IN THE RED AND BROWN WATER

A PLAY BY TARELL ALVIN MCCRANEY

DIRECTED BY MARGO HALL

OCTOBER 13–16, 2022
PRESENTS

IN THE RED AND BROWN WATER

BY TARELL ALVIN McCRAHEY

DIRECTED BY MARGO HALL

STAGE MANAGER
Lauren Chang

SCENIC DESIGNER
Nina Ball

COSTUME DESIGNER
Jasmine Milan Williams

LIGHTING DESIGNER
Ray Oppenheimer

SOUND DESIGNER
Ray Archie

CHOREOGRAPHER
Latanya d. Tigner

VOICE/DIALECT COACH
Jessica Berman

INTIMACY CHOREOGRAPHER
Jeunée Simon

OCTOBER 13–16, 2022
ZELLERBACH PLAYHOUSE

Presented in approximately 2 hours, including one 10-minute intermission. Photography, video, and audio recording are strictly prohibited.

IN THE RED AND BROWN WATER was originally produced by Alliance Theatre, Atlanta, GA (Susan Booth, Artistic Director; Thomas Pechar, Managing Director). U.K. stage premiere produced by the Young Vic Company. World premiere of THE BROTHER/SISTER PLAYS produced by the Public Theater (Oskar Eustis, Artistic Director; Andrew D. Hamingson, Executive Director) and McCarter Theatre Center (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director). THE BROTHER/SISTER PLAYS were developed with the support of McCarter Theatre Center.
DIRECTOR’S NOTE

In 2010 I had the pleasure of performing in a Bay Area theater collaboration of the Brother/Sister Plays by Tarell Alvin McCraney. The trilogy consisted of In the Red and Brown Water at Marin Theatre Company, The Brothers Size at Magic Theatre, and Marcus; or the Secret of Sweet at the American Conservatory Theater. I was an actor in the ACT production. I fell in love with all three plays and the masterful writing of Tarell Alvin McCraney. His poetry and the humanity of his characters felt true to me, and I couldn’t wait for an opportunity to direct one of these plays.

In my time as a faculty member at UC Berkeley, I’ve been approached by many students of color asking when UC Berkeley will do a play with their culture at the center of the story. Often students of color play the supporting characters in a production, and even if they are the lead, it is typically a character outside their culture. When asked to direct for the 2022 season, I chose In the Red and Brown Water, a play with an all-Black cast except for one white character. I felt it was time for Black students on campus to have their time on the Playhouse stage. So here we are, celebrating Black joy, Black love, and Black community. Thank you for choosing to celebrate this history-making moment with us!
CAST

OYA
Kaiyah Florence

ELEGBA
Geovany Calderon

OGUN / DANCE CAPTAIN
Jerome Bennett

SHANGO
Trevonne Bell

MAMA MOJA / THE WOMAN THAT REMINDS YOU
Ítarala Gamboa Cayetaño

AUNT ELEGUA
Saman Wright

NIA
Jordan Goodwin

SHUN
Emma Gardner

THE EGUNGUN
Michael Carroll

O LI ROON / THE MAN FROM THE STATE
Bryce van der Klomp

COLLABORATORS

ASSISTANT DIRECTORS
Misty Carlisle, Emelie Fajardo

ASSISTANT STAGE MANAGERS
David Levitt, Thomas Nguyen

ASSISTANT SCENIC DESIGNER
Shin Yang

ASSISTANT COSTUME DESIGNERS
Abhiraj Muhar, Anika Singhania

ASSISTANT LIGHTING DESIGNER
Ashley Park

ASSISTANT CHOREOGRAPHER
Amber Goring

ASSISTANT ELECTRICIAN & SOUND TECH
Jacob Hill

COSTUME SHOP ASSISTANTS & STITCHERS
Cora Downey, Lee Garber-Patel

LIGHT BOARD OPERATORS
Amy Abad, Zixuan He

SOUND BOARD OPERATOR
Natalie Olivares

DECK CREW
Grisis Yu

WARDROBE CREW
Kamilah Cole, Haena Han, Sokmarry Soeuy

SCENIC CARPENTER/PAINTER
Lev Collins

SCENIC WORK-STUDY ASSISTANTS
Tomas Castillo, David Geovani Marquez

COSTUME WORK-STUDY ASSISTANTS
Paige Butchers, MacKenzie Kopco, Maya Romero, Tessa Schaap, Tiffany Stratton

PRODUCTION OFFICE WORK-STUDY ASST. / PRODUCTION COORDINATOR
Hazel Horton

SCENIC & COSTUME SUPPORT & ELECTRICS INSTALLATION
Students of Theater 168, 169, 175A

POSTER ARTIST
Saira Brown
STAFF & FACULTY ADVISORS

PRODUCTION MANAGER
Jamila Cobham

ASSISTANT PRODUCTION MANAGER
Emily Fassler

TECHNICAL DIRECTOR
Joshua Frachiseur

SCENE SHOP SUPERVISOR
Timothy Kopra

SCENIC ARTIST
Zoë Gopnik-McManus

PROPERTIES DIRECTOR & CARPENTER
Peet Cocke

THEATER SUPERVISOR
Eugene Palmer

COSTUME DIRECTOR
Wendy Sparks

HEAD COSTUMER
Jane Boggess

ASSISTANT COSTUMER & COSTUME CURATOR
Miyuki Bierlein

LIGHTING DESIGN ADVISOR
Ray Oppenheimer

SCENIC & COSTUME DESIGN ADVISOR
Annie Smart

STAGE MANAGEMENT ADVISOR
Laxmi Kumaran

ADMINISTRATIVE STAFF
Myriam Cotton, Ben Dillon, Jean-Paul Gressieux, Megan Lowe, Michael Mansfield, Avy Valladares

FACULTY PRODUCTION REPRESENTATIVE
Lisa Wymore

DEPARTMENT CHAIR
SanSan Kwan

SPECIAL THANKS

Emmanuel Blackwell
Anna Marie Sharpe
Michael Peck
Shandria Blackmon
Geovany Calderon
The late Delaney Marchant

Cal Performances Ticket Office Staff
& Front of House Staff
A NOTE ON YORUBA TRADITIONS

In the Red and Brown Water draws on Yoruba traditions from West Africa and the Caribbean. In Yoruba culture, orishas are divine beings that exist between the spiritual realm and the human world. Each orisha is associated with natural elements or human experiences, such as water or love, which captivate and inspire their followers.¹

The characters depicted in the play have the following associations in Yoruba culture:

- Oya: wind, storms, death, and rebirth
- Elegba/Elegua: the crossroads; a messenger or trickster
- Yemoja (Mama Moja): oceans; giver of life
- Shango: thunder and justice
- Ogun: iron and war
- Shun: rivers, fertility, and sensuality
- Egungun: the collective spirit of ancestors; a costume or mask worn in reverence of ancestors

In an interview with McCarter Theatre Center, playwright Tarell Alvin McCraney discussed the place of Yoruba traditions in his writing:

“The archetypes of these deities were worn on my friends like sleeves. I began to investigate how to use ancient myth, stories, to tell urban ones. I found that the stories are all still there. So I began taking old stories from the canon of the Yoruba and splicing them, placing them down in a mythological housing project in the South. This made the stories feel both old and new, as if they stood on an ancient history but were exploring the here and now... The Yoruba believe that when evoking the spirit of the Gods in the space, the goal is not to fully become the deity and lose self, but rather to become oneself more fully and therefore evoke the god in you.”²

¹. Orisha, Deity, Brittanica.com.
UP NEXT AT TDPS

THE LATE WEDDING
By Christopher Chen
Directed by Peter Glazer
November 17–20, 2022 at Zellerbach Playhouse

The Late Wedding is a sharp, witty, and seductive journey into life, love, and the rituals that keep things interesting. Along the way, we encounter some unique relationships, a spy thriller, and a rocket hurtling through space, ending on a lunar beach and the promised nuptials... maybe. Inspired by the writings of fabulist Italo Calvino, this provocative and unpredictable play by TDPS alum Christopher Chen (Obie Award-winner for Caught) celebrates the potent magic and mystery of theater.

Details and tickets: tdps.berkeley.edu/latewedding

BERKELEY DANCE PROJECT 2022: IF THEN
Two captivating films exploring the intersection of dance and technology.
Watch on demand for free through December 2022: tdps.berkeley.edu/bdp22
A scene from The After Party, a student-devised performance piece directed by Erika Chong Shuch.

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