge



FOR FAMILIES

FAIRYTALE PLAYERS DOUBLE BILL

written and directed by **Torange Yeghiazarian**

dance choreography by **Lisa Tateosian**

puppet and properties design by **Mokhtar Paki**

Sun, Oct 4, at 2pm at Z Space

Princess Tamar Rescues Nazar the Brave

featuring **Sarah Al-Kassab** and **Jeremy Vik***

Bringing Armenian legends and traditions to life, this new work will feature two of the most popular Armenian fables: the love story of Princess Tamar, and the adventures of the brave Nazar, a beloved comedic hero of Armenian folk literature.



21 Days That Change the Year

featuring **Majd Murad** and **Mohammad Talani**

This delightful performance frames an ancient tale from Ferdowsi's Shahnameh within contemporary adventures of Dara and Sara, a sister and brother eagerly awaiting the coming of Nowruz. Guided by their sweet but somewhat hard-of-hearing granny, Dara & Sara learn about spring cleaning, setting a traditional Haft-Seen table, the fun rituals of Charshanbeh-suri, and the Sizdeh-bedar picnic which concludes the rite of spring ceremonies.

This program is partially made possible by a generous grant from the Redwood City Arts Council and San Francisco Foundation's Koshland Program.



** Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers*



About the ReOrient Festival & Forum

The ReOrient Festival of Short Plays was inaugurated in 1999 to present alternative perspectives of the Middle East and to showcase the multiplicity of stories, voices and styles from the region and has since become Golden Thread's most recognized and celebrated program. This ambitious festival, now presented biennially, turns San Francisco into a mecca for innovative, spirited, and thought-provoking theatre from and about the Middle East.

ReOrient has served as a springboard for the careers of top Middle Eastern-American playwrights such as Yussef El Guindi and Betty Shamieh, and has introduced Bay Area audiences to significant and rarely-produced dramatic works from the Middle East by authors such as Sadegh Hedayat, Fatma Gallaire, and Tawfiq Al-Hakim. Alongside Middle Eastern voices, ReOrient also features the work of non-Middle Eastern playwrights, and has included premieres by distinguished American playwrights such as Naomi Wallace, Eric Ehn, and Israel Horovitz.

Since 2009, in celebration of the tenth anniversary of the festival, Golden Thread has organized the ReOrient Forum, a weekend-long convening in San Francisco aimed at expanding the dialogue on theatre, the Middle East, and current hot topics that illuminate the region's relationship with the US.

“[ReOrient] offers two hours of the profound and the abstruse, the silly and the sublime. When you're talking about the Middle East, you're talking about a multiplicity of cultures and an infinite variety of voices, opinions and styles, and ReOrient offers a bold and broad sampling that give us a taste of that.”

—Sam Hurwitt, *The Idiolect*

“A crucial space for public consideration and dialogue.”

—San Francisco Bay Guardian

ReOrient 2015 Finalists

The plays in each ReOrient Festival are selected by a committee of artists, academics, and community activists from an open call for submissions distributed internationally. This year, like years past, many worthy plays did not make it to production. The 2015 selection committee wishes to acknowledge the following finalists.

Egyptian Song by James Christy

Unveiled by J. Thalia Cunningham

The Legendary Fingers Nowicki by Jesse Freeman

Final Request by Tariq Hamami

A Traveler's Guide to the West Bank Settlements by Mara Lockowandt

In the In-Between by Madison Niederhauser

Golden Thread 20/20 Season

When it comes to the Middle East, our plays are the closest you will get to having 20/20 vision.

It's hard to believe, but Golden Thread turns 20 next year!

As the first American theatre company focused on the Middle East, we've put together a great anniversary season of new plays that celebrates our many accomplishments, and showcases the groundbreaking vision we have for Middle Eastern-American theatre in the future.

World Premiere

The Most Dangerous Highway in the World

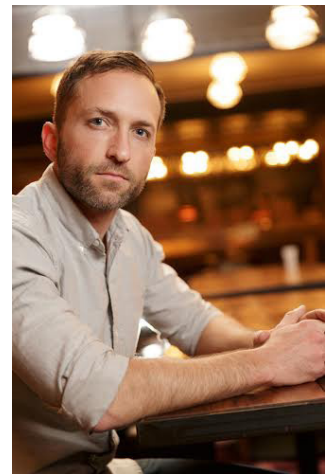
by **Kevin Artigue**

directed by **Evren Odcikin**

May, 2016

Thick House, San Francisco

A fearless eight-year old businessman makes his living selling fish and directing traffic with a coke bottle on the highway connecting Jalalabad to Kabul. Soldiers, accidents, and ghosts are no match for this little fighter with a knack for surviving the toughest challenges. An up-and-coming writer of great promise, Artigue is a 2015 graduate of Public Theater's prestigious Emerging Writers Group, and was selected to be part of the 2014 National New Play Network's showcase with this new play.



West Coast Premiere

Our Enemies: Lively Scenes of Love & Combat

by **Yussef El Guindi**

directed by **Torange Yeghiazarian**

October-November, 2016

Thick House, San Francisco



Struggling writer Gamal hates the way his fellow Arab-Americans represent their culture on American media. It's easy enough to take out his frustration on literature superstar Mohsen and local mosque leader, Sheikh Alfani. But when his own girlfriend and novelist Noor gets an offer from a major publisher backed with a national media campaign, how will Gamal manage his frustration? Golden Thread favorite Yussef El Guindi returns with a funny and unflinching meditation on what it means to be a Middle Eastern-American artist, and human, in the United States.

And watch out for a big announcement of our 20/20 celebration event!

The 20/20 theme will run through our whole year of programming, including a big surprise celebration to be announced soon, our annual New Threads staged readings, the international women's day celebration What Do the Women Say?, and a brand new touring production from the Golden Thread Fairytale Players.

Celebrate with us: goldenthread.org/20



ReOrient Forum 2015

Saturday, October 3 & Sunday, October 4, 2015 at Z Space

The Festival culminates in a two-day ReOrient Forum featuring provocative conversations by artists, scholars, and activists from around the world.

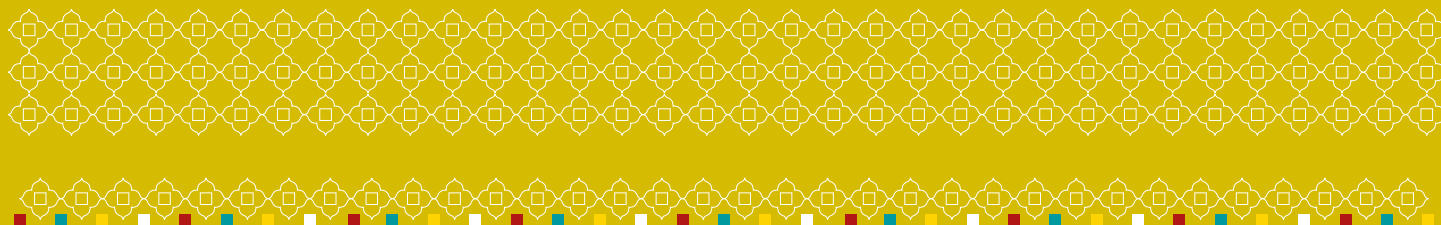
ReOrient Forum 2015 At-A-Glance

Saturday, October 3, 2015

9:00am-9:15am	Welcome by Torange Yeghiazarian
9:15am-10:00am	Keynote Address: Sunaina Maira
10:15am-11:15am	Panel: Project Alo? An International Mobile Video Play
11:30am-12:45	Panel: Roots, Resistance & Reconciliation: Performance as Space for Social and Cultural Restoration
2:00pm-3:15pm	Performance: Arab Folk Music Recital by Saousan Jarjour
3:30pm-4:45pm	Panel: Divided Stages: 50 Years of Performing Iran in the U.S.
5:00pm-6:15pm	Panel: Orientations: Queering the intersections of Gender, Race, Ethnicity, Religion and Middle Eastern Diasporic Communities

Sunday, October 4, 2015

9:30am-12:30pm	Panel and Performance: Theatre Between Home and Exile: New Palestinian Voices
2:00pm-3:00pm	Performance: Fairytale Players Double-Bill
3:30pm-5:00pm	Panel: Is Hyphenated Theatre Dead?: Supporting Culturally-Specific Voices in an increasingly Multifarious America





ReOrient 2015 Forum Details

All panels are free and open to the public, and will be live-streamed on HowlRound.com.

Saturday, October 3, 9am–9:15am

Welcome by Torange Yeghiazarian, Golden Thread Productions Founding Artistic Director

Saturday, October 3, 9:15am–10am

Keynote address: Youth, Activism, and Arts: Cultures of Protest/Protesting Culture

Sunaina Maira

Professor, Asian American Studies, University of California, Davis

Cultural production is an important site of protest in the Middle East and across the world. How can artistic production challenge the reified categories and dominant assumptions about Muslim and Middle Eastern youth and communities in the US? How do cultural idioms cross national and racial boundaries and travel and translate in different locations? What does it mean for protest culture to also protest cultural norms and hierarchies, of race, religion, class, gender, and sexuality? Professor Maira will draw on her research on Palestinian youth culture and activism, as well as on her new research on Arab, Afghan, and South Asian American youth and post-9/11 politics and coalitions. The talk will be followed by a dialogue with the audience.

Sunaina Maira is Professor of Asian American Studies at the University of California, Davis. Her research and teaching focus on Asian and Arab American youth, citizenship, and popular culture. She is the author of *Desis in the House: Indian American Youth Culture in New York City* and co-editor of books including *Contours of the Heart: South Asians Map North America*, which won the American Book Award. Her recent publications include the book, *Missing: Youth, Citizenship, and Empire After 9/11*, and *Jil [Generation] Oslo: Palestinian Hip Hop, Youth Culture, and the Youth Movement*, based on ethnographic research in Palestine. Her new book project is a study of South Asian, Arab, and Afghan American youth in the Bay Area and post-9/11 activism focused on civil and human rights and issues of sovereignty and surveillance in the War on Terror.

Saturday, October 3, 10:15am–11:15am

Project Alo? – An International Mobile Video Play!

Sponsor: Golden Thread Productions

Chair: Fatima Zahra El Filali

Speakers: Select Project Alo? participants, via Google Hangout.

Our ability to engage in theatre collaborations across borders, particularly with artists living in the Middle East has been curtailed by lack of funding and politics. How can we create opportunities for collaboration among otherwise disconnected individuals that are cost-effective, manageable and have the potential to lead to long term relationships? Golden Thread's Project Alo? teamed up 5 pairs of artists to engage in performative conversations using one-minute video clips captured on their cell phones. The end result is video dialogues that are intimate, imaginative and reflect the need for connection.

Project Alo? was part of the **A-ha! Program: Think It, Do it**, funded by the MetLife Foundation and administered by Theatre Communications Group, the national organization for the professional not-for-profit American theatre.

Saturday, October 3, 11:30am–12:45pm

Roots, Resistance & Reconciliation: Performance as Space for Social and Cultural Restoration

Sponsor: University of San Francisco Performing Arts & Social Justice Program

Chair: Roberto Varea (Associate Professor, Performing Arts & Social Justice, University of San Francisco) Panelists: Claudia Bernardi (Artist, wallsofhope.org), L.M. Bogad (Author, Artist, Activist), Amie Dowling (Artist, Scholar, *well contested sites*), Philip Kan Gotanda (Playwright, Performer, Director)

In the midst or aftermath of social conflict, or while enduring ongoing structural violence, the task of restoring the torn social fabric of affected communities and sustaining oppressed identities is formidable and relentless. Artists and cultural workers often play a central role in sustaining identity—and humanity, through their creative work. This panel asks: how does performance (or art) contribute to accessing cultural memory, sustaining resistance practices and, if possible, facilitating reconciliation processes? What can the creative imagination unlock that may make breakthroughs possible? Is it possible to engage “the other” through a performance work that may reveal a common humanity?

Saturday, October 3, 3:30pm–4:45pm

Divided Stages: 50 Years of Performing Iran in the U.S.

Sponsor: Diaspora Arts Connection

Chair: Babak Rahimi (University of California, San Diego) Panelists: Mahmood Karimi-Hakak (Professor, Creative Arts, Sienna College, Albany, NY), Aida Keikhaei (Actor, Tehran and Toronto), Nahal Navidar (Playwright, Los Angeles), Bella Warda (Actor and Director, Darvag, Berkeley), Mohammad Yaghoubi (Playwright and Director, Tehran and Toronto), Torange Yeghiazarian (Playwright and Director, Golden Thread Productions, San Francisco)

Iranian theatre artists have been active outside Iran since the 1960s. Responding to revolutions, coups, and various forms of political pressure, they have created performances that reflect an evolving national identity outside Iran's geographic borders. What is the impetus for creating "Iranian theatre" outside Iran and how has the process changed through the decades? Four generations of Iranian theatre directors and playwrights will discuss their hopes and challenges in producing plays from and about Iran on North American stages.

Saturday, October 3, 5:00pm–6:15pm

Orientations: Queering the Intersections of Gender, Race, Ethnicity, Religion and "Middle Eastern" Diasporic Communities

Sponsor: SWANABAQ

Co-Chairs: Kamee Abrahamian and lee williams boudakian (*Dear Armen, Vancouver*)

Panelists: Sophia Armen (Hye-Phen Magazine, Los Angeles), Anoushka Ratnarajah (Vancouver and New York City), Maryam Farnaz Rostami (MFR Productions/Nicole Kidman is Fucking Gorgeous, San Francisco), Manish V (Peacock Rebellion, San Francisco)

It can often feel like one has to choose between queerness or ethnicity. So called feminist, queer and trans* communities can feel whitewashed, and yet our ethnic communities and families can feel rigid, misogynist, homophobic, transphobic, and conservative. Still, there are many of us who inhabit a multitude of intersecting identities—refusing to make a choice and standing firm in our understanding that "either/or" reduces the nuances and complexities of our ethnic communities and our struggles for survival in the face of ongoing imperialism, displacement, and trauma. And so, we must contend with the inevitable questions: In what ways do we (re)claim queerness as brown and ethnic? In what ways do we (re)claim our ethnicities and religions as queer? And, what role does art play in these acts of reclamation? This panel explores what living at the intersections looks like, along with the masks, cultural myths, false dichotomies, in-between states, and shape-shifting that makes movement between multiple worlds possible. This is also and ultimately a conversation about how art and performance can act as a bridge between inherently linked but seemingly opposing experiences and identities.

Sunday, October 4, 9:30am–12:30pm

Theatre Between Home and Exile: New Palestinian Voices

Sponsor: Theatre Without Borders

Co-Chairs: Dr. Mas'ud Hamdan (Professor, University of Haifa, and Playwright and Scholar, Haifa) and Professor Rebekah Maggor (Affiliate at the Warren Center, Harvard University, and Translator and Scholar, Boston)

Panelists: Yasser Abu Sharqa (Playwright, Damascus. Residing in Turkey, via Skype), Rama Haydar (Playwright, Damascus. Residing in Granada), Hannah Khalil (Playwright, London), Ismail Khalidi (Playwright, New York), Dalia Taha (Playwright, Ramallah)

This performance and discussion forum on new Palestinian drama will bring together six playwrights from Palestine and the Diaspora, including a writer living and working in the occupied West Bank, a Palestinian citizen of Israel, two Palestinian refugees who grew up in Syria and are now living in Turkey and Spain, and two dramatists of Palestinian descent writing in English in the U.S. and U.K. While the theme of identity and belonging tends to dominate plays written in English for Western audiences, issues of oppression, poverty, and corruption often stand at the center of works created within Palestine and the Arab World. Despite stark differences between them, how might these plays and writers join in solidarity with one another politically or aesthetically? This forum will offer a glimpse into exciting new works and a provocative and candid conversation on contemporary Palestinian theatre.

This panel will conclude with the exclusive launch of *Inside/Outside: Six Plays from Palestine and the Diaspora*, a new anthology edited by Naomi Wallace and Ismail Khalidi, that brings together work by six dynamic Palestinian playwrights from both occupied Palestine and the Diaspora.

This panel was made possible by generous funding from the **Doris Duke Foundation's Building Bridges**

Sunday, October 4, 3:30pm–5:00pm

Is Hyphenated Theatre Dead? Supporting Culturally-Specific Voices in an Increasingly Multifarious America.

Sponsor: Theatre Bay Area

Chair: Brad Erickson (Theatre Bay Area)

Speakers: Steven Anthony Jones (Lorraine Hansberry Theatre), Sherri Young (African-American Shakespeare Company), Pearl Wong (Asian-American Theatre Company), Mina Morita (Crowded Fire Theatre Company), Ed Decker (New Conservatory Theater Center), Thomas Simpson (AfroSolo), Lily Tung Crystal (Ferocious Lotus)

The landscape of culturally-specific theatre in the Bay Area has shifted dramatically. National models such as the Traveling Jewish Theatre have closed. Longstanding organizations such as the Asian-American Theater Company and the Lorraine Hansberry have been quiet. How will culturally-specific voices be represented? Are the days of hyphenated theatre over? As we move towards an ever more multifaceted population, are artists and audiences reluctant to align themselves with one cultural identity alone? This session will be conducted in a highly-interactive "fishbowl" format.

Who's Who in the ReOrient Festival



Hassan Abdulrazzak (Playwright, *Lost Kingdom*) is of Iraqi origin, born in Prague, and living in London. Hassan's first play, *Baghdad Wedding*, was staged at Soho Theatre. It went on to have productions in Australia and India and was also broadcast on BBC Radio 3. Hassan's play *The Prophet* was performed at The Gate Theatre and was based on extensive interviews in Cairo with revolutionaries and soldiers, journalists and cab drivers. More recently, he was commissioned by the Kevin Spacey Foundation to write *Dhow Under the Sun*, a play for 34 young actors, which was staged in Sharjah, UAE. His play *Love, Bombs and Apples* was staged at the Arcola Theatre. Hassan received the George Devine, Meyer-Whitworth, and Pearson theatre awards, as well as the Arab British Centre Award for Culture. He is currently working on a number of theatre and film projects. Website: abdulrazzak.weebly.com.

Wesley Apfel* (Production Stage Manager) is excited to return for a second cycle of ReOrient. Also for Golden Thread: *Night Over Erzinga*. Bay Area credits include: *Detroit, After the Revolution*, and *This Is How It Goes* (Aurora); *The 39 Steps*, *Lucky Stiff*, and *Xanadu* (Center REP); *Somewhere* (Theatreworks). Two seasons with Sacramento Theatre Company, including the world premieres of *Kate: The Unexamined Life of Katharine Hepburn* and *Crazy Horse and Custer*. Over 40 productions in the New York area, including the original productions of *The Graduate*, *Festen*, *Gutenberg the Musical*, *Bat Boy*, *The Musical of Musicals*, *Little Fish*, and *The Thing About Men*. Wes also served as the Production Supervisor for the SPF Summer Play Festival at the Public Theatre.

James Ard (Sound Designer) has been a theatre soundmaker since The Dark Room let him play MP3s during open-mic improv shows. As of late, James has been designing sound and making noises for performances around the Bay Area. Recent designs include *The Clean House* with Ross Valley Players, *Cock and From White Plains* with the New Conservatory Theatre Center, and *We Are Proud to Present a Presentation* with Just Theater. James' sounds can be heard regularly as a part of Shotgun Players' Champagne Reading Series.

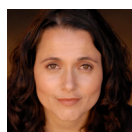


Kenan Arun (Assistant Stage Manager) is an artistic director, producer, director, and makeup artist for stage and high fashion makeup. Having recently moved to San Francisco, he joined Golden Thread Productions with *Isfahan Blues* as assistant stage manager. His other credits include *Angels in America* by Tony Kushner (Stage on the Run, Ankara, Turkey, 2012), *The Phantom of the Opera* by Andrew Lloyd Webber (Turkish-American Association, Ankara, Turkey, 2012), *The Maids* by Jean Genet (Stage on the Run, One-Act Festival, Heidelberg, Germany, 2011), *A New Brain* by William Finn (Stage on the Run, Ankara, Turkey, 2011), *Women's Best* by Ilayda Basaran (Lemur Sanat, Ankara, Turkey, 2011), *Woman in Mind* by Alan Ayckbourn (Stage on the Run, Ankara, Turkey, 2011), *Extensions* by Murray Shisgal (Stage on the Run, One-Act Festival, Klagenfurt, Germany, 2010). Mr. Arun is currently working on his Master's thesis on stage makeup and characterization.

Cassie Barnes (Lighting Designer) has been involved in technical theatre for the last 10 years, but it was under the instruction of Joan Arhelger at San Francisco State University that her passion for lighting design was born. After graduating from SFSU, where she studied Theatre Arts and Women and Gender Studies, she began her freelance career. Cassie does lighting design all across the greater Bay Area for a variety of companies including Breadbox, Bay Area Children's Theatre, 99 Stock Productions, Wiley West Productions, and Thunderbird Theatre Company. Although she got her start in theatre, she has since expanded her career to include dance productions, which have led her to work with Applegate Dance Company, Bayer Ballet, Ledoh with Salt Farm, Joe Orrach, and Meredith Webster.



Yussef El Guindi's (Playwright, *Picking Up the Scent*) most recent productions include *Threesome* at Portland Center Stage, ACT Seattle, 59E59 in NYC, *Pilgrims Musa and Sheri in the New World* (winner of the 2012 Steinberg/ American Theater Critics Association's New Play Award and the 2011 Gregory Award) also at ACT Seattle, and at Center Repertory Company (Walnut Creek, CA); and *Language Rooms* (Edgerton Foundation New American Play Award), co-produced by Golden Thread Productions and the Asian American Theater Company in San Francisco; at the Wilma Theater in Philadelphia (premiere), and at the Los Angeles Theater Center. Other productions: *Our Enemies: Lively Scenes of Love and Combat* was produced by Silk Road Theater Project and won the M. Elizabeth Osborn award. His play *Back of the Throat* (winner of LA Weekly's Excellence in Playwriting Award for 2006), among others, have been published by Dramatist Play Service. Yussef is the recipient of the 2010 Middle East America Distinguished Playwright Award.



Nora el Samahy's* (Selma, *Bitterenders*; Nisrin, *Picking Up the Scent*) professional acting career began in 1998 as a Fairy in San Francisco Shakespeare Festival's production of *A Midsummer Night's Dream*. She then went on to work with Campo Santo, Golden Thread Productions, Alter Theater, Aurora Theatre, Magic Theatre, foolsFURY, Traveling Jewish Theatre, Berkeley Repertory Theatre, Exit Theater, Theatre Rhinoceros, Woman's Will, Shotgun Players, African American Shakespeare Company, among others. In 2012, Nora founded a performance company called Affinity Project with Atosa Babaooff, Beatrice Basso, and Emily Hoffman. Nora is a Pilates teacher and co-owner of studio 74 pilates with business partner Jennifer Moulton. She received her BA in psychology from Wellesley College. Love and thanks to Patrick, Ziyad, and her family.



Naseem Etemad (Assistant Stage Manager; Triage Volunteer, *Songs of Our Childhood*; Yuliana in *Turning Tricks*) has been acting and working in the Bay Area for the past year after graduating from San Francisco State University in 2014 and entering the professional world of theatre and film production. Since then, she has worked alongside Golden Thread in varying capacities and has enjoyed every minute she has spent working with a team so well-versed and dedicated to its art. "What we do isn't business, it is personal, it is intimate and it is because of this that your presence here with us is an act of courage, by surrendering yourself to human experiences you would otherwise be unaware of. I'd like to thank you for spending your time trying to learn with us, have a beautiful evening."



Michael French (Director, *Lost Kingdom*) has been an actor, director, and writer for over 20 years. He studied acting at The Drama School in England and The Acting Studio in New York City, and the art of directing under the auspices of renowned teacher and director Marjorie Ballentine. He has directed many of his own plays, including the award winning *The Rainy Season* and the much-acclaimed *Bellyache*. In 2004, he co-wrote and co-produced *The Buddha Prince*, a play about the life of the Dali Lama. *The Buddha Prince* has toured the U.S. extensively, and was performed in Central Park in NYC in 2005 and 2008. Michael is currently the founder and artistic director for Aluminous, a multimedia theatre company based in Oakland, and a resident director for PlayGround. His next production for Aluminous will be a re-imagining of Edward Albee's *Zoo Story* in November 2015 at Flight Deck in Oakland.



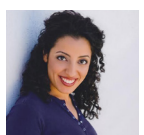
Erin Gilley (Director, *Counting in Sha'ab* and *Turning Tricks*; Editor and co-director, *Reaching Out*) is currently the Artistic Director of Elastic Future and was previously the Artistic Producer of Magic Theatre. Most recently, she directed the digital theatre productions *Longitude* and *Peek a Boo* for London International Festival Theatre. Other directing credits include: *The Technology Cave* in Taylor Mac's *The Lily's Revenge* (Magic Theatre); *The Unauthorized Autobiography of Kim Deal and Beautiful* (Elastic Future), *Wreckage* by Caridad Svich (Crowded Fire); *Equus* by Peter Shaffer (Boxcar Theatre); *The Woods* by David Mamet (Theatre in the Woods); *Criminal Genius* by George Walker and *Making Noise Quietly* by Robert Holman (TheatreFirst). Assistant directing credits include *Khandan* (Royal Court Theatre/Birmingham Rep); *The Life of Galileo* (Royal Shakespeare Company/Birmingham Rep); *12 Angry Men* (Bill Kenwright at the Garrick Theatre/Birmingham Rep). Next up, Erin is directing the immersive theatre production *The Speakeasy* at a secret location in San Francisco. Erin studied theatre as an undergraduate at Princeton University and holds an MFA from Birkbeck, University of London. eringilley.com



Emma Goldman-Sherman's (Playwright, *Counting in Sha'ab*) plays include *Wombshot*, *Perfect Women*, and *Antigone's Sister*. Her work has been produced in New York City, Los Angeles, London, and Zagreb by Manhattan Theatre Source, Circle Rep Lab, The Women's Project, Ensemble Studio Theatre, New Georges, and All Out Arts, with development at WordBridge, The Drama League, The Millay Colony for the Arts, and the Ragdale Foundation. She earned her MFA from the University of Iowa, where she received the Richard Maibaum Award for Plays Addressing Social Justice. *Why Birds Fly* and *Abraham's Daughters* were finalists at the Cutting Ball Theatre for their 2014 and 2015 Risk Is This Festivals. She works as a dramaturg (2015 Great Plains Theatre Conference) and teaches playwriting in NYC, where she founded the 29th Street Playwrights Collective. A member of the Dramatists Guild, Emma is grateful to be included in the ReOrient Festival.



Abdulrahim Harara (Rizwan, *Ceasefire*; Ali, *Counting in Sha'ab*; Sean, *Lost Kingdom*) is very excited to be working with Golden Thread on the ReOrient Festival. He recently graduated from San Francisco State University with a degree in Linguistics and Theatre Arts, and has trained at American Conservatory Theater. His community work includes volunteering with the Asian Law caucus to fight for minority housing rights in the inner city and against tough immigration laws. As a Palestinian Muslim, Abdulrahim has led rallies in the Bay Area to bring awareness to the injustices, apartheid, and illegal occupation going on in Palestine. Abdulrahim aspires to aid Golden Thread in their mission to bring Middle Eastern plays to the Bay Area and sharing the struggles of all people. He credits his upbringing, his culture, and religion for instilling a strong passion to advocate for humanity. He thanks God and his family—especially his two brothers, who are with him everywhere he goes.



Denmo Ibrahim* (Alia, *The House*; Reghad, *Lost Kingdom*; Jasmine, *Turning Tricks*) is an award-winning actor and writer living in the San Francisco Bay Area. Her most recent play, *BABA*, won Best Original Script (SFBATCC) and was nominated for Best Performance of a Solo Show (SFBATCC & TBA Awards). She has collaborated with multi-instrumentalist Carla Kihlstedt and OBIE winning director Rinde Eckert in the lead role of *Necessary Monsters* (YBCA). Favorite moments include understudying all female roles in Bill Irwin's Scapin (A.C.T.), Intisar in George Packard's haunting drama *Betrayed* (Aurora Theatre), Katy in Thomas Bradshaw's *The Bereaved* (Crowded Fire), and Velouria in Sue Butler's *Beautiful* (Elastic Future). Her work has been generously supported by the National Endowment for the Arts, Zellerbach Family Foundation, Wallace Gerbode, and Theatre Bay Area for which she wrote her first full-length play, *ECSTACY I a waterfable*, a two-year commission produced by Golden Thread and directed by Evren Odickin. Denmo holds an MFA in Lecoq-

Based, Actor-Created Physical Theatre from Naropa University and a BFA in Acting from Boston University. She is a founding artistic director of mugwumpin. adenmoproject.com

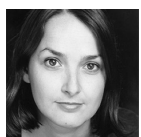
Brooke Jennings (Costume Designer) is ecstatic to make her Golden Thread debut with this astonishing festival. A graduate of UC Santa Cruz's Theatre Arts M.F.A. Program, Brooke works throughout the Bay Area, including We Players (*Ondine*), Magic Theatre (asst. designer, *A Lie of the Mind*, *Bad Jews*), Custom Made (*Grey Gardens*, *the Musical*, *How the World Began*, *Late: A Cowboy Song*, *The Crucible*), Jewel Theater (*Saint Joan*, *Pump Boys and Dinettes*, *Arcadia*, *Geography of a Horse Dreamer*), *Virago Theatre* (*Crooked*, *Ransom*, *TX*, *Vampire Lesbians of Sodom*, *Coma*), OnTheHouse Theater (*Melancholy Play*, *Ubu Rex*), City Lights Theater (*Rocky Horror Show*), and Santa Cruz Shakespeare (asst. designer, *Frog and Toad*). Brooke received a nomination for Best Costume Design by Theatre Bay Area for her work on Custom Made's *The Crucible*.



Ken Kaissar (Playwright, *Ceasefire*) was born in Ramat Gan, Israel and grew up in Indianapolis, IN. His plays have been performed or developed by Philadelphia Theatre Company, Bristol Riverside Theatre, Mildred's Umbrella, Fusion Theatre Company, 24/6, and Passage Theatre Company. His adaptation of Geoffrey Chaucer's *The Canterbury Tales* was commissioned by Columbia University in 2008. His play *The Victims or What Do You Want Me to Do About It* was a runner-up for the 2009 Princess Grace Award and was honored by Middle East America: A National New Plays Initiative, a partnership of Golden Thread Productions, Lark Play Development Center, Silk Road Rising. His other plays include *Creativity* (a past finalist in the Ashland New Plays Festival), *The Man Stanley*, and *Nude Study*. He holds a BFA in directing from Carnegie Mellon University and an MFA in playwriting from Columbia University. He teaches playwriting and theatre history at Rider University and Stockton College.



Emily Keyishian (Shaima, *Counting in Sha'ab*; Woman, *Reaching Out*; Mira, *Songs of Our Childhood*; Jasmine, *Turning Tricks*) is thrilled to be a part of the ReOrient Festival this year and performing in such diverse and complex pieces. She is an actor and dancer recently returning to the stage after a hiatus to have her two children and move from the East Coast. She was last seen at Martin Theatre Company in *Charlotte's Web*. Her favorite roles have been in *Fool for Love* and *Sure Thing*. She trained in San Francisco at A.C.T. and the Seydways Acting Studios. She also loves yoga and painting.



An award-winning Palestinian-Irish writer, **Hannah Khalil's** (Playwright, *Bitterenders*) first short play, *Ring*, was selected for Soho Theatre London's Westminster Prize and her first full-length piece, *Leaving Home*, was staged at The King's Head. Further work includes *Plan D*, which was produced at Tristan Bates Theatre and nominated for the Meyer Whitworth Award. Most recently Hannah's play *Bitterenders* won Sandpit Arts' Bulbul 2013 competition and was staged at The Nightingale in Brighton. Her monologue *The Worst Cook in the West Bank* was performed as part of an evening of short plays about Arab women in the Arab Spring at the Old Red Lion in London and the Unity Theatre as part of the Liverpool Arabic Arts Festival. Hannah also writes for radio, and her new play *Last of the Pearl Fishers* will be on BBC Radio 4 early next year. In 2015, *Plan D* will be published as part of "Inside/Outside: Six plays from Palestine and the Diaspora" edited by Naomi Wallace and Ismail Khalidi.

Jay Lasnik (Scenic Designer) designed the ReOrient Festival in 2002 and is happy to return. In the interim, he has designed *Wit*, *Anton in Show Business*, and *Beauty Queen of Leenane* at Palo Alto Players, *Pirates of Penzance* for Raven Players, *Shirley Valentine* at Cinnabar Theater, *Almost, Maine* for 6th Street Playhouse, *Don't Dress for Dinner* for Ross Valley Players, *Noises Off* and *Spelling Bee* for Coastal Rep. Other San Francisco theatre credits include the Theatre Rhinoceros, the Cowell, and Exit Theatre. His costume

crafts and props design and fabrication can be seen on the stages of the SF Opera, A.C.T., ODC, Berkeley Rep, Cirque du Soleil's KA and Believe in Las Vegas, The Mt. Tam Mountain Play, Teatro Zinzani, and the Magic Theatre.

Amanda Lee (Dramaturg) is incredibly honored and excited to be putting her Masters in Drama from SF State to excellent use in her first stint as a professional dramaturg! Who says you can't use your theatre degree in the real world! She has worn many theatrical hats that will serve her perfectly in this role—actor, writer, researcher, and photographer. She is proud to be part of a festival of plays that opens dialogue and awareness on issues in the Middle East that touch and affect us all. A hearty thank you to Torange Yeghiazarian, Laura Hope, and Golden Thread for the opportunity to be a part of Team ReOrient, and to work with and learn from such a dedicated and intelligent group of artists.



Julian Lopez-Morillas* (Abu Omar, *Counting in Sha'ab*; Kamal, *The House*; Old Man, *Lost Kingdom*) has previously appeared with Golden Thread in the 2008 ReOrient Festival and in Mona Mansour's *Urge for Going*. He most recently played Clotaldo in the California Shakespeare Theatre's *Life is a Dream*, and has performed with American Conservatory Theater, Berkeley Rep, San Jose Rep, and most of the other major theatres in the Bay Area. Julian has appeared professionally in all 38 of Shakespeare's plays and was a two-day winner on *Jeopardy!*



Tala Jamal Manassah (Playwright, *The House*) is deputy executive director of Morningside Center for Teaching Social Responsibility, the national leader in school-based social and emotional learning programs. As a playwright, she has co-written, with Mona Mansour, *The House*, Noor Theater and the American Institute for Architecture; *The Letter*, Golden Thread/ReOrient Festival; *After*, CUNY/Queens College; and *Dressing*, part of *Facing Our Truths: Short Plays about Trayvon, Race and Privilege*. Manassah and Mansour were awarded a residency at Berkeley Rep's Ground Floor in 2013 to develop a musical play called *The Wife*. Most recently, they were given an Ensemble Studio Theatre/Sloan commission to write a play about 1970s Iraq. Manassah received her A.B. (honors) in philosophy and A.M. in the humanities at the University of Chicago.



Mona Mansour's (Playwright, *The House*) play *Unseen* recently had a Studio Retreat at the Lark, directed by Evren Odcikin. Her play *The Way West* had its world premiere in spring of 2014 at Steppenwolf, directed by Amy Morton. The play received the 2013 Sky Cooper New American Play Prize from Marin Theatre Company, where it received its West Coast premiere, directed by Hayley Finn. *The Hour of Feeling* (directed by Mark Wing-Davey) received its world premiere in the 2012 Humana Festival in Louisville. Following that, it was part of the High Tide Festival in the U.K. as part of the Rifle Hall plays. *Urge for Going* (directed by Hal Brooks) received a LAB production in the 2011 season at the Public Theater, and had its West Coast premiere at San Francisco's Golden Thread (directed by Evren Odcikin). *The Vagrant*, the third play in the trilogy, was commissioned by the Public Theater and workshoped at the 2013 Sundance Theater Institute with Mark Wing-Davey directing. Mona was a member of the Public Theater's Emerging Writers Group, a Lark Fellow, a Core Writer at Minneapolis' Playwrights' Center, and is now a member of New Dramatists. With Tala Manassah, she has written the short plays *The House* and *The Letter* as well as *Dressing*, part of *Facing Our Truths: Short Plays about Trayvon, Race and Privilege*, a collection of plays commissioned by the New Black Festival. They are currently writing a play about 1970s Iraq for an EST/Sloan commission. 2012 Whiting Award. 2014 Middle East America Playwright Award.

Aya Matsutomo (Production Manager) is originally from Japan and got an M.A. in Theater Arts from SJSU. This is her first time working with Golden Thread Productions. Aya has been working

at many theatres across the Bay Area as stage manager, master electrician, lighting designer, and backstage crew including San Jose Stage Company, Costal Repertory Theatre, Palo Alto Players, FOGG Theatre Company, NDN, PAT, and Cutting Ball. During the day, Aya works as the Associate Production Manager/Resident Master Electrician at Hillbarn Theatre in Foster City. Favorite shows include: *Avenue Q*, *On the Waterfront* (SJSU), *Carnival Round the Central Figure* (Symmetry Theatre Company), and *Babes in Hollywood* (Hillbarn Theatre).



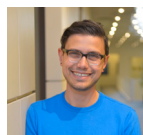
Manijeh Mohamedi (Director, *Bitterenders*) is an award-winning theatre director and educator with over 40 years of experience. She has directed over 100 plays in Iran and the U.S., introducing the works of distinguished Iranian writers to American audiences, and the work of American and European writers to Iranian audiences. Highlights include stage adaptation of Simin Daneshvar's beloved novel, *Sovashone*, winner of numerous awards at the Fajr International Theatre Festival; translation and staging of plays by Arthur Miller, Dario Fo, and David Ives; and directing the works of major Iranian playwrights such as Gholamhossein Sa'edi. A faculty member of the Azad University in Tehran for the past 19 years, Mohamedi is a registered drama therapist and received her Master's degree in Theatre Arts from San Francisco State University. Manijeh is delighted to be back at ReOrient after directing in its inaugural production in 1999.



Michelle Mulholland (Managing Director) joined Golden Thread in 2012 as the administrative office manager and in 2014 took on the role of managing director. She has over 10 years of non-profit management experience in various non-profit organizations. She has managed ticket operations for Theater Artaud, Beach Blanket Babylon, Brava Theater, and the Commonwealth Club of California. She has also provided membership, development, and finance assistance for both The Coral Reef Alliance and Forests Forever. A freelance costume designer since 2008, she continues to work with numerous Bay Area companies, including Z Space, New Conservatory Theater, African American Shakespeare Company, Golden Thread, and the SFMOMA.



Nahal Navidar (Playwright, *Songs of Our Childhood*) is an Iranian-born playwright raised in New York. Her plays are motivated by the exploration of social issues while employing magical elements to awaken the expanse of human emotion. Plays include *Pairi Daiza* (Bay Area Playwrights Festival Finalist), *110 Flights* (Proctor's Theatre, NY), *'Flited* (WAM Theatre, NY), *The Real Pain* (The Vagrancy, LA), *Songs of Our Childhood* (Golden Thread Productions, SF, The Last Frontier Theatre Conference, AK), *My Dear Hussein*, *The Last Mango Tree*, and *The Charlie Play*. Current projects include an opera entitled *Donia* written in collaboration with music composer Julia Adolphe. *The Charlie Play* was written at The Vagrancy's Writer's Group and will be developed at Pasadena Playhouse's Hot House Reading Series in May 2016. Nahal holds an MFA from U.S.C.'s Dramatic Writing Program, and is a member of the Dramatists Guild. NNavidar.com



Evren Odcikin's (Director, *Ceasefire* and *Picking Up the Scent*; Director of Marketing and New Plays) directing credits include Yussef El Guindi's Language Rooms in San Francisco and Los Angeles (West Coast Premiere, *LA Times* critic's pick) and Mona Mansour's *Urge for Going* (West Coast premiere) for Golden Thread; Frances Ya-Chu Cowhig's *410[GONE]* (World premiere, American Theatre Magazine Production Notebook feature) and Jonas Hassen Khemiri's *Invasion!* (West Coast premiere) for Crowded Fire; Christopher Chen's *Mutt* for Impact Theatre and Ferocious Lotus (World premiere, *THEATER DOGS* Top 10 Plays of 2014); his adaptation of Plautus's *The Braggart Soldier* for Custom Made (TBA Awards Recommended Production). He has developed new plays at South Coast Repertory, the Lark (NYC), National New

Plays Network Showcase, Magic Theatre, Aurora Theatre Company, and Bay Area Playwrights Festival. A graduate of Princeton University, Evren is a 2015 National Directors Fellow for the O'Neill, NNPN, the Kennedy Center, and SDCF; a 2013 Theatre Bay Area TITAN Award recipient; and was selected as an Emerging Theatre Leader by TCG for their AmEx Leadership Bootcamp. odcikin.com



Lawrence Radecker* (Ahmed, *Bitterenders*; Joe, *Lost Kingdom*; Mark, *Turning Tricks*) has appeared in numerous Golden Thread productions, readings, and workshops, including *Isfahan Blues*, *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.



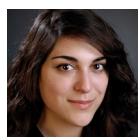
Roneet Aliza Rahamim (Maha, *Bitterenders*; Annabel, *Picking Up the Scent*; Sanaz, *Songs of our Childhood*; Alben, *Turning Tricks*) is ecstatic to be back with Golden Thread Productions for this year's ReOrient Festival. You may remember her from ReOrient 2012 as Orh in *In The Days That Follow*. After receiving her BFA from Marymount Manhattan College in NY, she spent time working in the theatre scene in Minnesota before returning to California. Since her return, Roneet has had the pleasure of working with local companies such as Playwrights' Center of SF, Dragon Productions, and, most recently, Pear Avenue Theater (*Arcadia*). Some favorite roles include Constanza in *Amadeus* and Young Shirley Abramowitz in *Coney Island Christmas* with City Lights Theater Company, Helen of Troy in *The Helen Project*, part of DIVAfest at Exit Theater, Janice in *Crumble* (*Lay Me Down Justin Timberlake*), and Elizabeth in *Defying Gravity* with Swandive Theatre (Minneapolis, MN) and *Hijab Tube* with Mixed Blood Theatre (Minneapolis, MN). See what's next at roneetrahamim.com.



Sara Razavi (Director, *The House and Songs of Our Childhood*) first collaborated with Golden Thread as a performer in ReOrient 2007. She joined the team again in 2009, notably as the Monologist in *The Monologist Suffers Her Monologue* by Yussef El Guindi. In 2012, she returned to ReOrient, but this time as director for Tala Manassah and Mona Mansour's *The Letter and Farzam Farrokhi's 2012*. In addition to Golden Thread, some of Razavi's favorite collaborations include various productions with elastic future, Maryam Rostami's *Persepolis*, *Texas* for CounterPULSE, and Denmo Ibrahim's *BABA* for Alter Theatre (winner for Bay Area Theatre Critics' Circle Award for "Best Original Script" and nominee for "Best Solo Performance"). Sara graduated from UC Davis with a degree in sociology and theatre studies, which included a year-long theatre focus at University of Birmingham in England. In 2013, she completed her MBA and is presently the COO of Working Solutions, a microlender which provides capital and consultation to local entrepreneurs. Razavi has been a proud member of the Golden Thread Board of Trustees since 2010.



Adam Roy (Yossi, *Ceasefire*; Shaban, *Songs of Our Childhood*; Kiran, *Turning Tricks*) is excited to join Golden Thread Productions for ReOrient 2015. Recent Bay Area credits include *Shit & Champagne* and *Sex and the City Live* at SF Oasis. Other credits include Playground, Peaches Christ, SF and Marin Shakespeare, AlterTheater, 42nd St. Moon, New Conservatory Theatre, The Breadbox, Mountain Play, and Berkeley Playhouse. Adam is a resident teaching artist with Marin Shakespeare and a company member at Playground (The Bay Area's Leading Playwright Incubator).

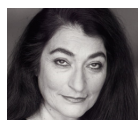


Silva Semerciyan (Playwright, *Turning Tricks*) won the William Saroyan Prize for her first play, *Another Man's Son*. Other plays include *I and the Village* (Theatre 503, shortlisted for the 2011 Bruntwood Prize), *The Light Burns Blue* (Tonic Theatre), *The Window* (Bristol Old Vic), *The Tinderbox* (Bristol Old Vic, adapted from the story by Hans Christian Andersen), *Gather Ye Rosebuds* (Theatre 503; winner, Best New Play, Brighton Fringe Festival); and *Flashes* (Young Vic Theatre). Her first radio play, *Varanasi*, was shortlisted for a BBC audio drama award in 2013. She has been a writer on attachment at the National Theatre Studio, a member of the Royal Court's Studio Writers' Group, and a BBC Fellow at the Bristol Old Vic. This year, she was awarded a further BBC PAF Alumni Grant. She holds an MPhil (B) in Playwriting from the University of Birmingham, and she lectures in Theatre and Contemporary Performance in Bristol.



Damien Seperi (Udi, *Ceasefire*; Khoresh, *Counting in Sha'ab*; George, *Lost Kingdom*; Hisham, *Picking Up the Scent*) is beside himself to be making his debut with Golden Thread. Sometimes he is found beside other people, but that is a whole different story. His recent appearances were with Virago Theatre, Role Players, Cutting Ball, and Theatrefirst. He'd like to give big thanks to the cast and production crew and all supporters of the arts. Je suis Charlie!

Lizabeth Stanley (Properties Design) is thrilled to be a part of her second Golden Thread production. In addition to providing props for *Isfahan Blues*, Lizabeth has recently served as Prop Master for *Oregon Trail* and *Richard III* at Impact Theatre, as well as serving as the resident prop designer for Bay Area Children's Theatre's Youth Education Program. Lizabeth is also the Production Manager for BACT's mainstage company. She has a BA in Theatre Arts from The Ohio State University.



Bella Warda (Sitti, *Bitterenders*), an Iranian-born Berkeley resident, is a founding member of the Darvag Theater group, which is celebrating 30 years of its existence this year. She is happy to be back and working once again with Golden Thread Productions. Bella has worn many hats in the world of theater, including acting, directing, set and costume design. Some hats looked better than others. She hopes the hat she is wearing this time will fit and please you.



Torange Yeghiazarian (Co-director, *Reaching Out*; Founding Artistic Director) is a playwright, director and translator. Torange's plays include *Isfahan Blues*, *444 Days*, *The Fifth String: Ziryab's Passage to Cordoba*, and *Call Me Mehdi*. She is currently under commission by Philip Kan Gotanda to adapt his seminal play *The Wash* to an Armenian setting. Past awards include a Gerbode-Hewlett Playwright Commission Award (*Isfahan Blues*) and a commission by the Islamic Cultural Center of Northern California (*The Fifth String*). Her short play *Call Me Mehdi* is included in "Salaam. Peace: An Anthology of Middle Eastern-American Drama," TCG 2009. She adapted the poem, *I Sell Souls* by Simin Behbehani to the stage, and directed the premieres of *Scenic Routes* by Yussef El Guindi, *The Myth of Creation* by Sadeq Hedayat, *Tamam* by Betty Shamieh, *Stuck* by Amir Al-Azraki and *Voice Room* by Reza Soroosh, amongst others. Her articles on contemporary theatre in Iran have been published in *The Drama Review* (2012), *American Theatre Magazine* (2010), *Theatre Bay Area Magazine* (2010), and *HowlRound*. Torange has contributed to the Encyclopedia of Women and Islamic Cultures and Cambridge World Encyclopedia of Stage Actors. Born in Iran and of Armenian heritage, Torange holds a Master's degree in Theatre Arts from San Francisco State University.



* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers

Actors' Equity Association (AEA), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. actorsequity.org

Kamee Abrahamian (Chair, Orientations) is an interdisciplinary producer, performer, and artist born in Canada to an Armenian family. She received her BA in Film and Political Science at Concordia University in Montreal and recently graduated with a Master's degree in Expressive Art Therapy from the European Graduate School, with a special focus on an integration of digital media practices. Kamee splits her time on a wide-range of multi-modal projects under the umbrella of her production company, Saboteur Productions; and is pursuing her PhD in community, liberation, and eco-psychologies at the Pacifica Graduate Institute in California.

Sophia Rakel Armen (Panelist, Orientations) is a radical womxn of color whose family escaped massacre in Van, Kharpet, Hadjin, and Istanbul to ultimately come to California. She draws strength from the unbelievable ability of people to organize against all odds, the urgent and desperate need to find solidarity against institutional violence, and the [her]story of her people (the breath of loved ones, the fire in their blood, and the legacies of struggle and survival in the face of persecution) even amongst the bullshit. She has worked with international campaigns as part of the boycott, sanctions and Divestment (BDS) and built a coalition of MENA communities called SWANA LA in Los Angeles. She is a recent graduate of UC Santa Barbara in Global Studies and Feminist Studies where she was the student body president, making her the first Middle Eastern woman to serve in the position in UC's system's history. the-hye-phen-mag.org/team/11

Claudia Bernardi (Panelist, Roots, Resistance & Reconciliation) is Professor of Community Arts and the Graduate Program of Visual and Critical Studies at the California College of the Arts and the founder and director of the School of Art and Open Studio of Perquin El Salvador. In her work over the past two decades, she has combined installation, sculpture, painting, printmaking, and, most recently, she has focused her art practice in collaborative art projects working with communities that have suffered state terror, violence, and are victims of human rights violations. Bernardi holds an MFA from the National Institute of Fine Arts in Buenos Aires, and an MA and her second MFA from the University of California at Berkeley. In 2004, Bernardi was awarded the Honorary Degree, Doctor of Fine Arts, Honoris Causa by the College of Wooster, Ohio. Bernardi has exhibited her work both nationally and internationally, including amongst many others The International World Peace Center in Hiroshima, The Centre for Building Peace, Donegal, Northern Ireland, The Yerba Buena Center for the Arts, The Tokyo Metropolitan Museum of Art, The Kyoto Municipal Museum of Art, DAH Teatar in Belgrade, Serbia and Montenegro, The University of Haifa, Israel, MACLA.

L.M. Bogad (Panelist, Roots, Resistance & Reconciliation), is Associate Professor of Performance Studies at UC Davis. He is the author of the books *Tactical Performance: Serious Play and Social Movements* (Routledge, coming out in January) and *Electoral Guerilla Theatre* (2005, Routledge second edition coming out in January), and the play *COINTELSHOW: A Patriot Act* (PM Press, 2011). Bogad is a veteran of the Lincoln Center Director's Laboratory and cofounder of the Clandestine Insurgent Rebel Clown Army. He's performed on many picket lines in roles such as Saint Francis, Ronald McDonald, and Sam Walton. Bogad has written and performed for the Yes Men, La Pocha Nostra, Reclaim the Streets, and many other groups and organizations. He has performed, lectured, and led art-activist workshops from Finland to Egypt to Argentina, and was "Art and Controversy" Fellow at Carnegie Mellon and "Humanities and Political Conflict" Fellow at Arizona State University. Bogad is the world's best, worst, and only economistusician.

lee williams boudakian (Chair, Orientations) is a queer, trans, Armenian-Liverpudlian mixie, who works as an interdisciplinary artist, writer, performer, and educator currently based in Vancouver, unceded Coast Salish Territories. lee's work centers intersectional identities and social justice: seeking to share un(der)represented stories of survival that make visible systemic oppressions and their impact on daily life, relationships, and bodies. lee is the co-creator of *DEAR ARMEN*, an interactive-theatre experience inspired by the life of Armen Ohanian, an enigmatic dancer/choreographer and survivor of the early 20th century anti-Armenian pogroms in Baku. *DEAR ARMEN* highlights the struggles and successes of queer, trans, and gender-nonconforming Armenians, exploring the intersections of identity, history, and cultural memory.

Lily Tung Crystal (Panelist, Hyphenated Theatre) is an actor, singer, and the founding co-artistic director of Ferocious Lotus, a theatre company committed to working with professional Asian American theatre artists. More than diversity, Ferocious Lotus promotes "reality"—the reality that our neighborhoods comprise people of all races, cultures, and backgrounds, and that theatre should represent that reality. You can catch Lily now in Ferocious Lotus' world premiere of *Crane* by JC Lee, directed by Mina Morita, playing around the corner at NOHspace until October 11 (ferociouslotus.org). Other roles include: Prosecutor Li/Hotel Manager, *Chinglish* (Portland Center Stage, Syracuse Stage); Bloody Mary, *South Pacific* (Mountain Play); Amanda, *Private Lives* (Whirligig Theatre, Shanghai); Mrs. Park, *Worlds Apart* (Magic Theatre, New World Stages); and Korean #2, *Songs of the Dragons...* (Crowded Fire/AATC, BATCC nomination). Lily is a TBA Titan Award winner. She recently made her directorial debut helming *Chinglish* at Palo Alto Players. You can also catch her this fall in the film *Steve Jobs*. lilytungcrystal.com

Ed Decker (Panelist, Hyphenated Theatre) is the Founding Artistic Director of the New Conservatory Theatre Center, which opened its doors in 1981. NCTC is a San Francisco cornerstone institution leading in the fields of arts education, as well as LGBT and Allied theatre production. A graduate of the SFSU Theatre Department, he is extremely honored to continue his work with a wide array of artisans, administrators, activists, as well as his husband and writing partner Robert Leone, with whom he recently collaborated on the world premiere of *Rights of Passage*—a love story set against the back drop of the struggle for international human rights. Ed is looking forward to keeping the word "new" in the company's namesake emblematic of fresh, vital, and transformative theatre.

Diaspora Arts Connection (Sponsor, Divided Stages) is an organization dedicated to promoting music, arts, and culture of Iran and beyond, with emphasis on introducing new and up-and-coming artists in diaspora, building and sustaining communities that support the arts and artists in the San Francisco Bay Area. diasporaartsconnection.org

Amie Dowling (Panelist, Roots, Resistance & Reconciliation) creates dance and theatre for the stage, for film, and in community settings. For the past 13 years, her work has considered the politics and representation of incarceration. Drawn by the way dance film can strike metaphors about confinement, control, vitality, and impermanence, over the past several years, Amie has moved towards film as a medium. Her film *Well Contested Sites*, a collaboration with Bay Area artists, some of who were previously incarcerated, won the 2013 International Screen film prize. Her next film, *A Separate Sentence*, is in post-production. Currently Amie is the Chair of the Performing Arts and Social Justice Department at the University of San Francisco and Artist in Residence in San Quentin Prison, where she collaborates with the Artistic Ensemble, a group of 20 men serving life sentences, in creating original works of movement and theatre.

Fatima Zahra El Filali (Chair, Project Alo?) is a visual artist, whose work has been shown at the Regis Art Center in the University of Minnesota, as well as in MCAD, among other venues. As an actress, Fatima has worked with Pangea World Theater and Mizna in Minneapolis. She is now a Web Science graduate student at the University of San Francisco. Born and raised in Casablanca, Morocco, Fatima received her BA in Art, and BS in Computer Science from St. Cloud State University in 2009. She is fluent in Arabic, French, and English. She was the Project Alo? Project Manager for Golden Thread Productions.

Brad Erickson (Chair, Hyphenated Theatre) serves as Executive Director for Theatre Bay Area, one of the nation's largest regional performing arts service organizations, with 300+ theatre company members and some 2,000 individual members. For 12 years, he has led the organization's efforts to support, promote, and advance the region's vibrant theatre community. Under his leadership, Theatre Bay Area has gained a national reputation for innovative programs and services for the field with the nationwide study on the intrinsic impact of the theatre experience on the audience as a leading example. Erickson serves as treasurer of the California Arts Advocates and Californians for the Arts, and as California State Captain for Americans for the Arts. Also a playwright, his plays have won several awards and have been produced in theatres from San Francisco to Indianapolis. Erickson received a BFA in Acting from the Goodman School of Drama (now The Theatre School) at DePaul University.

Dr. Mas'ud Hamdan (Chair, Theatre Between Home and Exile) is a writer, director, scholar, and Professor of Theatre and Arabic literature at the University of Haifa. He has published numerous articles and research papers on theatre and comparative literature. Some of his books include *THE BITTER CUP AND THE HOLY RAIN: POLITICS, POETICS AND PROTEST IN THE ARAB THEATRE* (Sussex Academic Press, 2006); and *TEXT, THEORY, INTERPRETATION: THEORIES AND TEXTS AS PSYCHO-CULTURAL PRISMS* (Magnes, 2009). He was the founding artistic director of Al-Niqab Theater in Isfya (2000–2009). His plays include *THE COMMAND* (2002), *THE HOLE OF THE SPOUT* (2004), *SURGERY* (2006), and *SATIRICAL MEAL* with Muhammad al-Maghut (2008). He produced and directed the feature film *SHEIKH MARUF'S FILE* (1993), and has published poetry anthologies and prose works in Arabic, notably *THE SOUND OF THE GRINDSTONE* (1984), *A DREAM FOR A PURE LAUGH* (1986), *THE BOOK OF DEATH* (1990), and *LEAVES TO THE NAKED TIME* (2001).

Rama Haydar (Panelist, Theatre Between Home and Exile) is a playwright and dramaturg, who has written scripts for theatre, film, television, and radio. She studied English Literature at the University of Damascus in Syria and Drama at the Damascus High Institute of Dramatic Arts. Her play *A DESERT OF LIGHT*, which received a grant from the A. M. Qattan Foundation, focuses on the Palestinian refugees in Yarmouk, the main Palestinian camp in Damascus. She currently resides in Granada, Spain, where she founded the site-specific micro theatre group Hexagono, based on the name of a play.

Steven Anthony Jones (Panelist, Hyphenated Theatre) is the Artistic Director of Lorraine Hansberry Theatre and has worked on stage, television, and film for 40 years. He was a core company actor at A.C.T., where his credits include *Bound Knot*, *After the War*, *Gem of the Ocean*, *Master Harold*...and the boys,

The Invention of Love, The Threepenny Opera, Indian Ink, Hecuba, Insurrection: Holding History, Seven Guitars, Othello (title role), and *A Christmas Carol* (Scrooge and The Ghost of Christmas Present). He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and TV credits include two seasons of *Midnight Caller*, and a recurring role on the NBC series *Trauma*. Jones received his early theatre training at Karamu House in his hometown of Cleveland. He is a graduate of Yankton College in South Dakota. Other credits include the Cleveland Playhouse, Berkeley Rep, San Jose Rep, and San Francisco Shakespeare Festival, among others.

Mahmood Karimi-Hakak (Panelist, Divided Stages) is a poet, author, translator and film and theatre artist, and the President of Festival Cinema Invisible (cinemainvisible.org). He has created over 60 stage and screenplays in the U.S., Europe, and his native Iran, and is a recipient of four international awards including the Raymond C. Kennedy (2005) and the Fulbright (2009-10). His literary credits include six plays, four books of poetry, several translations from and into Persian, and numerous articles and interviews in both English and Persian. Dr. Karimi-Hakak has taught at Towson University (Baltimore, MD), Southern Methodist University (Dallas, TX), and The City University of New York, as well as at universities in Antwerp, Tilburg, Tel Aviv, and Tehran. Presently he serves as Professor of Creative Arts at Siena College in Upstate New York. mahmoodkarimihakak.org

Aida Keikhaei (Panelist, Divided Stages) is a TV, film, and theatre actress and director with an MA in Play Directing, and a BA in Acting from the University of Tehran. Her acting credits include *DROUGHT & LIES, PROOF, WINTER 66, WRITING IN THE DARK, DEVILORE, THE MOON IN WATER, THE ONLY POSSIBLE WAY, GERANIUM, A MOMENT OF SILENCE, KHISHKHANE, FACE OF A VIRGIN, LITTLE STARS OF DARKNESS, WE ARE ALL FINE* (film), and *THE CURIOUS SAVAGE* (TV). Directing credits include *A MOMENT OF SILENCE, THE PILLOWMAN, DINNER WITH FRIENDS, and GOODBYE*. Awards and nominations include The Iran Festival of University Theatre for Outstanding Acting for *OLIVE and LITTLE STARS OF DARKNESS*; The Iranzamin Festival for Outstanding Acting for *KHISHKHANE*; The Theater Forum of Iran award nomination for acting for *DROUGHT & LIES, PROOF, and DEVILORE*; and The International Iran Festival of University Theatre award for Outstanding Directing for *GOODBYE*. yaghoubee.com

Ismail Khalidi (Panelist, Theatre Between Home and Exile) was born in Beirut to Palestinian parents and raised in Chicago. He is a playwright, poet, and activist, as well as an actor and educator. Khalidi holds an MFA from NYU's Tisch School of the Arts and is the author of the award-winning play *TENNIS IN NABLUS*. His plays have been produced and read at theatres and universities around the country and abroad, including Atlanta's Alliance Theatre. Khalidi's other plays include *TRUTH SERUM BLUES*, which was commissioned and produced by Pangea World Theater (2005); *FINAL STATUS*; and most recently, *SABRA FALLING*. Khalidi's writing on politics and culture has appeared in *THE NATION, GUERNICA, THE DAILY BEAST, AMERICAN THEATRE MAGAZINE, REMEZCLA, and THE ATLANTA JOURNAL CONSTITUTION*. Khalidi is the co-editor of *INSIDE/OUTSIDE: SIX PLAYS FROM PALESTINE AND THE DIASPORA* (TCG, 2015) and is co-adapting Ghassan Kanafani's *RETURN TO HAIFA* for the stage.

Hannah Khalil (Panelist, Theatre Between Home and Exile) See Festival bios.

Rebekah Maggor (Chair, Theatre Between Home and Exile) is a playwright, director, and translator, with a BA in Drama and Theatre Arts from Columbia University, an MFA from Moscow Art Theatre, and a Certificate in Advanced Theatre Training from American Repertory Theater Institute, Harvard University. Her plays have had readings and productions at the American Repertory Theater, the New York Theater Workshop, and the Old Vic in London. She has received commissions and fellowships from the National Endowment for the Arts, the Radcliffe Institute, the Huntington Theatre Company Playwriting Fellows, the Catalyst Collaborative @ MIT, the Foundation for Jewish Culture, and the Middle Eastern Theater Project. She spent a year studying contemporary Palestinian drama in Palestine and Israel as a 2014 Fulbright Scholar. She is currently Assistant Professor in the Department of Theatre and Dance at Rowan University, and is co-editor of the forthcoming anthology, *TAHRIR PLAYS AND PERFORMANCE TEXTS FROM THE EGYPTIAN REVOLUTION*.

Sunaina Maira (Keynote Speaker) is Professor of Asian American Studies at the University of California, Davis. Her research and teaching focus on Asian and Arab American youth, citizenship, and popular culture. She is the author of *DESIS IN THE HOUSE: INDIAN AMERICAN YOUTH CULTURE IN NEW YORK CITY* and co-editor of books including *Contours of the Heart: South Asians Map North America*, which won the American Book Award. Her recent publications include the book, *Missing: Youth, Citizenship, and Empire After 9/11*, and *Jil [Generation] Oslo: Palestinian Hip Hop, Youth Culture, and the Youth Movement*, based on ethnographic research in Palestine. Her new book project is a study of South Asian, Arab, and Afghan American youth in the Bay Area and post-9/11 activism focused on civil and human rights and issues of sovereignty and surveillance in the War on Terror.

Mina Morita (Panelist, Hyphenated Theatre) is the Artistic Director of Crowded Fire Theater, a critically acclaimed and vital company specializing in adventurous new play production in San Francisco. She is dedicated to the development of a contemporary theatre canon that reflects the diverse world in which we live. Previously, she served as the Artistic Associate at Berkeley Repertory Theatre, and was part of the originating team for its Ground Floor Program, which is a center for the creation and development of new work. She has collaborated with a number of world-renowned directors and playwrights including Tony Taccone and Tony Kushner for *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, with Les Waters and Sarah Ruhl for *In The Next Room, or the vibrator play* (which received a Tony nomination), and Anna Deavere Smith for *On Grace*.

Nahal Navidar (Panelist, Divided Stages) See Festival bios.

Project Alo? was a pilot initiative by Golden Thread Productions to facilitate international artistic exchange between theatre artists from the U.S. and the Middle East. Artists were paired up to engage in a performative conversation in the form of one-minute video clips captured by cell phones. Participants included Ramez Alaswad (Damascus, Syria), Raffi Feghali (Beirut, Lebanon), Tracy Cameron Francis (New York City, NY), Bilge Gulturk (Istanbul, Turkey), Simón Adinika Hanukai (New York City, NY), Gülgün Kayim (Minneapolis, MN), Evren Odcikin (San Francisco, CA), Rami Sameh (Baghdad, Iraq), Azade Shahmiri (Tehran, Iran), Raffi Wartanian (Baltimore, MD), with Bay Area-based facilitators Susu Attar, Haleh Hatami, Fatima Zahra El Filali, and Torange Yeghiazarian. With Project Alo?, Golden Thread's intent was to initiate new relationships and dialogue between theatre artists located across borders. The ultimate goal of this project, and all of Golden Thread's international initiatives, is to create a thriving global network of artists who are vocal, active, and creative towards building a sustainable dynamic and responsive artistic community.

Babak Rahimi (Chair, Divided Stages) is Associate Professor of Communication, Culture, and Religion at the Department of Literature, UC, San Diego. He earned his PhD from the European University Institute, and an MA in Ancient and Medieval Philosophy from University of Nottingham (1997). In addition, he was a Visiting Fellow at the Department of Anthropology at the London School of Economics and Political Science (2000–2001). His book, *THEATER-STATE AND FORMATION OF THE EARLY MODERN PUBLIC SPHERE IN IRAN: STUDIES ON SAFAVID MUHARRAM RITUALS, 1590-1641 C.E.* (Brill 2011), studies the relationship between ritual, public space, and state power in early modern Iranian history. Dr. Rahimi's work has appeared in various journals such as *THESIS ELEVEN: CRITICAL THEORY AND HISTORICAL SOCIOLOGY, INTERNATIONAL POLITICAL SCIENCE REVIEW, THE COMMUNICATION REVIEW, and the JOURNAL OF THE INTERNATIONAL SOCIETY FOR IRANIAN STUDIES*. His current research project is on the relationship between digital culture, politics, and religion.

Anoushka Ratnarajah (Panelist, Orientations) is a queer, mixed-race femme, and a multi-disciplinary and transnational artist and organizer currently living on Coast Salish Territory, and working between Vancouver and New York. She received her MA in Arts Politics from NYU, and has worked as a producer, performer, writer, and arts organizer with cultural and arts organizations in Vancouver, Montreal, and New York. Her most recent creative projects include *CAPITAL, ALICE!*, a collaboratively devised anti-capitalist Alice in Wonderland musical; *TOASTED MARSHMALLOWS*, a documentary film and community building project exploring what it means to be a mixed-race woman in North America today; and *DEAR ARMEN*, an audience-immersive theatre experience inspired by the life of Armen Ohanian, an enigmatic Armenian performer and anti-Armenian pogrom survivor. She's currently working on completing a collection of poems and a one-woman show.

Maryam Farnaz Rostami (Panelist, Orientations) has made work in San Francisco for the last seven years, both solo (2011's *PERSEPOLIS, TEXAS*) and with an ensemble (2012's *PERSIAN LOOKING*). She has spent most of the last few years co-artistic directing the performance collaborative Nicole Kidman is Fucking Gorgeous, which she co-founded. Her latest one-woman show, *LATE STAGE SAN FRANCISCO*, played at the ACT Costume Shop in August, 2015. She works in the world of architecture as a designer. maryamrostami.com

Yasser Abu Sharqa (Panelist, Theatre Between Home and Exile) was born in Damascus, and is a writer and theatremaker. His poetry has been published and translated into Danish in the collection *SAFAA YOM JADEED* (Fine New Day). He was the 2014 Masrah Ensemble Playwright-in-Residence. To see an interview with Mr. Abu Sharqa go to vimeo.com/110570350.

Thomas Simpson (Panelist, Hyphenated Theatre), an award winning actor, director, producer, and writer, is the founder and artistic director of the AfroSolo Theatre Company. Since 1991, he has concentrated on presenting Black art and culture through solo performances, the visual and literary arts, and community engagement projects designed to inform, uplift and inspire. For the past 21 years, Simpson has produced the award-winning and critically-acclaimed AfroSolo Arts Festival in San Francisco. During this time had has presented over 200 solo performance, visual, and literary artists. He has

featured celebrity artists, such as award-winning actor Ruby Dee, comedian and political activist Dick Gregory, beloved teacher, poet and social activist June Jordan, sensational pianist and blues artist Charles Brown, along with many emerging and mid-career artists. He can be reached by way of thomas@afrosolo.org.

SWANABAQ (Sponsor, Orientations) stands for Southwest Asian North African Bay Area Queers. It is a moderated Yahoo group comprised of people who are 1) “queer”; 2) have background from SWANA culture/countries, and 3) live in the San Francisco Bay Area. Occasional social, political, or other events are posted. This is a great resource for local events and international perspectives. groups.yahoo.com/SWANABAQ

Dalia Taha (Panelist, Theatre Between Home and Exile) was born in Berlin, but grew up in Ramallah, Palestine, and is a poet and playwright. Her first play, *KEFFIYEH/MADE IN CHINA*, was produced by the Flemish Royal Theater and the A.M. Qattan Foundation. The play premiered in Brussels in 2012, then was brought to Palestine where it toured seven Palestinian cities. It was given a staged reading in July 2013 as part of the Shubbak Festival: A Window on Contemporary Arab Culture. The play has been published in four languages—Arabic, English, French, and Flemish. In 2013, Taha was awarded a young artist grant to travel to the cities of Kinshasa and Hanover. In addition to plays, Dalia has published two collections of poetry and one novel. She is now working on a new play that was accepted for the Royal Court International Playwriting residency. Dalia graduated from Birzeit University in 2009 with a degree in Architecture.

Theatre Bay Area (Sponsor, Hyphenated Theatre), now entering its fortieth year, is one of the largest and most respected regional performing arts service organizations in the nation. Founded in 1976, Theatre Bay Area is known for its innovative programs and services, and counts as its members more than 300 theatre companies and some 2,000 individual artists across the region. Theatre Bay Area's mission is to unite, strengthen, promote, and advance the Bay Area theatre community working from its conviction that theatre and all the arts are an essential public good, critical to a truly prosperous and democratic society, and invaluable as a source of personal enrichment and growth. Theatre Bay Area asserts the particular power of theatre to inspire empathy and understanding, to enrich individual lives, and create community. theatrebayarea.org

Theatre Without Borders (Sponsor, Theatre Between Home and Exile) is a grassroots volunteer network of individual artists, theatres, and organizations that share a common interest in international exchange. TWB works primarily through its website (theatrewithoutborders.com), as well as through public forums and projects to explore and encourage the exchange of international theatre projects and artists. TWB was created to recognize the universality and diversity of theatrical expression, and the need for international artists to maintain dialogue across political boundaries. It serves as a neutral space where artists from all backgrounds can meet in mutual respect through artist-to-artist, people-to-people exchange. TWB advocates for theatre artists who see themselves as members of a global community, as well as citizens of their respective nations and cultures. TWB works with and supports the activities of other organizations involved with international theatre exchange such as The Segal Center, On the Move, La MaMa ETC, the ITI/International Theatre Institute, Theatre Communications Group, Brandeis University's Peacebuilding and the Arts Program (actingtogether.org), Georgetown University's Laboratory for Global Performance & Politics, Tricklock Company/Revolutions International Theatre Festival, University of Utrecht's International Community Arts Research Festival, The Center for International Theatre Development, amongst many others. TWB offers hospitality and service, as we “seed and grow” thanks to our many partners and the creative passion of the TWB network.

The first and only undergraduate program of its kind in the nation, the **University of San Francisco Performing Arts and Social Justice Program** (Sponsor, Roots, Resistance & Reconciliation) trains young artists to create an humane and just society through their craft. Our mission is deeply aligned with the core values of Jesuit education; we see performance as a powerful tool for promoting positive change. We seek to expose the USF community to different styles and artistic approaches, celebrate diversity, creatively reflect on important issues of our times, and become inspired to find the artist-activist in themselves. web.usfca.edu/artsci/pa

Manish V (Panelist, Orientations) is a comedy writer, performer, and the artistic director of Peacock Rebellion, an arts training institute for queer and trans* people of color; director of the Queer Cultural Center's National Queer Performing Arts Summit; and editor-in-chief of *THE INTERGALACTIVIST*, a life coaching website for visionary activists. As a certified professional coach, Manish has 15 years of experience with U.S.-based social justice organizations and networks. intergalactivist.net/speaking

Roberto Varea (Chair, Roots, Resistance & Reconciliation) focuses his research and creative work on the intersection of performance and peacebuilding in social conflict and state violence contexts. His stage work includes directing and founding community-based performance projects such as Soapstone Theater, a company made up of survivors of violent crime and the prison industrial complex, and El Teatro Jornalerol, a company of Latin American immigrant workers. He is a regular contributor to journals, and co-editor and co-author of the two-volume anthology *ACTING TOGETHER: PERFORMANCE AND THE CREATIVE TRANSFORMATION OF CONFLICT*. Varea is a member of the performance collective Secos & Mojados, and founding faculty of the Department of Performing Arts, and the Performing Arts and Social Justice, and Critical Diversity Studies Majors at USF. He is a member of Theater Without Borders and serves on the Advisory Board of Golden Thread Productions.

Bella Warda (Panelist, Divided Stages) See Festival bios.

Pearl Wong (Panelist, Hyphenated Theatre) is the Interim Managing Director of Asian American Theater Company. A native San Franciscan, she began volunteering with AATC in 1992. She is also a member of the sketch comedy troupe 18 Mighty Mountain Warriors, who were the subject of the documentary *Mighty Warriors of Comedy*, which aired nationally on PBS and received a 2007 Northern California Emmy® Award. As an actor, she has worked locally with Impact Theatre, Intersection for the Arts – Campo Santo, The Cutting Ball Theater, and Calaveras Repertory Theatre.

Mohammad Yaghoubi (Panelist, Divided Stages) is an award-winning playwright, director, and screenwriter living and working predominantly in Iran, whose plays have been recently introduced to American audiences. Plays include *DROUGHTS & LIES, A MOMENT OF SILENCE* (translated into English by Torange Yeghiazarian, with a staged reading in English by Golden Thread Productions in San Francisco in 2012, and a production directed by Bella Warda in Berkeley in 2015), *WRITING IN THE DARK, MOON ON THE WATER, THE ONLY POSSIBLE WAY, GERANIUMS, RED AND THE REST, DANCE OF TORN PAPERS*, and *WINTER 1998*. Honors and awards include The National Theatre Critics Society Award for Outstanding Play for *DROUGHT & LIES*; Iranian Playwrights Society Award at the Iran Theatre Forum for Outstanding Writing for *A MOMENT OF SILENCE*; The National Theatre Critics Society Award for Outstanding Writing for *GERANIUMS*; and The National Theatre Critics Society Award for Outstanding Direction for *DANCE OF TORN PAPERS*. yaghoubi.com

Torange Yeghiazarian (Panelist, Divided Stages) See Festival bios.

An MFA graduate from the American Conservatory Theater and former Commissioner for the San Francisco Art Commission, **Sherri Young** (Panelist, Hyphenated Theatre) founded The African-American Shakespeare in 1993, and has been its Executive Director since. She has directed over 20 productions, produced and executed four programs for the organization, and speaks at various colleges, universities, and conferences across the nation. Young manages the approximately 122 company members and volunteers with assistance from the four staff personnel. Some career highlights include the creation of the company's signature holiday performance *Cinderella*, effectively building and stabilizing the organization over the past five years, and creating a new outdoor performance series in San Francisco called The Cultural Corridor, bringing together the arts community from Fillmore to Hayes Valley.

Z Space (Venue) is a hub for artists and audiences to revel in the creation, development, and production of outstanding new work. Under the leadership of Artistic Director Lisa Steindler, Z Space commissions, develops, and produces works from a variety of disciplines, including theatre, dance, music, performance art, and new media. Since 2009, we have managed and operated a 13,000 square feet, 229-seat performing arts venue and gallery in the heart of San Francisco's Mission District, where artists of all stripes rehearse, perform, and exhibit their latest creations. In 2013, Z Space opened Z Below, a 2,100 square feet, 88-seat second stage, which is ideal for the development of new work, and allows the organization to provide more rehearsal and performance options for its companies in residence. Some of our signature programs are: *Z Space New Work*, a development program that supports artists and ensembles from conception to realization of unique works, *Word for Word*, an in-house theatre company that transforms works of literature verbatim to the stage, and *Youth Arts*, Word for Word's outreach to schools, promoting literacy and engaging students' creativity. zspace.org

ReOrient 2015 Sponsors

Adobe, BART, California Arts Council, The Center for Middle Eastern Studies, UC Berkeley, Doris Duke Charitable Foundation, Grants for the Arts, Walter & Elise Haas Fund, The William and Flora Hewlett Foundation, La Méditerranée, San Francisco Arts Commission, The San Francisco Foundation, University of San Francisco Performance & Social Justice Program, WomenArts, The Zellerbach Family Foundation



Program Partners

Diaspora Arts Connection, SWANABAQ, Theatre Bay Area, Theatre Communications Group, Theatre Without Borders, University of San Francisco Performance & Social Justice Program



Hospitality Partners

ACME Bread, Al Masri Egyptian Cuisine, Bi-Rite, La Méditerranée, NUMI Tea, Sir Francis Drake Hotel

Media Partner

San Francisco Chronicle

Community Partners

American Conservatory Theater, Arab Cultural and Community Center, Arab Resource and Organizing Center, Arabian Shakespeare Festival, Arabology, Bay Mosaic, Broken Seal Buttons, Crowded Fire Theatre Company, Flight Deck/Ragged Wing, FoolsFURY, Iranian Film Festival, Jewish Voice for Peace, The National New Play Network, New Conservatory Theater Center, NeekOn, Nor Cal Arab American Community Directory, Persian Center, SFLGBT Center, Trikone, Ziya Multicultural Arts Center

Special Thanks

Tholfaqr Mardan Al Emara, Asian American Theatre Company, Bitá Bakhtjou, Darryl Chiang, George Chilcott, Valerie Clear, Crowded Fire Theatre Company, Roberta Levitow, Rafaella Marcus, Kousha Navidar & Jennifer Hom, Sadie Spencer, Jax Steiger, Jimmy Walden and Z Space, Pearl Wong

Golden Thread Thanks Its 2014 and 2015 Donors!

Golden Thread Productions acknowledges the generous support of the following individuals and corporations whose contributions make our extraordinary theatre productions and outreach programs possible. To join our family of donors, or to get information about gift opportunities, please contact Michelle Mulholland at michelle@goldenthread.org. The following gifts were received between 1/1/2014 and 8/18/2015.

\$5,000 and ABOVE

Bob Miller and Judy Wilber

\$1,000-\$4,999

John Atwood and Sofia Ahmad
Farah Jahan Siddiqui and Fabio Bullara
Linda Chang and Emin Maltepe
Terry Lamb
Kia Mousavi
Sara Razavi
Babak Sani and Carol Bisharat Sani
Dave Tateosian
Monda Tajbakhsh*
Torange Yeghiazarian

\$500-\$999

Wes Burwell
George Crowe
Levon Der Bedrossian
Artin Der Minassians
Terry Griffith and Lila Shadloo
Alexa Hauser
Patrick Joseph
Ray Kaliski and Carla Daro
Martha Richards

\$250-\$499

Ed and Eleonore Aslanian
Nora Bayani
Tom Bell
Monica Cappuccini
Syan Davis
Armen and Nelly Der Kiureghian
Judith Helfand
Adam Kablanian
Jim and Jo Lucas
Sana Makhoul
John Potocki
Nosrat Salimi
Kambiz Shadan
Paul Von Stamwitz

\$100-\$249

Elmaz Abinader*, David Allen, Anonymous, Mary Aslanian-Kendalian, Cynthia Avakian, Firouzeh Banijamali, Caroline Barnard, Maziar Behrooz, Jared Boldemann and Christy Martell, Parviz Boozarpour, Jack Choi, Jeri Lyn Cohen, Liana and Dan Crosby, Team Cuyjet, Nelly Der Kiureghian, Krikor Didonian, Jaleh Doane, Aizzah Fatima, Reza Fiyouzat, Nancy Frank, Vida Ghahremani, Shahnaz Graham, Anne Hallinan, Fernando Hidalgo, Ali Hojat, Mohammad Hooshmand, Armineh Hovanesian and Henrik Mansourian, Cynthia Hurst, Masood Karimipour, Emily Keyishian and Edward McNulty, Amir Kia, LaFronbergs, Lori Laqua, Judy Love and Ron Goldstein, Jim and Josephine Lucas, Jill Matichak, Phoebe Moyer, Murrey E. Nelson,

Shirindokht Nourmanesh, Sarah O'Connell, Evren Odcikin, Nahid Olfati, Rana Orangi, Iman Oskoorouchi, Haiganoush and Barry Preisler, Mike Richey and Chris Winslow, Armen and Ruth Sedrakian, Diane Shortsleeve, Regina Sneed, Jane Swinerton, Ali Tahbaz, Arman Toorians and Helen Gregorian, Ruby Unger, Naomi Wallace, Termeh Yeghiazarian, Zeina Zaatari

\$50-\$99

Deborah and Noor Adabachi, Mehdi Banijamaly, Elizabeth Benedict, Kate Boyd, Marc Blinder, Jesse Brownstein, Patrick Chew, Nicole Conway, Suzanne Diers, Farzam Farrokhi, John Ferreira, Dwayne and Jennifer Hannah, Hootskys, Tehmina Khan, Andreh Khachekyan, Rick Lenat, Mazyar Lotfalian, Daniel Michaelson, Michelle Mulholland, Mokhtar Paki, Dion Roberts, Masoud Salamat, Marjorie Seashore, Vidhu Singh, Catherine Sutton, Sareh Yeghiazarian, Khosrow Yeghiazarian

\$1-\$49

Anonymous (2), Carmen and Tigran Antonian, Garbis Baghdasarian, Aysan Celik, Sheila Collins, Simone Derayeh, Pardis Esmaeili, Christina Falk, Marion Fay, Jillian Goldstein, Prince Gomolvillas, Holly Hill, Zaynah Hindi, Joan Holden, Nurangiz Khodzharaova, Leah, Greg and Pippa, Hector Lee, Julian Lopez-Morillas, Ken Mahru, Rosemary Matossian, Laurie McCants, Firouzeh Nourzad, Claudia Rosa, Hal and Kathy Rucker, Karen Runk, Firoze Salimi, Lauren Scherr, Ahmad Sheikoleslami, Michael Shipley, Julie Tarrab, Danielle Thomas, Firoozeh Vahedian, Larry Walker, Raffi Wartanian, Amy Whittaker, Kathy Woo, Benjamin Yalom, Aida Yeghiazarian, Christine Young

Corporate Matching Donors

We are grateful to these corporations for matching the contributions of their employees to Golden Thread.

Adobe
Chevron
Genentech
Google, Inc.
TMC Development Working Solutions

**Denotes a Sustaining Donor*

As a **Golden Thread Sustaining Donor**, you agree to make an ongoing monthly pledge of support. Your contributions are deducted directly from your credit card or bank account when you set up your recurring gift via our website. In doing so, you provide Golden Thread with an invaluable resource—a regular, stable source of revenue to support both our daily operations and the development of future projects and programs.

Golden Thread Productions

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.

Board of Trustees

Kia Mousavi, *President*
Bob Miller, *Treasurer*
John Atwood, *Secretary*
Farah Jahan Siddiqui Bullara
Artin Der Minassians
Sara Razavi
Tanya Sleiman
Torange Yeghiazarian

Advisory Board Members

Samer Ali, *Associate Professor, Arabic Studies, UT Austin*
Marvin Carlson, *Chair, City University of New York Graduate Center*
Hamid Dabashi, *Professor, Middle East Studies, Columbia University*
Hussein M. Elkhafaifi, Ph.D., *Associate Professor of Arabic, University of Washington*
Philip Kan Gotanda, *Playwright*
Suniana Maira, *Associate Professor, Asian American Studies, UC Davis*
Ella Shohat, *Professor, Art and Public Policy, Tisch School of the Arts at NYU*
Roberto Gutierrez Varea, *Associate Professor, Theatre & Social Justice, University of San Francisco*
Naomi Wallace, *Playwright and MacArthur Fellow*

Staff

Torange Yeghiazarian, *Founding Artistic Director*
Michelle Mulholland, *Managing Director*
Evren Odcikin, *Director of Marketing and New Plays*
Cassie Garcia, *Community Outreach and Engagement Associate*
Navid G. Maghami, *Art Director*

Artistic Associates

Fatima Zahra El Filali
Yussef El Guindi
Vida Ghahremani
Haleh Hatami
Laura Hope
Roberta Letitow



Numi
ORGANIC TEA

Celebrating people, planet and pure tea

Revitalize. Enrich. Restore.

Enjoy Numi's latest innovation,
organic Turmeric Tea, a blend
of earthy and robust ingredients.

Enjoy 10% off your first
purchase at NumiTea.com.
Enter code **ReOrient**

numitea.com/turmerictea

*Expires 12/31/15



BROKEN SEAL

BUTTONS

YAY BUTTONS!!!

Custom
pin-back buttons
Made in the Mission, SF
brokensealbuttons.com
415.990.0594

la Mediterranée

Cafe | Restaurant | Catering



2210 FILLMORE @ SACRAMENTO
SAN FRANCISCO • 415.921.2956

288 NOE ST @ MARKET
SAN FRANCISCO • 415.431.7210

2936 COLLEGE AVE @ ASHBY
BERKELEY • 510.540.7773

SERVING THE BAY AREA SINCE 1979

CAFELAMED.COM