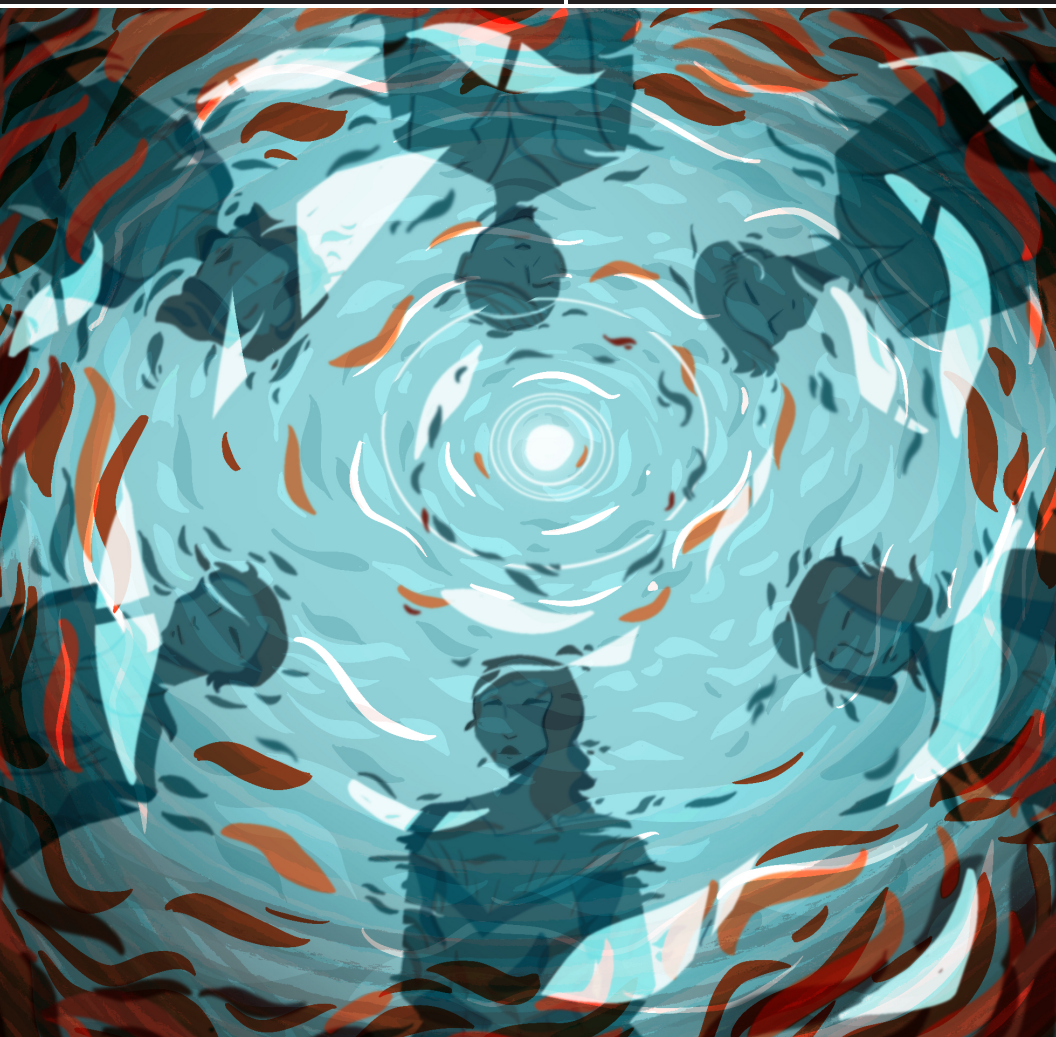


# POOL OF UNKNOWN WONDERS


*Undertow of the Soul*

*a new play by*  
**PHILIP KAN GOTANDA**

*directed by*  
**MICHAEL SOCRATES MORAN**



**October 14–17, 2021**  
**Zellerbach Playhouse at UC Berkeley**

 **tdps:** theater dance & performance studies  
UNIVERSITY OF CALIFORNIA, BERKELEY



PRESENTS

# **POOL OF UNKNOWN WONDERS:** *Undertow of the Soul*

**BY PHILIP KAN GOTANDA**

**DIRECTED BY MICHAEL SOCRATES MORAN**

STAGE MANAGER

Lauren Chang

SCENIC DESIGNER

Nina Ball

COSTUME DESIGNER

Miyuki Bierlein

LIGHTING DESIGNER

Stephanie Anne  
Johnson

SOUND DESIGNER

Elton Bradman

AUDIO ENGINEER

Brittany Cobb

CHOREOGRAPHER

Latanya d. Tigner

FIGHT DIRECTOR

Dave Maier

CELLIST

Jessica Ivry

**OCTOBER 14–17, 2021**  
**ZELLERBACH PLAYHOUSE**

**Presented in approximately 1 hour and 15 minutes with no intermission**

**Originally produced at Oakland Theater Project**

**Photography, video, and audio recording are strictly prohibited.**

To allow everyone to enjoy the performance, please refrain from using electronic devices. If we can help you with accommodations during your visit, please speak with the front of house staff.

## CONTENT ADVISORIES

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*Pool of Unknown Wonders* contains sensitive content, including strong language, references to traumatic events, and depictions of violence.

This production also includes a simulated gunshot sound and other loud noises, simulated fog/haze, and brief moments of flashing lights.

Viewer discretion is advised.

For a list of specific content advisories, visit [tdps.berkeley.edu/pool](https://tdps.berkeley.edu/pool).

## AUDIENCE FEEDBACK

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We welcome your feedback about your experience of this play. Please visit [tdps.berkeley.edu/pool](https://tdps.berkeley.edu/pool) or scan the QR code on the right to access an anonymous survey form.



## AUDIENCE RESOURCES

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We are equally committed to presenting challenging work and taking care of our audience members.

Please visit [tdps.berkeley.edu/pool](https://tdps.berkeley.edu/pool) or scan the QR code on the right to access a list of resources for mental health, trauma informed care, violence prevention, and social justice.



For on-campus mental health support, UC Berkeley students may contact University Health Services by calling 510-642-2000 or sending a secure message at [etang.berkeley.edu](https://etang.berkeley.edu). Faculty and staff may contact Employee Assistance by calling 510-643-7754 or emailing [employeeassistance@berkeley.edu](mailto:employeeassistance@berkeley.edu).

## DIRECTOR'S NOTE

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I had the pleasure of producing and directing the world premiere of *Pool of Unknown Wonders* with Oakland Theater Project in 2018, and I fell in love with the play's mysteriousness, darkness, and how it remains uncompromisingly unresolved. When the opportunity presented itself to direct the first TDPS production back in a theater after an extended hiatus, this challenging ensemble play seemed like a worthy choice to reckon with a new world that is at once fundamentally changed and perpetually teetering on the brink.

This play follows six seekers, unknown to one another, who wake up in an unknown inner landscape, reckoning with unknown demons, seeking an unknown pool of wonders that might offer an unknown reprieve.

In many ways, the play itself is seeking. The play seeks an end to trauma, solidarity across impossible divides, progress after unforgivable transgressions, and hope in the face of a disturbing history and reality.

There is much political, psychological, and personal pain in this play, but the pool that all the characters are seeking ultimately seems to be spiritual. In this way, the play seeks to reach for a mysterious whole—in all its contradiction and conflict—where healing might be possible.

Perhaps it is only in the magical realm of theater, where suspension of disbelief is paramount, that we can dare to imagine characters from different times, places, values, and even crimes, undergoing a collective journey for healing.

We are all experiencing loss in very different ways as the world rapidly shifts beneath us. With this in mind, I find the dreamlike, even disturbing, reality of this play—where characters enter their darkest depths in hopes of arriving at some kind of light—congruent with the strange, disturbing reality of our time.

If this play asks us to reckon with the undertow of our own souls, to seek our own pool of unknown wonders, this cast of students is leading the way. The cast members have been extraordinary in their performances, commitment, and care for one another. As a true ensemble, they have exemplified how a group can bond through 'joyfully participating in the sorrows of the world.'

I am extraordinarily grateful for the care and commitment the TDPS team has taken with this production, and to Philip for this play full of wonder.

— Michael Socrates Moran

## PLAYWRIGHT'S NOTE

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*Pool of Unknown Wonders* grew out of conversations I've been having with the director, Michael Moran, about theater, about the state of this country. Dramaturgically, the play unfolds in a manner that embodies the playwright's being of America at this time. Aspects of disjointedness, non-linearity, and shifting theatrical convention are part of the intentioned storytelling.

We drop in mid-episode and move from character to character, entering at various moments into each participant's evolving narrative. They have disparate voices, cultural and racial bodies, inhabit different temporal spaces. References are made to historical events both real and imagined. Dark, and at times disturbing, details are revealed. And yet, and still, all are inescapably bound together by laws of their shared human condition. However many begin, must finish.

I wish to thank the entire production team for their commitment and dedication to making this happen amidst a time of pandemic. I especially offer sincere appreciation to all the students in the cast, crew, and design team who have marshaled through this extraordinary and challenging moment in UC Berkeley's history to be a part of this TDPS production's family.

— Philip Kan Gotanda

## REFERENCES IN THE PLAY

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Executive Order 9066 was a United States presidential order issued during World War II by Franklin D. Roosevelt on February 19, 1942, authorizing the evacuation of all persons deemed a threat to national security from the West Coast to relocation centers further inland.

Executive Order 13769, known as the "Trump Muslim Ban," precluded foreign nationals from seven predominantly Muslim countries from visiting the United States for 90 days, suspended entry to the country of all Syrian refugees indefinitely, and prohibited any other refugees from coming into the country for 120 days.

# CAST

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<b>MONKAWA</b> Rasarea Chan	<b>SOPHIE</b> Louise Riché	<b>KARMAS</b> Kamaile Alnas-Benson Giulia Deluca Jack Grable Yani Moreno
<b>MRS. BANKHEAD</b> Emma Gardner	<b>MR. FIGGY</b> Arthur V. Weiss	
<b>HAMSUN</b> Thomas Nguyen	<b>GORKYS</b> Tai White	

# COLLABORATORS

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<b>ASSISTANT STAGE MANAGER</b> Anders Hosek	<b>SOUND A2s</b> Violet Tahsini, Kai Oates Wilding
<b>ASSISTANT SCENIC DESIGNERS</b> Mirin Scassellati, Danielle Yee	<b>WARDROBE CREW</b> Alexandra Bear, Malia Sittler, Kai Oates Wilding
<b>ASSISTANT COSTUME DESIGNERS</b> Vincent Chau, Corazon Downey	<b>SCENE SHOP WORK-STUDY ASSISTANTS</b> Vincent Chau, Rebecca Collins, Adam Hassan, Bella Lopez, David Marquez
<b>ASSISTANT LIGHTING DESIGNER</b> Mylo Cardona	<b>COSTUME SHOP WORK-STUDY ASSISTANTS</b> Jen Park, Maya Romero, Tessa Schaap, Tiffany Stratton, Jazmin Velazquez
<b>ASSISTANT SOUND DESIGNER</b> Kellyann Ye	<b>DECK CREW</b> Cherise Camacho, Ericka Li
<b>ASSISTANT MASTER ELECTRICIAN</b> Ryann Hirt	<b>SCENIC &amp; COSTUME SUPPORT &amp; ELECTRICS INSTALLATION</b> Students of Theater 168, 169, 175B
<b>COSTUME SHOP ASSISTANT</b> Eleanor Hammond	<b>FRONT OF HOUSE &amp; BOX OFFICE STAFF</b> Provided by Cal Performances
<b>LIGHT BOARD OPERATORS</b> Jong Won Lim, Natalie Olivares	<b>GRAPHIC ARTIST</b> Saira Brown
<b>FOLLOW SPOT OPERATORS</b> Alana Mittleman, Success Ufonde	
<b>SOUND BOARD OPERATOR</b> Nick Jean	



*The House of the Spirits*, 2019

Abril Centurión, Brenda Cisneros,  
and Abrar Haque

Photo by Natalia Perez

## TDPS STAFF & FACULTY ADVISORS

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### **ASSISTANT PRODUCTION MANAGER**

Emily Fassler

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Joshua Frachiseur

### **SCENE SHOP SUPERVISOR**

Timothy Kopra

### **PROPERTIES DIRECTOR & SCENIC CHARGE ARTIST**

Peet Cocke

### **THEATER SUPERVISOR**

Eugene Palmer

### **COSTUME DIRECTOR**

Wendy Sparks

### **HEAD COSTUMER**

Jane Boggess

### **ASSISTANT COSTUMER & COSTUME CURATOR**

Miyuki Bierlein

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Raymond Oppenheimer

### **STUDENT DESIGN ADVISOR**

Annie Smart

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Laxmi Kumaran

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Robin Davidson

Ben Dillon

Jean-Paul Gressieux

Megan Lowe

Michael Mansfield

### **DEPARTMENT CHAIR & PRODUCTION REP**

Joe Goode





Aubrey Langer and Eden Cayabyab  
in *Metamorphosis*

*Berkeley Dance Project 2020*

Photo by Robbie Sweeny

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