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UNIVERSITY  
OF CALIFORNIA,  
BERKELEY



# IN THE **RED** AND **BROWN** **WATER**

A PLAY BY  
**TARELL ALVIN  
McCRANEY**

DIRECTED BY  
**MARGO HALL**

**OCTOBER 13–16, 2022**  
AT ZELLERBACH PLAYHOUSE



PRESENTS

# IN THE RED AND BROWN WATER

**BY TARELL ALVIN McCRANEY**

**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

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**OCTOBER 13–16, 2022**  
**ZELLERBACH PLAYHOUSE**

**Presented in approximately 2 hours, including one 10-minute intermission.**

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

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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

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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

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**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

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**ASSISTANT DIRECTORS**

Misty Carlisle, Emelie Fajardo

**ASSISTANT STAGE MANAGERS**

David Levitt, Thomas Nguyen

**ASSISTANT SCENIC DESIGNER**

Shin Yang

**ASSISTANT COSTUME DESIGNERS**

Abhiraj Muhar, Anika Singhanian

**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

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### 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

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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

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*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.<sup>1</sup>

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.”<sup>2</sup>



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1. Orisha, Deity, Britannica.com.

2. McCarter Theatre Center video recording, Princeton Public Library, 2009.



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## **UP NEXT AT TDPS**

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### ***THE LATE WEDDING***

**By Christopher Chen**

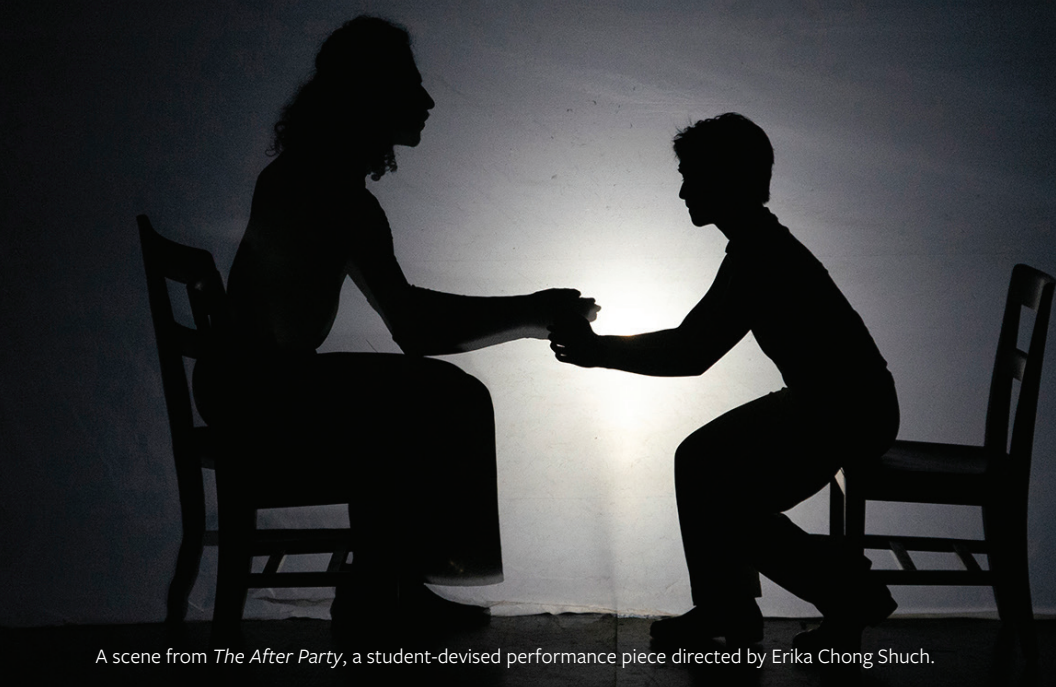
**Directed by Peter Glazer**

**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](https://tdps.berkeley.edu/latewedding)





A scene from *The After Party*, a student-devised performance piece directed by Erika Chong Shuch.

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