

Golden Thread Productions Presents its Third Annual Festival of Short Plays
Written by playwrights from, or on themes about the Middle East.

ReOrient 2001

Love & Happiness was never so complicated...

September 27th through October 14th, 2001
Thursday – Sunday, 8:00 pm

Yugen/ Noh Space
2840 Mariposa St., San Francisco

General Admission \$15
Special \$30 ticket admits you to all three series

Info/ reservations: 510.986.9194

Presented in three series:

Series One: Sept 27 - 30

Stoning by Ghazi Rabihavi
Expatriots by Myles Weber

Series Two: Oct 4 - 7

A Marriage Proposal adapted by Yussef El Guindi
Three Stops by Yussef El Guindi

Series Three: Oct 11 - 14

ABAGA by Torange Yeghiazarian
Ukimwi by Tom Coash

Golden Thread Productions is a dynamic San Francisco Bay Area ensemble dedicated to the production of theatre works that explore the Middle Eastern culture and identity as represented throughout the globe.

WWW.GOLDENTHREAD.ORG

DEEP

CUT

By Karim Alrawi
Directed by Hal Gelb





Torange Yeghiazarian, Artistic Director

Board of Directors:

Keyumars Hakim

Farzad Salimi (*Treasurer*)

Judith Wilber

Torange Yeghiazarian (*President*)

Maria Zamroud

Caroline Sidi (*secretary*)

Welcome.

It gives me great pleasure to welcome you to Golden Thread Production's West Coast premier of *Deep Cut* by Karim Alrawi. I am certain you will be as moved by this play as I was the very first time I read it and every time I have seen it performed since. We have been very fortunate in this production to gather such very talented cast and production staff. Hal Gelb, director, has been working with us for a year now, a year that has been full of growth for the company. We have received our non-profit status, which has meant putting together a Board of Directors. Anyone who has been through this process knows the tribulations involved for a founder & artistic director to *give away* her child. All that needs to be said is that I could not have been more fortunate. Judith Wilber has been a supporter of Golden Thread Productions since the beginning. She has never missed a production. Judy has campaigned for us and helped us develop by lovingly sharing her expert audience opinion. Keyumars Hakim has been active both in the Iranian community and numerous humanitarian causes and activities. His contributions to Golden Thread Productions in the few months since he has joined the Board are immeasurable. Farzad Salimi, my uncle, valiantly appeared on the scene to help with all those numbers and minute details that bureaucratic processes entail. God bless him because we would be lost without his help. Maria Zamroud is a co-founder of Golden Thread Productions and its most tireless contributor. Her generosity, love and enthusiasm (as well as her brilliance & good looks) are indispensable assets to the company. Caroline Sidi has



We need YOU!!!

We need your time,

your expertise,

and... your money.

Making theatre is an expensive endeavor. If what you have seen tonight pleases your senses, please consider reaching into your pocket and putting your money where it really makes a difference. We have the vision, the ability, and the guts, but without your generosity Golden Thread Productions cannot realize its full potential.

Here are the areas where we need **volunteer help**:

Scholarship & research
Publicity
Fundraising
Grant writing
Legal help
Administrative support

We need **rehearsal space in San Francisco**, and **airline tickets** for playwrights to come here and participate in the production of their works.

Other stuff: truck or van, building material, paint, fabric, costumes, wigs, fake facial hair!

We hope to one day own our own performance space.

Artists,

We're always looking for creative collaborators: performers, directors, puppeteers, musicians, poets, visual artists ... play submissions and project proposals are accepted year-round.

How to get in touch with us...

Golden Thread Productions
PMB 153, 4096 Piedmont Ave.
Oakland, CA. 94611
TEL: 510.986.9194
information@goldenthread.org
www.goldenthread.org

Golden Thread Productions presents the West Coast premier of

DEEP CUT

By Karim Alrawi

Directed by Hal Gelb

The Cast

Jennifer	Phoebe Moyer*
Bertrand	Terry Lamb*
Chan	Wayne Lee
Andrew	Louis Parnell*
Farah	Atosa Babaoff

* Member, Actors' Equity Association

Production Staff

Maria Zamroud	Stage Manager Costume & Props
Dave Gardner	Set Design & Build
Tom Ontiveros	Lighting Design
Arsham Moadabian	Sound Editing
Termeh Yeghiazarian	Board Operation
Torange Yeghiazarian	
Ana Bayat	Publicity
Janaki Ranpura	Poster Design

House Staff

Mandana Alaudini, Ana Bayat,
Caroline Sidi, Anush Yeghiazarian

There will be one 15-minute intermission.

DEEP CUT is produced by special arrangement with Bruce Ostler, BRET ADAMS, LTD., 448 West 44th St., New York, NY 10036

Deep Cut was previously performed at La Mama (New York) and Woolly Mammoth (DC).

This production is made possible in part by contributions from The Zellerbach Family Fund and California Art Council, and the generosity of Golden Thread Productions Board members Judith Wilber and Keyumars Hakim.

Who's Who...

KARIM ALRAWI (Playwright) was born and brought up in Egypt. When he was thirteen his family moved to England. After graduating from university Alrawi started writing plays for the British stage. His several productions include plays at the Royal Court Theatre and the Theatre Royal Stratford East. Returning to Egypt to teach at the American University in Cairo Alrawi became active in the Egyptian Organization for Human Rights. After moving to North America seven years ago Alrawi has had productions at a number of theatres in Canada and the US including *Killing Time* and *Chagall's Arabian Nights*, produced at Meadow Brook Theatre where he previously served as literary manager. Several of Karim's plays have won major national and international awards including The John Whiting, The USA Today, and the Canadian Theatres' National Playwriting Awards. Currently Alrawi is the editor of *Arabica*, a bimonthly magazine for and about the Arab community. His children's story *The Girl Who Lost Her Smile* was recently published.

ATOSA BABAOFF (Farah) This is Atosa's first experience working with Golden Thread Productions. She is a recent graduate of The American Conservatory Theater's Professional Training Program, where she received her M.F.A. Her favorite roles include Cecily in *The Importance of Being Earnest* and Libby in *Blue Window*. She will be performing in productions at A.C.T and Berkeley Rep in the fall. She would like to thank her family and Gabriel for their never ending support and unconditional love.

DAVE GARDNER (Set Design & build) is a Master Carpenter, Set Designer and Photographer. Dave's last venture at the Thick House was building the set of *Rancho Grande*. He is currently the Technical Director at Theatre Rhinoceros.

HAL GELB (Director) Among the plays director/writer Hal Gelb has staged are *Knuckle* (David Hare), *Betrayal* (Pinter), *The Road to Mecca* (Fugard), *Six Degrees of Separation* (Guare), *Three Cuckolds* (Comedia), *The Maids* (Genet) and Ed Bullins's *Salaam, Huey Newton, Salaam* for Bullins's BMT Theatre. He began his association with Golden Thread Productions with Ghazi Rabiavi's *Voices* and will direct Pinter-protégé Rabiavi's *Stoning* for Golden Thread's ReOrient2001 at the Yugen/Noh Space this fall. His media work has been seen on PBS, KTVU, TV20, KQED, at the World Conference on the Environment (Brussels) and the Museum of Modern Art (NY). As a writer, he was one of a group responsible for the R.G.Davis/ Samuel French version of Dario Fo's *We Won't Pay! We Won't Pay!* and is the West Coast theatre critic for *The Nation*. He would like to dedicate his work on *Deep Cut* to the memory of Jason Robards.

TERRY LAMB* (Bertrand) was seen most recently in *Rachel And Charlie*, a production of Many Rivers Theater Project, which is a multicultural ensemble he co-founded. He has worked with many other Northern California theaters as well, including Aurora Theatre, American Conservatory Theatre, San Jose Stage Company, Marin Theatre Company, Geoffrey Chaucer & Co., Iron Workers Local 202, Chamber Theatre, San Francisco Mime Troupe, Magic Theatre, Eureka Theatre, TheatreWorks, and Shakespeare Santa Cruz. Films he has acted in include *The Heart of the Possible*, *The Beautiful Illusion*, *Prisoner of Time*, and *The Golden Gate*.

WAYNE LEE (Chan), having recently appeared at the Thick House as Sammy in the California premiere of Eugenie Chan's *Rancho Grande* with Thick Description, is pleased to return to the Thick House and working with Golden Thread Productions. Mr. Lee began acting professionally in Taiwan as a television actor almost a decade ago and was seen frequently in and around Sacramento/Davis area prior to making his Bay Area debut in *Get Real!* with New Conservatory Theatre. Some of his theater credits include Lysander in *A Midsummer Night's Dream* and Stephano in *The Tempest* with Sacramento Shakespeare Festival; Efron in *Aloha, Say the Pretty Girls*, Frank in *Talk Story*, Jimmy in *Cleveland Raining* and Lady Montague in an all-male production of *Romeo & Juliet*. Mr. Lee holds a Master of Fine Arts degree in Dramatic Arts from University of California, Davis and is currently the drama director at Chinese American International School in San Francisco. As always, a huge hug and kiss to all his loving family and friends for their love, support and tolerance.

ARSHAM MOADABIAN (Sound Editing) loves all aspects of sound and music, especially the cool equipment! In between sessions, Arsham does some acting and directing. He lives in Iran and prefers to be busy with theatre when visiting the U.S.

A Note from the Playwright

While living in Egypt ten years ago, I had been commissioned by a local theater company to write a play about middle-class Egyptian women and their maids. To facilitate the research, the director of the project, who was a woman, arranged for me to meet with some of her friends and colleagues. Over the course of several days, we talked and I made notes. The women were all well educated, intelligent, and very articulate. The next stage of the research was to talk with the maids. Though less well educated, most had only received primary school education; they spoke with clarity and perception of their experiences. Many had been taken as children from their homes in country villages to be companions and home-helpers for their new mistresses in the big city. They were often of a similar age to their young mistresses. All had undergone genital mutilation, or female circumcision, as it is often mistakenly termed. The term circumcision implies a comparison with male circumcision, but the comparison is a false one. Male circumcision is limited to the removal of skin. Female genital mutilation may involve the removal of part or all of the clitoris and labia. When the women I was interviewing came to mention this aspect of their lives, their voices became hushed and their eyes lost focus, as though they were trying to recall a memory long suppressed. Some could not recall any aspect of the experience. Others fixated on one small detail and brought it up repeatedly in the conversation, while being unable to recall much else. It did not take much to realize that for all of them it had been a deeply traumatic experience.

The play I wrote ten years ago, *The Abandoned House*, touched on the subject of female genital mutilation, but not in any detail. Nevertheless, when the play was produced in Cairo it resulted in me being attacked in the press for daring to raise an unsavory subject - unsavory, that is, in the eyes of my critics. Whether unsavory or not, estimates are that as many as 80% of Egyptian women suffer from female genital mutilation. In countries such as Somalia, it runs to almost 100%. This African custom applies equally to Christian, Jewish and Muslim women. It is not a religiously sanctioned practice, but is related to concepts of hygiene and sexuality that are nevertheless deeply engrained in a large part of African culture.

I would contend that *Deep Cut* is not a play about female circumcision, however, it has inevitably been tagged as such. Personally, I would prefer to think of it as a play about family and how families are constructed as social and cultural units within which individuals have to maneuver to ensure themselves a measure of comfort and security. But that is just my take on this play and I know that any play can mean many different things to different people.

strongly that that having their daughter circumcised is healthy and in her best interests. It must be further understood that, for many women who have undergone FGM, it is an important rite of passage in their lives, and one which --endured with dignity, as their mothers and great-grandmothers before them-- confers enhanced social, adult status. In cultures where the opportunities for women to be so honored, celebrated and recognized are few, "circumcision"(an inaccurate term) becomes disproportionately significant, in spite of the pain it brings.

Western culture certainly has its own historic practices, incongruous to the social and medical standards we purport to uphold today: bleeding patients, burning women at the stake after (often) sexual tortures used to extract "confessions," committing outspoken women to mental asylums, chastity devices and performing routine hysterectomies and clitoridectomies to "calm" women. "Traditional" practices that are dangerous or burdensome to women are present in nearly every culture on every continent.

FGM is illegal in most Western, and, now, in many African nations, although laws often go unenforced and FGM is still practiced, either "underground" in private homes or clinics, or by sending unsuspecting girls back to the parent's home country, often under the auspices of a family vacation, to be "circumcised." FGM is being practiced in the U.S. At this time, physicians, other health care providers, social workers, teachers and counselors, police and prosecutors, are largely unprepared to assist effectively women and girls affected by FGM or seeking to avoid FGM. Many young women are experiencing serious health problems due to their infibulation or excisions. Often their parents are reluctant (or totally refuse) to seek medical care for them. Health providers must be prepared to help these young women, while protecting their anonymity and being aware of the strict family dynamics still important to them. Many have few resources of their own.

Another ironic problem for FGM affected women and girls is the new awareness of FGM. This "awareness" can put them under embarrassing scrutiny and cause difficulties with their classmates, who often harass, rather than support. This is also a very private and personal issue, and one few affected women wish to discuss, a fact often obscured in much of western thinking.

Others have forgotten that this is an African women's issue and have cut the women themselves out of the decision making and advocacy process. The fact that affected women may also be refugees who have suffered war, civil unrest, deprivation, loss and displacement, is also too often forgotten. Often immigrants are appalled at what they witness of western culture, both in the media and in their daily lives. Often it makes them more determined than ever to keep their old traditions and insure the chastity of their daughters.

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A Note From Nawal El Sadaawi

Prominent Egyptian physician, writer and feminist.

Dear Torange,

Thank you for your message. I will not be able to see Karim Alrawi's play in San Francisco since I will be in Egypt all July defending myself in courts against those who are trying to put me in prison and divorce me from my husband against our will just because I expressed my views in the press. According to the constitution in Egypt I have the right to express my views. But there are political powers in Egypt that are trying to silence thinkers and creative writers under the name of god. As regards circumcision of girls it is an old habit inherited from slavery since the evolution of the class patriarchal system and was practiced in many countries and not only Africa. We should not be racist to link all evils (including AIDS) to Africa or black people. After fighting 30 years against female circumcision in Egypt it is now prohibited by law. But you cannot eradicate such old habits only by the law. I am now fighting against male circumcision. Medical doctors and religious men are attacking me exactly as happened when I started fighting against female circumcision. I hope that after 30 years male circumcision will be prohibited in Egypt.

It is important to expose such harmful habits by writing fiction and nonfiction, by plays, novels, essays, research work, media etc. But it is important to expose the original causes of these bad habits by analyzing the class patriarchal economic political social religious values and how they are related to sexual oppression of women (and poor men) in all parts of the world and not only Egypt or Africa. There are political powers in the West that are blind to their own evils and they are critical to others. There are double standards inherited from the slave system that still prevail in the colonial West just to justify colonialism and neocolonialism. We do not live in what they call postcolonial Africa. We are still living colonialism in a new form and new names such as Globalization, Free Market, Democracy, Development etc. Very beautiful words that hide the use of nuclear military power against Africa (and other countries) to exploit its material and human resources.

Nawal El Saadawi `s Statement For San Francisco Play
Cairo, 30 June 2001

The Legacy of Tiananmen Square

Tiananmen, the Gate of Heavenly Peace, has not been at peace in modern Chinese history. On April 4, 1976, during the Qing Ming Festival, more than 2 million people went to Tiananmen Square to commemorate Premier Zhou Enlai, who had died three months before. Memorial poems and articles appeared on the Square, many of which displayed dissatisfaction and criticism toward Mao Zedong and the "Gang of Four." The Cultural Revolution ended in 1976, after Mao Zedong died in September. When Deng Xiaoping became the paramount leader of the nation in 1978, China adopted an open policy and economic reforms began.

In 1981, Hu Yaobang became the Party Chairman (later, Party General Secretary). In December 1986 and 1987 New Year's Day, thousands of people held demonstrations in major cities, demanding democracy, freedom of press and political reforms. Two weeks later, Hu Yaobang resigned from his position and later in April died of a heart attack at age of 74.

On April 22, 1989, the official memorial ceremony for Hu in Beijing turned into a major demonstration calling for democracy and freedom of the press. On May 19, the government declared Martial Law in response to continued protests and strikes. Tiananmen Square was turned into headquarters by the student protesters. Around the country, thousands of people held demonstrations in major cities demanding the dismissal of Li Peng and the end to the Martial Law. The unrest continued until the evening of June 3, when the army troops received orders to enter the city and capture Tiananmen Square. International media's reports on the massacre began to flow in, with numbers of victims ranging from tens to thousands. Protests of the killings were held everywhere in China and around the world except in Beijing, where it suddenly fell into a chilling silence.

The total number of casualties resulting from the June 4 events is highly disputed. The Chinese government spokesman Yuan Mu said on June 6, that 23 students and hundreds of soldiers died during the crackdown and insisted that there were "no casualties on the Square." The government later revised the number several times, and until today, the exact number of deaths on June 4 remains a mystery.

Meanwhile, arrests and investigations hit every corner of China. People were put in prison or even sentenced to death because of their involvement in the "riot." Working units everywhere began to study central government's documents to unify people's thoughts. Some students and democracy activists were able to flee overseas with the help of friends and relatives, many via Hong Kong.

Source: WWW.CND.ORG

Female Genital Mutilation

Female Genital Mutilation (FGM), also known as female circumcision, has been practiced for several thousand years in almost 30 African and Middle Eastern nations. It is also practiced, to a lesser extent, in parts of Asia. The practice varies in degree, ranging from cuts around the clitoris (rare), to (more commonly) the entire removal of the clitoris, the removal of the clitoris and labia minora, or the removal of the clitoris and entire labias, with the resulting wound stitched shut. In this last form, infibulation, the opening left is generally no larger than a match head, leaving an insufficient opening for the passage of urine and menstrual discharge. Severe physical and psychological health consequences can result from both the initial ordeal, and its aftermath. In many instances, FGM is performed in non-sterile surroundings with the girl forcibly restrained and cut with rudimentary instruments (razor blade, knife, glass, etc), although it is sometimes performed in a medical setting, particularly in large cities. The age at which a girl is subjected to this ranges from seven days old to young adulthood. Most commonly, it is performed between 2 and 15 years of age.

The resulting scarring and damage caused by this practice creates difficulty in both the woman's daily life, as well as during childbirth, as scar tissue is not as flexible as normal tissue and often creates prolonged childbirth, causing potential harm to both mother and child. Other side effects include painful menses, blocked urination, chronic and/or acute infections, painful or impossible intercourse, infertility, fibroids, fistula, and ruptures into the urethra or rectum during sexual intercourse. It also often results in added challenges for health providers performing routine pelvic examinations, due to discomfort for the patient. In some cases, a normal examination may be very difficult due to acute sensitivity or too restricted a vaginal opening. The male equivalent, of even the least severe form of FGM, would be the complete cutting off of the entire head of the penis.

While evidence of FGM can be found on Egyptian mummies dating back several thousand years, the specific origin of FGM is obscured by time, but, most often the historic reasons cited are marital fidelity, controlling the woman's sex drive, preventing lesbianism, ensuring paternity, "calming" her personality, and hygiene. It is commonly considered an important rite of passage. In some regions, a celebration is associated with the event, but in many areas, there is no particular ceremony, gifts or ritual. FGM is practiced by Muslims, Christians, Jews and animists alike. In many cultures, sexual pleasure is considered to be "for men," and the reward for women is babies. Overall attitudes can vary greatly between the various FGM practicing ethnic groups and cultures. Within some ethnic groups, adolescent sex is permitted, even encouraged, until circumcision is performed and "adult" responsibilities commence.

For parents, reasons for adhering to the practice range from fear for the daughter's marriageability and honor, to conformity and insistence by older relatives and the community. It must be understood that most parents feel

A Note from the Director

Probably best read after the performance

Around political theatre, you hear a lot about "dialectic." Hammering your audience with a predetermined "message" is a no-no, even among people who end up practicing it with undaunted ardor.

Instead, a play should engage its audience in a dialogue, pit opposing forces and ideas – yours and the opposition's -- in such a way that the weaknesses on both sides are exposed, questions raised and the future opened to thinking that does a better job of encompassing reality.

In practice though, that's rare in my experience. Even when the path is entered on, the argument too often runs, like a dog to a bone, directly to the desired outcome. Hooray for our side.

Deep Cut is, I think, different. The play, which on one level and most gut-wrenchingly is about female genital mutilation and torture, is on another level a debate about post-modern relativism and the balance between human rights and cultural nationalism -- the belief that the values and practices of one culture are as good as those of any other and that one culture shouldn't therefore interfere in another. You don't have to share my nostalgic attraction to "primitive" cultures like the Aran Islands and the Gwaii Haanas to see the importance of this debate for globalization, the former Yugoslavia, U.S. family planning efforts in the Third World, for our colonialist attitudes toward the nonhuman creatures of the earth.

A playwright who in the past has been criticized for not being provincially Arabic enough, Karim Alrawi balances arguments in this debate so neatly that as soon as you think you agree with one character, another makes such a supremely compelling argument you have to say, "Yes, but." A position that seemed incontestable, seen in another light, turns problematic. That is also the fate of the newly ascendant point of view.

And, of course, these ideas aren't purely abstractions. The debate takes place in a lived context, a crisis within a family. Terrible consequences flow from a well-intended philosophy; behavior contradicts stated points of view. One character argues both sides of the issue with equal commitment. As educated as they are, others hold to assumptions and stereotypes that are simply inaccurate. And the central conflict is resolved without Farah, one of the two main parties to the conflict, ever being able to recognize the gray truth of what exactly happened.

Ultimately the conflict is resolved not so much by truth or ideas as by blood. Reconciliation is by love, that strange, in itself contradictory, dialectical power that often binds us to another no matter what harm that person has done us, no matter what our intellectual and ethical differences are. In the end, longing to belong turns out to be more powerful than the ideas we hold or in the very least affects the tenacity and simplicity with which we hold them.

Where to get more information...

Female Circumcision

WWW.FGM.ORG



Mimi Ramzi
Forward USA, Inc.
2040 Forest Ave. Suite 2
San José, CA 95128
(408) 298-3798
Fax (408) 298-3893
www.forwardusa.org

CWAME, Coalition of Women from Asia and the Middle East
P.O.Box 15967, Long Beach, CA. 90815

Warrior Marks, Alice Walker

Possesing the Secrets of Joy, Alice Walker

Prisons of Ritual, Hanny Lightfoot-Klien

Women and Sex, Nawal El Sadaawi

The Hidden Face of Eve: Women in the Arab World, Nawal El Sadaawi

Also related... *TAHARA*, a film by Sara Rashad www.taharaproject.org

Chinese History & Politics

WWW.CND.ORG

Gate of Heavenly Peace (video)

The Chinese, Jasper Becker

Amnesty International Annual Report

Orville Shell, UC Berkeley, School of Journalism

Body Politics

Freedom begins with one's own body and mind. Throughout history we have selectively deprived various groups of this fundamental right. We have traded human beings as merchandise and branded their bodies as proof of ownership. We have segregated communities based on race, religion, or sexuality. Some are still alive who carry the ID number of their camp permanently marked on their skin. Others carry the unspoken shame and humiliation of being violated. We have justified these acts of physical aggression, be it torture, rape or capital punishment, based on our own sense of moral superiority. We have claimed to know what is right and what is wrong. We have been wrong.

But where do we stand without a standard? How do we behave in the absence of absolutes? Where do we draw the line between Tolerance and Indifference?

In a patriarchal world women are classified as requiring management and control. Our bodies are at once the origin of all life and the source of all evil. When it comes to sexuality, our participation is defined as that of mother or whore, a very utilitarian approach that completely overlooks sex as an act of pleasure. Ever since I learned of Female Circumcision sex has become a religious experience for me. It's as if with every orgasm I take revenge on those who attempt to deprive my sisters of the experience. This very personal perspective may offend you. But this is where personal becomes political. This is where we need to look at our own bodies and ask *would I want this done to me?*

Deep Cut poses a very delicate question: *Are there Human Rights that transcend cultures?* We offer no specific response to this. We only provide the opportunity to engage...

Torange Yeghiazarian

An excerpt from *Deep Cut* will be performed at the Torture Exhibit on Wednesday, July 18th, Herbst International Exhibition Hall, Presidio, and San Francisco. For information call 415.646.0606

www.torturemuseum.com

PHOEBE MOYER* (Jennifer) is the winner of three Bay Area Theatre Critics Circle Awards and two Dean Goodman Choice Awards. She has performed for Theatreworks, Theater Artists of Marin, Marin Theatre Company, College of Marin, American Citizen's Theatre, Angst Ensemble, Pacific Alliance, Sierra Rep, Marin Shakespeare Company, Willows Theatre, Bay Area Playwright's Festival, Solano College Theatre, Actors Theater of Sonoma, and Playhouse West. Some of her favorite roles include Martha in *Who's Afraid of Virginia Woolf?* Maria Callas in *Master Class*, and Daisy Werthen in *Driving Miss Daisy*. When not on stage, she is a reader for audio books and commercial voice-over.

TOM ONTIVEROS (Lighting Design) is a Photographer and Lighting Designer and has recently concluded nearly four years as Technical Director of Intersection for the Arts. Tom has designed and photographed at Intersection, Marin Theatre Company, Magic Theatre, St. Cecilia's Sledgehammer Theatre, ODC, UC Santa Cruz Main Stage, La Jolla Museum of Contemporary Art and others including world premiere works by Naomi Iizuka, John Stepping and Charles Mee. Tours include *Ravenshead*, a collaboration of the Paul Dresher Ensemble and Rinde Eckert, and the Holland Festival 2001 with Bill "Crutchmaster" Shannon. Recent designs include *Sewing Lessons*, *Contagion*, and *Indiscretions*.

LOUIS PARNELL* (Andrew) has worked at numerous Bay Area companies as an actor and director including A.C.T, Actors Theatre, American Citizen's Theatre, Center Rep, The Magic, Marin Theatre Co., The Mountain Play, Thick Description and many independent productions with smaller companies. He is Artistic Director of Genesis Theatre, an original founding member of Actors Theatre of SF and on the Board of Directors of Encore Theatre. He is the recipient of three Drama-Logue Awards, two Dean Goodman Choice Awards and a BATCC award. His resume also includes many appearances on commercials, films and television including *America's Most Wanted*, *Nash Bridges* and an upcoming PBS documentary on Ralph Ellison.

TORANGE YEGHIAZARIAN (Artistic Director) writes, acts and directs for the theatre and is the founder and artistic director of Golden Thread Productions. Her latest play *ABAGA* will be staged at 'ReOrient 2001' in Yugen/Noh Space in the fall. Among Torange's writing/ directing credits are *The Myth of Creation* by Iranian writer Sadegh Hedayat, *Publicly Resting*, *Behind Glass Windows*, *Operation No Penetration*, *Lysistrata 97!* and *Waves*. She has performed in a number of plays and independent films. Born in Iran, Torange received her Masters degree in Theatre Arts from San Francisco State University where she had the opportunity to collaborate with the San Francisco Mime Troupe in creating the melodrama *TORCH!* Torange would like to thank Termeh, Mali, Nosi, Nelly, Mimi, Firoze & Kaz for their love & support and Karim for his writing.

MARYA ZAMROUD (Stage Manager) has been lucky enough to work on every Golden Thread production from *Operation No Penetration* to 'ReOrient 2000' and each time she has learned something. This project in particular has been a joy to work on. Big thanks to a great cast and crew who made things so easy. Mabrook!!

* Member, Actors' Equity Association



consistently provided us with her organizational expertise and deep love of the arts. Thank you to all. Thank you also to Kaz & Co. for supporting our web site, and Termeh Yeghiazarian, one of the original co-founders, for consistently providing support.

I would like to take this opportunity to welcome some new additions to the company. Janaki Ranpura, puppeteer, and Ana Bayat, performer, have joined the company as artistic associates. Yussef El Guindi, playwright, will take on the responsibility of literary manager. You are bound to feel their presence in our third annual festival of short plays 'ReOrient 2001' at the Yugen/ Noh Space, September 27 to October 14.

Not to end but as a beginning, I offer my endless thanks... to the Board, the artists, volunteers, my family, and to you, our fabulous audience members.

Thank you for sharing in this journey with us...

Torange.

***This production would not have been possible
without the support of the following:***

Amma, Debbie Aron, Angie Bean, Maad Abu-Ghazalah,
Gloria Chen, Nancy Chen, Marvin Collins, Eman Desouky,
Vida Ghahremani, Carol Haan, Nancy Hormachea, Robert Kelly,
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Aline Mouchawar, Barbara Oliver, Maryam Ovissi, Iman Naser, Rene Panegor,
Mimi Ramzi, Sara Rashad, Virginia Reed, Gwyneth Richards,
Jean Schiffman, Casandra Sobieralski, Cosette Thompson,
Jeff Wincek, Dr. Paul W. Wanner, Sherifa Zuhur

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