

**Golden Thread Productions Presents**  
**ReOrient**  
**Fifth Annual Festival of Short Plays Exploring the Middle East**  
October 30 – November 23, 2003  
New Langton Arts  
San Francisco

Welcome

Let's begin by acknowledging the miracle of surviving this amazing year. For Golden Thread Productions, 2003 has been a year of incredible creativity and organizational development in the face of minimal funding. The breathtaking quality of the plays in this year's ReOrient Festival reflects Golden Thread Productions' growth in the past five years. We have gone from searching for a voice and seeking legitimacy for Middle Eastern stories to planting our feet firmly on dramatic grounds and proudly declaring, "We are here to stay!"

The Palestinian-Israeli conflict looms prominently in this year's selections: *Sahmatah*, *Baggage* and *Coming Home* present various aspects of a tragedy that has gone on for too long, taken too many lives and continues to generate fear, distrust and much despair. Iraq may be conspicuously absent from the program, but post-9/11 paranoia is tackled in Israel Horowitz's *Security*. Lest we become too heavy-hearted, there are *Terrorists* and *Road Map* to remind us that laughter may be the best healer. Those of you who saw last year's *Such a Beautiful Voice Is Sayeda's* will recognize Salwa Bakr & Yussef El Guindi's skillful presentation of a woman's perspective in *Karima's City*. Last, but not least, *Muscle*... You tell me what you think.

Thank you for being here. Thank you for your support. Thank you for your feedback. And thank you for caring. At the risk of stating the obvious, let me just assure you that we would not be here without you. Theater requires an audience. Thank you for fulfilling our requirement. Theater also requires money; see what you can do about that. I would also like to thank the cast and production staff of the festival. Without their talent and dedication, our lovely audience would have nothing to watch. As always, I am deeply indebted to our Board of Directors, artistic staff and volunteers. Thank you for believing.

Enjoy the show!

**Torange.**

## **ReOrient 2003**

### **Series 1, Thursdays & Saturdays**

#### ***Road Map (Converting St. Francis)***

Created and directed by Janaki Ranpura (20 MIN)

#### ***Sahmatah***

by Edward Mast & Hanna Eady, directed by Torange Yeghiazarian (50 MIN)

INTERMISSION (15 MIN)

#### ***Muscle***

by Erik Ehn, directed by Hal Gelb (15 MIN)

#### ***Coming Home***

by Motti Lerner, directed by Amy Mueller (35 MIN)

### **Series 2, Fridays & Sundays**

#### ***Security***

by Israel Horovitz, directed by Hal Gelb (20 MIN)

#### ***The Terrorists***

by Jim Brightwolf, directed by Don Cate ( 10 MIN)

#### ***Baggage***

by Fateh Samih Azzam, directed by Christopher Morrison (30 MIN)

INTERMISSION (15 MIN)

#### ***Karima's City***

by Yussef El Guindi, adapted from a short story by Salwa Bakr; directed by Arlene Hood (50 MIN)

This production has been made possible in part by a generous grant from The Zellerbach Family Foundation, the William and Flora Hewlett Foundation and W. A. Gerbode Foundation. And by donations from countless individual donors.

## The Ensemble

David Ballog, Deborah Ben-Elizier, Nancy Carlin\*, Ali Dadgar, Téana David, Mark Farrell\*, Brett Holland, Denmo Ibrahim, Bernadette Quattrone, Lawrence Radecker, Janaki Ranpura, Michael Wayne Rice\*, Phil Sheridan, Lynne Soffer\*, Torange Yeghiazarian, and introducing Eemon Malek-Madani

\* Member Actors' Equity Association

## Production Staff

|   |                      |
|---|----------------------|
| Sound Design                                      | Steven klems         |
| Lighting Design                                   | Paul Measom          |
| Emergency Set Design                              | Johnny Mae           |
| Costume Design                                    | Keri Fitch           |
| Production Manager & Props                        | Garrett Westfall     |
| Fight Choreography                                | Christopher Morrison |
| Stage Manager<br>& Light Board Operator           | Coyote Days          |
| Assistant Stage Manager<br>& Sound Board Operator | Lisa Medina          |
| Master Electrician                                | Robert Anderson      |
| Associate Producer                                | Don Cate             |
| Producer  | Torange Yeghiazarian |
| Middle Eastern History Advisor                    | Maziar Behrooz       |
| Dramaturgy  | Christopher White    |
| Photographer                                      | Farzad Mohr          |
| Graphic Design                                    | Miriam Behpour       |
| Public Relations                                  | Vida Ghahremani      |
|   | Darlene Dhillon      |

## Series 1

### Thursdays & Saturdays

#### Road Map by Janaki Ranpura

|                   |   |
|-------------------|---|
| Director          | Janaki Ranpura  |
| Sultan al-Kamil   | Lynne Soffer*   |
| Francis of Assisi | Michael Wayne Rice*                                       |
| Puppeteers        | Janaki Ranpura, Bernadette Quattrone, Deborah Ben-Elizier |

Disclaimers from the director of *Road Map*:

*Road Map* was not always called *Road Map*. It used to be called *Converting St Francis*. Please forget about that and refer to it in your minds henceforth as *Road Map*.

*Road Map* deals with two real historical characters. One is the Islamic Sultan Malik al-Kamil, brother of the famous Sultan Saladin. The other is St. Francis of Assisi,

namesake of this fair city. At the historical moment described in the play – the siege of Damietta in 1219 – Cardinal Legate Pelagius was the field commander of the Christian troops, Honorius III held the papacy and a young Frederick II ruled Sicily. The Muslims, hardpressed by the Franks from the north and the Mongols from the east, were losing most of the territory won during the Islamic empire’s apogee under Saladin.

Having said all that, *Road Map* is a ridiculous, not a historical, play. Please do not think for a moment that it is trying to relate history. Please also do not think that it is trying to insult or elevate either Islam or Christianity. If it educates, I take no responsibility for what you might have learned.

Here are a few books that really do have facts to report:

- Gabrieli, Francesco. *Arab Historians of the Crusades*. (UC Press) Berkeley, 1969.  
Habig, Marion, ed. *St Francis of Assisi, Writings and Early Biographies: English Omnibus of the Sources for the Life of St. Francis* (Franciscan Press) Chicago, 1983.  
Martin, Valerie. *Salvation: Scenes from the Life of St. Francis*. (Knopf) NY, 2001.  
Nizami, Ganjavi. *Mirror of the Invisible World: Tales from the Khamseh of Nizami*. Trans. Peter J. Chelkowski (Metropolitan Museum of Art) NY, 1975.

Janaki Ranpura offers thanks for the physical and emotional donations of Julia Glanville, Peter Maravelis, Larry Reed, Phil Sheridan and Jane Chen.

**Sahmatah** by Hanna Eady & Edward Mast

Director        Torange Yeghiazarian  
Grandfather    Phil Sheridan  
Habeeb         Mark Farrell\*

Dramaturgical research by Christopher White.

“Hanna is from the village of Buqayah, in the Upper Galilee inside Israel Proper. On the maps of Israel the village is called Peqiin, or Ancient Peqiin, because New Peqiin is now a Jewish settlement built on land originally part of Buqayah. The village has been inhabited for millennia and, recently, a cave was discovered with ceramic coffins, skeletons, and artifacts that date back seven thousand years. Hanna grew up there, in a small community of five different religious groups: Catholic, Greek Orthodox, Druze, Jewish, and Muslim. Hanna was raised, therefore, as a citizen of the state of Israel—unlike the Palestinians in the Occupied Territories. Over time, I learned from Hanna that the situation of Palestinians “inside” is both different from and similar to the situation in the Territories.

The school system for Arabs inside Israel is dominated by pro-Israeli and Jewish curriculum. Arab children learn Jewish history, the Hebrew language, and Hebrew literature. They learn the Torah by heart, as well as many other passages from Jewish teachings. As they reach college age, many Palestinian young people speak a unique

mixture of Arabic and Hebrew, which their parents find difficult to understand. Hanna reports, "We would find ourselves avoiding conversation with old people, and when it happened, it would be awkward and loud as if with a stranger who's hard of hearing": I learned everything about the Jewish history of pain and suffering along with one class about Arab history, summarized for us in a book—written by a Sephardic Jew—full of barbaric, warlike heathens out to destroy the Chosen People and throw them into the sea."

- Edward Mast. *TDR* (Cambridge, Massachusetts), Fall 2000, v44 i3 p.113.

Many thanks to Afif Houssain & Maher Sabry as well as the Arab Cultural Center, Arab Film Festival and the Bay Area Arab community for their support and generosity.

### **Muscle** by Erik Ehn

Director        Hal Gelb  
Woman         Denmo Ibrahim

### **Coming Home** by Motti Lerner

Director        Amy Mueller  
Yoni            Brett Holland  
Talia            Téana David  
Ruth            Nancy Carlin\*  
Daniel         Lawrence Radecker

Many thanks to Vavi Toran and the Israel Center, The Jewish Community Center and A Jewish Voice for Peace, for your support.

### **Series 2** **Fridays & Sundays**

#### **Security** by Israel Horovitz

Director        Hal Gelb  
Zelly            Lawrence Radecker  
Webster        Michael Wayne Rice\*  
Azar            Torange Yeghiazarian  
Amin            Eemon Malek-Madani  
Shelly         Denmo Ibrahim

#### **The Terrorists** by Jim Brightwolf

Director        Don Cate  
Soldier        Brett Holland  
Terrorist      David Ballog  
Arms Dealer   Janaki Ranpura

#### **Baggage** by Fateh Samih Azzam

Director        Christopher Morrison

Traveler        Ali Dadgar  
Voices         Bernadette Quattrone, Christopher Morrison

**Karima's City** by Yussef El Guindi, based on a story by Salwa Bakr

Director                Arlene Hood  
Choreographer        Angela Demmel  
Rehearsal Assistants    Sara Luna and Deidre McGinnis

Karima & Ensemble        Bernadette Quattrone  
Mother & Ensemble        Lynne Soffer\*  
Mr. Aziz & Ensemble        Ali Dadgar  
Nadia & Ensemble         Denmo Ibrahim  
Nurse & Ensemble         Deborah Ben-Elizier  
Special Tree & Ensemble    David Ballog

\* Member Actors' Equity Association

## Who's Who

**Fateh Azzam** was born in Lebanon of Palestinian refugee parents. He was the director of the Palestinian National Theatre in East Jerusalem (1985-1987) where his play *Ansar* was produced. A professional theater performer, choreographer, and director, he has worked in the Theatre in United Kingdom and the United States. His full time work has been in human rights and legal activism. He is on the faculty of the American University of Cairo with a concentration on Forced Migration issues and Refugee Studies. His plays *Ansar* and *Baggage* have been published in *Short Arabic Plays: An Anthology* (Northampton, Mass.: Interlink Books, 2003)

**David Ballog.** ReOrient 2003 is David's debut with Golden Thread Productions. A resident actor/member of Berkeley's Impact Theatre, he has received training from the renowned Jean Shelton as well as A.C.T. in San Francisco. Roles within the past year have been Miles in Bella Union Theatre Company's *Demon\_Industry* (S.F.), Franklin in John Fisher's *Queer Theory* (Impact), and Edward in Inquiline Theatre Company's San Francisco production of *Spike Heels* by Theresa Rebeck.

**Deborah Ben-Eliezer**, an actor, dancer and puppeteer, has worked with several companies including Fools Fury, Abydos, San Leandro Shakespeare Co., Marin Shakespeare Co., Antenna Theater. As the Co-Artistic Director of Eclipse Dance Theater, she directed and performed in several original productions including *Slave to Salsa*, *Passion: a Winter Solstice Celebration*, and *Witchcraze*. She currently directs and performs with the Funky Puppet Circus Supper, and The Puppet Players. She dedicates her performance to her Iraqi grandparents.

**Jim Brightwolf** Trying his hand at sketch writing and Direct Action Theatre back here in San Francisco after all these years he hopes to produce a world touring road show of *FRISCPOLIS*, a collage of the real San Francisco theatre and performance. Watch for it. Jim is a graduate, Artist in Residence, or director/ designer from Goodman Theatre Conservatory, Art Institute of Chicago, UC San Jose, Seattle Repertory Rockefeller Directing Program, Stanford ABD, Sydney Actors Studio, Heidelberg Grossspielhaus, Johannesburg Crossroads Lmtd., Black '77 World Survival Tour, London Interaction

Theatre, Berlin Stein-Wal Syndicate, Imaginary Performance Co. of Santa Fe, Sydney Opera house Troupe, and several other seemingly unrelated events in various countries.

**Nancy Carlin\*** has performed with the American Conservatory Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre, San Jose Repertory Theatre, Shakespeare Santa Cruz, Marin Theatre Company, Aurora Theatre Company, and TheatreWorks. An Associate Artist of the California Shakespeare Theatre and an Affiliate Artist with Foothill Theatre Company, Nancy stars in the film *Jon Jost's Frame-up* and co-produced the feature film *Haiku Tunnel*. She holds a BA from Brown University and an MFA from the American Conservatory Theater.

**Don Cate** was a member of the Theatre Arts Department of City College of San Francisco from 1979-2002. Directing credits at City included *Looking Glass*, *Gypsy* (starring Weslia Whitfield), *Three Penny Opera*, *Street Scene* and *Lady In The Dark*. His production of *All In The Timing* was seen at the Edinburgh Fringe Festival. Don has directed *Oedipus Rex* and *Electra* at the Festival of Ancient Greek Drama in Cyprus.

**Ali Dadgar**, Iranian Visual & Performance Artist, has been a member of DARVAG Theatre Co. for the past 14 years. Living in the US for the past 26 years. He collaborates and performs with various performance groups and exhibits his visual works at local and regional galleries and museums.

**Téana David**. Originally from Victoria, Canada, Téana has lived in The Bay Area for three years. Recent credits include Juliet in Napa Valley Shakespeare's *Romeo and Juliet* and *Me and My Girl* at The Marin Theatre Company. She has also worked with The California Shakespeare Theatre (*The Winter's Tale*), A Travelling Jewish Theatre (*Moonwatcher*), The Continuum Theatre Ensemble (*Angel Arms*) and Lunatique Fantastique. Téana has also enjoyed working in film and television, especially the Canadian children's series, *Take Off!* She holds a B.F.A. in Musical Theatre from the Boston Conservatory.

**Tara Coyote Days**. Prior to moving to the Bay area, Coyote had been working as a stage manager and production assistant for Artists Repertory Theatre and CITE Creative Information in Portland, Oregon. She is very excited to have Golden Thread be the first company she is working with in San Francisco.

**Angela Demmel**. A native to the Bay Area, Angela Demmel has been dancing, teaching and choreographing modern, jazz and musical theatre for the past several years. She received her Bachelor of Art degree in Theatre Arts, Dance Emphasis from California State University, Hayward. Upon completion she was awarded a Graduate Teaching Fellowship at the University of Oregon, Eugene where she focused her studies on theatre/dance integration. Ms. Demmel currently works full time as director of dance at Moreau Catholic High School in Hayward and is a part time lecturer at CSU- Hayward.

**Hanna Eady & Edward Mast** both live in Seattle. Hanna grew up in Buqayh, a Palestinian village in Upper Galilee. He has worked in the theatre in Israel and the U.S. and holds an MFA in Directing from University of Washington. A native of California, Edward Mast received an MFA in Playwriting from UCLA. His plays and performances have been seen in across the U.S as well as Jerusalem, Tashkent, and Oxford.

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

**Mark Farrell\*** was most recently seen in *Me & My Girl* at Marin Theatre Company and *Loaded* (by and with Scott Capurro) at the Marsh. Other credits include: *A Map of the World* (by David Hare) at Theatrefirst; *Fugitive Kind* at Center Rep; *1776* at Woodminster; *Lady in the Dark*, *The Crucible*, *Wonderful Town* (BATCC nomination) at Marin Theatre Company; *Funny Girl*, *1776*, *Merrily We Roll Along*, *Look Homeward Angel* (Dean Goodman award) at The Willows Theatre; *Falsettos* at Barestage Theatre; and *Caligula* at Theatre Artaud. Mark has also worked with such esteemed companies as Central Works, Playground, and 42<sup>nd</sup> Street Moon. *Sahmata* is Mark's third production with Golden Thread, having done two shows in last year's ReOrient Festival. Next up, he will reprise his role as Eric Menendez in *Loaded* at the Zephyr Theatre in Los Angeles.

**Hal Gelb.** Among the plays director/writer Hal Gelb has staged are *Knuckle* (David Hare), *Betrayal* (Pinter), *The Road to Mecca* (Fugard), *Six Degrees of Separation* (Guare), *Oleanna* (Mamet), *Three Cuckolds* (commedia), *The Maids* (Genet) and Ed Bullins' *Salaam*, *Huey Newton*, *Salaam* for Bullins' own BMT Theater. For Golden Thread, he's directed *What a Beautiful Voice Is Sayeda's* (Yussef El Guindi), *Stoning* (Ghazi Rabahavi) and *Deep Cut* (Karim Alrawi). 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 (New York). He was one of three writers of the anti-war musical, *Love Missile*. He's also told the true story of Bill and Monica in *Executive Ardor*, translated *The Misanthrope* and was one of a group responsible for the Samuel French version of Dario Fo's *We Won't Pay! We Won't Pay!* Hal is West Coast theater critic for *The Nation*.

**Brett Holland** has been acting in the Bay Area for over five years. He has worked on commercial, print, industrials and independent film. Regional theatre credits include: *The Notebooks of Leonardo da Vinci* (Leonardo- u.s.) at Berkeley Repertory Theatre, *Fat Men in Skirts* (Bishop) with Flux Theatre Co., and *Angels in America* (Joe) with Players Club. He has also worked with New Conservatory Theatre, Three Wise Monkeys, and Brown Bag theatre Co. He holds a B.A. in Theatre Arts and in French from San Francisco State University. He wrote the play *Dividing Space* which was a quarter finalist in the 2003 American Theatre Co-op national competition for new plays. Brett would like to dedicate his performance to the memory of Camille Howard, whose teachings and love of the theatre will live on in the hearts of many actors.

**Arlene Hood** has been associated with Golden Thread Productions for the past three years. Last year she directed *From the Courtyard* and *A Tunnel in Palestine* for *ReOrient 2002*. Besides freelancing as a Bay Area director and actress, Arlene is the theatre arts instructor for Moreau Catholic High School in Hayward. Her students have

received numerous awards and recognition for their outstanding work. She has a theatre arts degree from CSU Hayward and is an active member of the California Educational Theatre Association. An avid traveler, Arlene has had the opportunity to direct and perform in such places as the Edinburgh Fringe Festival and the Festival of Amathus in Cyprus. She has just returned from attending an International festival of experimental theatre in Cairo, Egypt. Directing credits include: *Les Miserables* (authorized school edition), Lorca's *The Billy-Club Puppets*, *Sylvia*, *Khamasseen* (North American premiere), *Prelude to a Kiss*, *Kiss Me*, *Kate*, *Something's Afoot*, *The Visit*, *Anouilh's Antigone*, *Macbeth*, *Man of La Mancha*, *Our Country's Good*, *The Real Inspector Hound* and *1776*.

**Israel Horovitz** An internationally acclaimed playwright, actor and screenwriter. Among his numerous awards are the OBIE (twice), EMMY, Prix de Plaisir du Théâtre, Prix du Jury - Cannes Film Festival, Drama Desk Award, and the Lifetime Achievement Award from B'Nai Brith. Among Horovitz's best-known plays are *Line* (now in its 25th year, off-Broadway), *The Indian Wants The Bronx* (with Al Pacino), *It's Called The Sugar Plum* (with Marsha Mason and Jill Clayburgh), *The Primary English Class* (with Diane Keaton), *Today, I am a Fountain Pen*, *A Rosen by any Other Name*, and many more.

**Denmo Ibrahim** just recently moved to the Bay Area after receiving her M.F.A. in the Lecoq-Based Actor Created Theatre Program at Naropa University. With over 10 years professional theatre experience, she has been nominated for a Joseph Jefferson Award for Best Actress in a Principal Role (Chicago) and the Irene Ryan Acting Award (Boston). She also had the unique opportunity to study and perform in Italy with Antonio Fava, Head Master of the International Commedia Dell'Arte Stage. She has appeared in numerous commercials and print spots for companies such as IBM, United Airlines, Miller Genuine Draft and The Field Nuseum. Denmo holds a B.F.A. in Acting from Boston University.

**Steven Klems** has been designing sound for Bay Area theatre for the last two years. During this time he has worked with Impact Theatre, Broken Buddha Productions, Second Wind Productions and the Aurora Theatre Company. He is very pleased to be working with Golden Thread Productions.

**Motti Lerner** teaches political playwriting at Tel Aviv University. In 1994, he won the Prime Minister of Israel Award for Writers. He was the Visiting Professor at the Drama Department Duke University, North Carolina, in 1997 and participated at the International Writers Program at the University of Iowa in 2000. Among his plays are: *Kastner*, *Pangs of the Messiah*, *Exile in Jerusalem*, *Autumn*, *Pollard*, *The Murder of Isaac*, *Hard Love*, *Passing The Love of Women*. Among his films: *Kastner Trial*, *Bus 300*, *Egoz*, *The Institute*, *A Battle in Jerusalem*, *Silent Sirens*. Born in Israel, Motti's plays have been produced in the U.S, England, Germany, Austria, and Australia.

**Eemon Malek-Madani** is a 4<sup>th</sup> grader at Spring Valley Elementary School in Millbrae. He attended the John Robert Powers acting school for one year. Eemon has performed at a number of school talent shows. ReOrient is Eemon's professional debut.

**Paul Measom**. A graduate of San Francisco State's Theatre department, Paul has been doing theatrical and architectural lighting in the Bay area for over ten years. He has

worked with Misery Loves Company, the Fringe Festival, Shadow Light Productions, Theatre Flamenco, Theatre Rhinoceros, Dudley Brooks and Company among others. Paul is the lighting technician supervisor at the San Francisco Opera. This is a return visit for Paul; he also lit Golden Thread Productions' "Love Missile" last June.

**Lisa Medina** joined the Golden Thread family for *Love Missile* and feels fortunate to be assisting with this amazing festival. She graduated from Saint Mary's college of California with a BA in Anthropology/Sociology, Minor in Dance (May 2002).

**Christopher Morrison** is a fight choreographer/director/performer. He has worked at The California Shakespeare Theatre, The Magic, The Huntington Theatre Company and many more. He has taught stage combat at Charles Sturt University (Sydney Australia), Boston University, Berkeley Repertory School of Theatre, Chabot College, College of Marin, Middlesex College. He is the founder of Broken Buddha Productions, a movement collective that gathers movement experts together to train each other and put on live events. Christopher will be directing for Impact Theatre in 2004 for their rotating rep of three plays: *Money and Run*, a serialized TV action/comedy spoof.

**Bernadette Quattrone.** This is Bernadette's second ReOrient Festival, having performed the roles of Zarin in *ABAGA* and Michelle in *Three Stops* in 2001. She loves working with the very special people that make up Golden Thread Productions and learning about life in the Middle East. Most recently she performed in the New Conservatory Theatre Center's YouthAware production of *And Then They Came For Me* as Anne Frank and Mutti and toured Bay area parks with Woman's Will (associate company member) in their production of *The Rover* as Angelica Bianca. She has also had the pleasure of working with The Willows Theatre, Impact Theatre, Broken Buddha Productions, Emerald Rain Productions and The Napa Valley Shakespeare Festival. Bernadette is a teaching artist, always looking for opportunities to share her passion for theatre with children.

**Lawrence Radecker's** theatre credits include: *Moving Bodies* at Marin Theatre Company, *Apertura Modotti* at Brava, *Oleanna*, *Glengarry Glen Ross*, *Dangerous Corner* and *A Swish in Time* at The Exit. He's also been in numerous industrials, commercials, films and of course *Nash Bridges*. Lawrence is devastated that the Giants lost in the first round of the playoffs.

**Janaki Ranpura's** father grew up not knowing what "puppet" meant. He sent his daughter to Yale University to find out. She wrote a thesis exploring the puppetability of St Francis of Assisi. She puppeted here and there, learning much puppetry with ShadowLight Productions in San Francisco. She went to École Lecoq in Paris to puppet with her body. Having refined her puppet ear, she is now a member of Golden Thread's sound board. Her father is happy to hear this, although her mother has some acute questions.

**Michael Wayne Rice\***, an M.F.A. graduate of the University of Missouri - Kansas City is proud to be a part of Golden Thread Productions in his acting debut in the Bay Area. Special thanks to Torange, Hal, Janaki, and Christopher.

**Phil Sheridan** has performed a cocky S.O.B. and an amiable old geezer on *Nash Bridges* episodes, the Fool in *King Lear*, a psychotic psychiatrist in Van Hazelaar's film *Mortified*, Joseph Stalin in *Capek's Tango*, Walter Mitty in the *Thurber Carnival* and a

toothless Pappy Yokum in *Li'l Abner*. He also does voiceovers for radio, TV and children's games, and reads stories aloud to preschoolers.

**Lynne Soffer\*** has acted with the American Conservatory Theatre, Berkeley Repertory, San Francisco Opera, San Jose Repertory, California Shakespeare, Sacramento Theatre Company, Magic Theatre, Word for Word, PCPA Theaterfest, Alaska Repertory, Acadia Repertory Theatre of Maine, in New York City with the Direct Theatre and the 29th Street Project and in the field of Voiceovers. She also teaches acting, Shakespeare and speech and has served as dialect coach for over 90 professional theater productions.

**Torange Yeghiazarian** writes, acts and directs for the theatre. A graduate of San Francisco State University, she is the founder and artistic director of Golden Thread Productions. Torange would like to dedicate this production to the perseverance of the spirit against all odds, and to the memory of her beloved teacher, Camille Howard.

*\* Member Actors' Equity Association*

## **Thank You**

Norman Gee, Virginia Reed, Amy Potozkin, Ric Prindle, Sue Walden, BATS, Luis Parnell, Terry Lamb, Stephanie Weissman, Niel Lieberman, San Jose Improv, Erin Merritt, Angella Bean, Amir Alavi, Zahra Mahloudji, Nabila Mango, Haya, Ramzi Ayesh, Bella Warda, Darlene Dhillon, Claudia Rosa, Termeh Yeghiazarian, Aline Mouchawar, Keyumars Hakim, Margaret Salimi  
Golden Thread Productions Board, Artistic Staff and Volunteers!