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LIVE!



theatre

IN THE RED AND BROWN WATER

BY TARELL ALVIN MCCRANEY

DIRECTED BY CAMBRIA HERRERA

UC San Diego
ARTS AND HUMANITIES
Theatre and Dance

theatre.ucsd.edu

In the Red and Brown Water

by Tarell Alvin McCraney
directed by Cambria Herrera

CAST

Shun	Kali Boston
Oya	Leovina Charles
Egungun	Jalen Davidson
The Man From State/O Li Roon	Michael Kendrick
Elegba	Kyle Lee
Nia	Aaronne Louis-Charles
Mama Moja/The Woman Who Reminds You	Colby Muhammad
Shango	Junior Nyong'o
Ogun Size	Jordan C. Smith
Aunt Elegba	Taiwo Sokan

CREATIVE TEAM

Scenic Designer	Raphael Mishler
Costume Designer	Natalie Barshow
Lighting Designer	Caroline Andrew
Sound Designer	MaeAnn Ross MFA '20
Movement, Song and Percussion	Juan Carlos Blanco
Dialect Consultant	Robin Miles Buford
Production Stage Manager	Gillian Lelchuk
Assistant Stage Managers	Caleb Cook, Joseff Paz
Assistant Director	Kali Boston, Jose Gonzalez
Assistant Costume Designer	Kaitlyn Dunn, Elise Wesley, Lauren Guiso
Hair Consultant	Chanel Mahoney
Production Assistants	Gaby LeBaron, Vanathi Sundararaman

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A NOTE FROM THE DIRECTOR

Cambria Herrera writes to the community:

Thank you for diving into the water with us! What you are about to commune with is part poem, part ritual, part prayer, part biography, part ghost story, and part theatre. It began with the collection of moments both observed and imagined by Tarell Alvin McCraney for the Black women he calls his sisters. It was then embodied and practiced through the ritual of rehearsal by the talented force of individuals on this creative team and cast.

You were in our hearts with every moment we crafted and decision we made. We offer it now to you and your community, your ancestors, and your descendants as it moves through you.

I offer you a content warning: this play contains strong language, depictions of death, physical illness, mental illness, infertility, blood, and self harm.

If you are in need of support for your mental health, you are not alone. Myself and many of us involved in this production have used mental health resources available at caps.ucsd.edu

Other resources:

If you ever have thoughts of self harm or suicide, you can call the 24/7 National Suicide Prevention Hotline: 800-273-8255

If you are a member of the LGBTQ2IA+ community having thoughts of self harm or suicide you can call the 24/7 Trevor Project Hotline to speak to a professional trained to support our community: 866-488-7386.

Cambria appreciates the community for experiencing *In The Red and Brown Water* with an open heart.

THE DIRECTOR

Cambria Lorene Herrera is a second-year MFA student from Garden Grove, California. They were most recently based in Oregon, where they co-founded and facilitated The AGE Theatre Collective to empower the resiliency of Portland's female and non-binary artists of color. Selected credits: World Premiere Adaptation of *King Arthur* at Long Beach Opera (Assistant Director), *Yellow, Yellow, Yellow* at Red Balloon Theatre Collective (Director and Co-producer) *Romeo and Juliet* at Penguin Productions (Director), *Peter/Wendy* at Bag&Baggage Productions (Tiger Lily), *As One* at Portland Opera (Assistant Director), and *The Balkan Women* at George Fox University (Director, awarded Meritorious Achievement by Kennedy Center American College Theatre Festival, Region 7). Cambria is a graduate of George Fox University, where they earned their BA in Theatre, and an AGMA Union Member. Full resume/portfolio at cambriaherrera.com

SPECIAL THANKS

A special thank you to Jada Owens, Jade Power Sotomayor, Angelica Cardona, Robert Castro

A NOTE FROM THE DRAMATURG

“Stories are data with soul”- stories are not just told for the sake of telling a story, but for their power to invite us all to call deep on our courage to transform. The research we do is never solely for the sake of theory building but for the sake of community building”- Sarojini Nadar, “Stories are Data with Soul- Lessons from Black Feminist Epistemology”

{Jazmine Logan, Dramaturg, writes}

As the first play in The Brother/Sister Plays triptych, *In the Red and Brown Water* by Tarell Alvin McCraney tells the story of Oya, a high school track and field star, who must navigate societal pressures to follow a specific path to validate her place in her community. Based on the Spanish play *Yerma* (Barren) by Federico Garcia Lorca, McCraney uses Yoruba orishas in a fictional city, San Pere, Louisiana to guide Oya’s emotional journey from isolation and abandonment to discovering the power within herself to overcome the pressures surrounding her.

Serving as Oya’s guides, Yoruba orishas are deities from the West African religion, who are closely intertwined with the living and are involved in everyday human affairs, which serves as a connection for the community to connect with God. For the orishas to arise, the power must come from a natural force, a deified ancestor, and an object that supports the convergence, such as cowry shells. Within this world, we see the orishas come to life through the intermingling of dreams, song, dance, and the blurring of time through the distant present, where the lines between past, present, and future are not clearly defined and allows reality, fiction, and the mythic to come together in an undefined, fictional place.

McCraney’s use of Yoruba mythology reflects his desires on telling untold stories about the “Other America,” where he blends Yoruba orishas from the West African tradition and the Santería tradition (an Afro-Caribbean religion) to center African and black culture and other communities on the stage to bridge the distance between the characters/orishas on stage and the audience. Therefore, we challenge you to embrace the “yes, and” in how the orishas are bringing you into Oya’s journey through the speaking of stage directions, movement, song, and the rhythm of the drums to transform the theater into a site for all of us to come together as one community.

{Jazmine Logan, Dramaturg, exits}

THE CAST

Kali Boston (Shun) is a third-year theatre major and psych minor at UC San Diego, originally from Boston, Massachusetts. Her lens in theatre is that of racial justice and feminist work when she directs, acts and playwrights. Recent credits include: *A Chorus Line* (Rickie Walters), *ILIFE* (Ensemble), *We Were Kids* (Director), and *Weirdo, or Make Nice* (Director). Working as an actor and assistant director for this show has been both a challenge and the most amazing gift for Kali. She hopes you enjoy this poetic, beautiful show.

Leovina Charles (Oya) is a second-year MFA student. Born and raised in Brooklyn, NY, she discovered her love for acting at a young age, making her professional theatre debut as Young Nala in *The Lion King* on Broadway. Graduating summa cum laude from Howard University with a BFA in Musical Theatre, Leovina is also an alumna of The Maggie Flanigan Studio's 2-year Meisner Conservatory, and has studied at the British American Drama Academy (BADA) in Oxford, England. Select credits: *Maribel in Sonadora* (Tribeca Film Festival), Ismene in *I Am Antigone* (Theatre for a New City), Clytemnestra in *Oresteia* (BADA), Young Brooklyn in *Brooklyn* (Howard University), and *Passing Strange* (Howard University).

Jalen Davidson (Egungun) is a first-year MFA student born and raised in the great city of Atlanta, Ga. He holds a Bachelor of Arts in Theatre and Performance Studies w/ an Acting Concentration from Kennesaw State University. KSU credits include: *As You Like It, Our Town, Ragtime, Bring it On: The Musical*, and *The Normal Heart*.

Michael Kendrick (The Man From State/O Li Roon) is a third-year transfer student working towards a BA in theatre while focusing in acting. He is thrilled for this opportunity to work alongside some of the most talented people at the university. Previous acting credits include *Peerless* (UCSD), *In Love and Warcraft*, *The Bombitty of Errors*, and *Noises Off* (Los Angeles Pierce College) as well as *Much Ado About Nothing*, *The Taming of the Shrew*, and *Legally Blonde the Musical* (Sherman Oaks CES).

Kyle Lee (Elegba) is a first-year MFA student who hails from Brooklyn, New York. He holds a BA in Theatre and a BA in Psychology from Pomona College and could not be more excited to make his UCSD debut! Regional credits: *From Out Beyond My Shame* (Gary Marshall Theater); Pomona College credits: *Red Velvet*, *Crumbs From the Table of Joy*, *The Tempest*, *House of Spirits*, *Cabaret*.

Aaronne Louis-Charles (Nia) is a third-year transfer theatre major from the North Bay area. She earned her AA for Transfer from Santa Rosa Junior College in Theatre Arts. She is eager to grow as an actor. UC San Diego credits: *Men on Boats*. Select credits: *How the García Girls Lost Their Accents*, *Jesus Christ Superstar!*

THE CAST *cont.*

Colby Muhammad (Mama Moja/The Woman Who Reminds You) is a first-year MFA student from Richmond, VA. She graduated cum laude from Howard University with a BFA in Musical Theatre. Theatre credits: *Anything Goes*, *Spunk!*, and *Fabulation, or the Re-Education of Undine*. Film credits: *Centerfold*, *Transcend*, and *Doing it Wrong*.

Junior Nyong'o (Shango) is a second-year MFA student. He was born and raised in Nairobi, Kenya and holds a BA in Theatre and Digital Arts from Stetson University. UC San Diego credits: *Twelfth Night*, *Meladi Thive and Her Words of Comfort*, *A Midsummer Night's Dream*. Regional credits: *Hamlet*, *Gertrude and Claudius*, *12th Night*, *Shakespeare in Love*, *Man of La Mancha* (Orlando Shakes).

Jordan C. Smith (Ogun Size) is a third-year MFA candidate. Jordan is from Philadelphia, PA and he holds a BA in Theatre from Temple University. Selected credits: *Fabulation, Or the Re-Education of Undine* (Temple University), *Harry and the Thief* (The Iron Factory), and *Marat/Sade* (Temple University). UCSD credits include: *Orestes 2.0*, *Letters from Cuba*, *A Midsummer Night's Dream*, and *Meladi Thive and Her Words of Comfort* (WNPF '21, audio play).

Taiwo Sokan (Aunt Elegba) is a second-year MFA student. She was born in Nigeria, raised in New Jersey and holds a BA in Theatre Arts from the University of Pennsylvania. She has worked extensively in Philadelphia as an actor, stage manager, and theatre technician. UC San Diego credits: *Twelfth Night*, *Farside*, *Town Hall*. Regional: *Marry, Marry, Quite Contrary* (Paper Dolls Ensemble), *Operation Wawa Road Trip*, *Fly Eagles Fly* (Tribe of Fools), *The Bluest Eye* (u/s, Arden Theatre Company), *All Well That Ends Well* (University of Pennsylvania), *No Exit* (Bloomsburg Theatre Ensemble), *Joseph and the Amazing Technicolor Dreamcoat* (Limelight Theatre Company) Tour: *Peter Rabbit Tales* (Enchantment Theatre Company), *Devised: Naked Knotted Neurons* (UPenn Players). An experienced deviser, she has also premiered works with Tribe of Fools, Paper Doll Ensemble, and the UPenn Players, the latter of which premiered at the Edinburgh Fringe Festival.

THE CREATIVE TEAM

Caroline Andrew (Lighting Designer) obtained her MFA in Theatre Design and Technology, emphasizing in Lighting Design, from San Diego University in 2018. Immediately upon graduating, Caroline went to work for Walt Disney Imagineering as a Show Lighting Systems intern, specializing in lighting controls. Prior to working for Disney, Caroline interned at OCS Lighting and Control specializing in lighting controls and theatrical applications, working with the ETC rep on architectural and theatrical systems design. Her undergraduate studies were

THE CREATIVE TEAM *cont.*

done at Pepperdine University in Malibu, CA, following which Caroline was the resident master electrician and lighting designer for the Soka Performing Arts Center in Aliso Viejo, CA for 3 years. Caroline has designed for Princess Cruise Lines, Skylight Theatre, Cygnet Theatre, as well as the Okoboji Summer Theatre, the Edinburgh Fringe Festival, Hawai'i Education of the Arts, and numerous other regional theatres. Her debut projection design was seen at Opera America's showcase of the popular collaborative opera, *The Falling and the Rising*. Caroline also has worked as an assistant and associate lighting designer for Princess Cruise Lines, Cygnet Theatre, San Diego Repertory Theatre, the Laguna Playhouse, the Los Angeles Opera, and at the San Diego Comic-Con. Looking beyond the theatrical and themed entertainment worlds, Caroline also designs and lights art installations and special exhibitions, including *Jewels of the Season*, and *Monet's Étretat* at the Timken Museum in Balboa Park, as well as lighting the Blizzcon 2019 immersive Diablo 4 art experience.

Natalie Barshow (Costume Designer) is a third-year MFA candidate. Natalie was born and raised in the San Francisco Bay Area and holds a BA in Theatre Arts from San Jose State University. UC San Diego credits: *Letters from Cuba*, *Orestes 2.0*, *The Underground*, *Monster* (WNPF '19), *An Iliad*, *Life is a Dream* (ACD), *Mother Courage and her Children* (ACD). Other select credits: *Mother of Bravery* (LACO); *Calafia at Liberty* (WOW Festival '19); *What we carry what we keep*, *Path of Miracles*, *News of the World*, *One Long Breath*, *Gifts of Solace* (ODC/Dance); *Bondage* (Alter Theatre); *The Jungle Book* (Marine Theatre Company). Assistant credits: *Shakespeare: Call and Response* (The Old Globe); *Pick Me Last* (La Jolla Playhouse); *Mirrorflores* (Music Academy of the West); *War of the Roses*, *Everybody*, *Quixote Nuevo*, *As You Like It*, *black odyssey*, *Much Ado About Nothing* (Cal Shakes).

Juan Carlos Blanco (Movement, Song and Percussion) was born and raised in Guanabacoa, Havana, Cuba. Juan Carlos is a Master Afro-Cuban Dancer, Drummer and Choreographer. A former lead male soloist for Cuban dance companies, Cumballé, Obba Ilú, Raices Profundas and others. As well as a dance teacher for professional dancers & actors at the Escuela Nacional de Artes (National School of Arts) and Instituto Superior de Artes (Institute of Superior Arts). Throughout his career, Juan Carlos has also been a choreographer for multiple theatre companies both in Cuba & the United States. He was a proud 'Jet' in Mountain Play Theatre Company's production of *West Side Story*. Based in San Diego, Juan Carlos founded Omo Aché Afro-Cuban Music & Dance Company in 1998 and has taught & performed at multiple schools, institutions & universities throughout California including UCLA, UCSD, SDSU and many others. Most recently he was musical director for Onstage Playhouse's *A Cuban Christmas Tale*, 2021. He is currently a resident artist with the Center for World Music teaching dance & percussion at schools in San Diego.

THE CREATIVE TEAM *cont.*

Robin Miles Buford (Dialect Consultant) is a producer/director/actor with 25 years of experience in theater and audio performance. She has garnered the industry's top honors, including Audie Awards for Best Solo Performance and multiple genres, PW and Audiofile Voice of the Year awards, Audiofile's Golden Voice, Grammy finalist, Audible Hall of Fame, and Earphone Awards. Her work spans Broadway, TV, audiobooks, documentary film, museum installations, ADR, and commercials. She attended Yale University (BA), the Yale School of Drama (MFA), and the British American Drama Academie at Oxford. She teaches speech and acting at Pace University and UCSD, and owns Voxpertise®, a NYC production & training studio.

Robert Castro (Faculty Mentor) directs classics and new work across the U.S. and internationally. Credits include: The Public Theater/NYSF, New York Theatre Workshop, La Jolla Playhouse, Center Theatre Group/LA, Santa Fe Opera, Wiener Festwochen (Austria), Bolshoi Opera (Russia), Teatro Real (Spain). Served as Associate Artist: Mark Taper Forum/Center Theatre Group, Institute on the Arts and Civic Dialogue at ART/Harvard University, and El Teatro Campesino. Awards include: NEA/TCG Fellowship for Directors, TCG/Doris Duke New Generations Grant, Sherwood Award, Hellman Fellows Program. Member: New York Theatre Workshop and Lincoln Center Theater Directors Lab.

Caleb Cook (Assistant Stage Manager) is a first-year MFA student from Knoxville, Tennessee. After earning a BA in Theatre from the University of Tennessee in 2015, he went on to work as a Stage Manager and ASM in regional theatres across the country, including the Utah Shakespeare Festival (Cedar City, UT), the Clarence Brown Theatre (Knoxville, TN), Skylight Music Theatre (Milwaukee, WI), and Highlands Playhouse (Highlands, NC). UC San Diego Credits: *Peerless* (ASM) Favorite past productions include *Richard III*, *Hamlet*, *The Foreigner* (Utah Shakespeare), *Detroit '67*, *The Santaland Diaries* (Clarence Brown Theatre), and *The Consul* (UT Opera Theatre). Caleb is a proud member of Actor's Equity.

Kaitlyn Dunn (Assistant Costume Designer) is a third-year theatre and clinical psychology double major. They have previously worked on *Paranoir* as the assistant director, *Epicene* as the set designer, and *The Tempest* as the costume designer. They are excited to be costuming again.

Jose Gonzalez (Assistant Director) is a third-year undergraduate transfer student, majoring in Theatre here at UC San Diego and hopes to graduate and get his credential to teach Theatre to High School students. Some of his past acting credits include Paul in *A Chorus Line*, Otto in *Spring Awakening*, and Bickle in *Footloose*. This is Jose's first Directing project and is more than grateful to Cambria and the UCSD Theatre Department for the opportunity to assist in this fantastic show.

THE CREATIVE TEAM *cont.*

Gaby LeBaron (Production Assistant) is a second-year undergraduate transfer student majoring in theatre and minoring in ethnic studies. She is also currently the dance captain for Muir Musical's *American Idiot*. This is her first time being a PA for a show, and first involvement with department shows here at UCSD, and she has been grateful to be a part of the rehearsal process and work with such a talented cast and crew. She would like to thank Caleb and Gillian for all they have taught her during this process and furthering her interest in stage management!

Gillian Lelchuk (Production Stage Manager) is a second-year MFA student from Los Alamito, California. She earned her BA from Johns Hopkins University in Writing Seminars and Mathematics, and a minor in the Studies of Women, Gender, and Sexuality. After graduating, she interned with the production department of The Kennedy Center, and spent the next two years working as a freelance stage manager in and around Baltimore and Washington, DC. UC San Diego credits: *Men on Boats* (PSM), *Backwaters* (PSM), *Epicene: A Queer Extravaganza* (PSM); *Letters from Cuba* (ASM). Selected credits include: *Perfect Arrangement* (Fells Point Corner Theatre); *Newsies* (Theatre Lab); *A People's History* (Capital Fringe Festival); *Much Ado About Nothing* (Fools and Madmen); *Daddy Long Legs* (Monumental Theatre Co.); *American Moor* (Anacostia Playhouse).

Jazmine Logan (Dramaturg) is a first-year PhD student from San Diego, California. She holds a BA in Theatre Arts and a BA in Politics from University of California, Santa Cruz, and a MA in Theatre Arts from San Francisco State University. Her credits include *Spring Awakening: The Musical* (Assistant Director/Dramaturg) at San Francisco State University; *Crowns* (Mabel/Assistant Director), *The Children's Hour* (Peggy Rogers), *Romeo and Juliet* (Juliet), *Hands Up: 7 Playwrights, 7 Testimonies* (Co-Director), *A Raisin in the Sun* (Ruth Younger), *Zoot Suit* (Guera/Ensemble), *Detroit '67* (Bunny "Bonita"), *The Odyssey* (Trojan/Hecuba/Suitor), *A Dream Play* (Victoria/Ensemble), and *The Waiting Room* (Brenda) at UC Santa Cruz.

Raphael Mishler (Scenic Designer) is a first-year MFA student originally from Mohican land, Albany NY. He creates visuals for live performance and has designed scenery for Clubbed Thumb's Winterworks, the New School, Dixon Place, ANTfest, NYU, HERE Arts Center, Amerinda Native Theater and Taylor Mac's Holiday Sauce (assoc.) UC San Diego Credits: *Men on Boats* (Assistant Scenic Designer). Puppet design credits include *The Amateurs* (Vineyard), *Collective Rage...* (MCC), and *Tumacho* (Clubbed Thumb, Drama Desk Award, Henry Hewes nomination). Raphael previously worked as a props designer for new plays. Highlights include the world premieres of Heidi Schreck's *What the Constitution Means to Me* (Broadway), Taylor Mac's *24 Decade History of Popular Music* (Pomegranate Arts, St. Ann's Warehouse and International tour) Will Arbery's *Plano* (Clubbed Thumb), Dominique Morisseau's *Pipeline* (Lincoln Center), Marcus Gardley's *The Box* (The

THE CREATIVE TEAM *cont.*

Foundry) and Jaclyn Backhaus's *Men On Boats* (Playwrights Horizons/Clubbed Thumb). He is a founding member of Brooklyn-based cultural organizing hub Building Stories, and is an associate artist with Clubbed Thumb.

Joseff Paz (Assistant Stage Manager) is a fourth-year undergraduate theatre and education sciences double major from Fontana, California. UC San Diego credits: *Sotoba Komachi*, *Mojada: A Medea in Los Angeles*, *Balm in Gilead*, *Prepared* (ASM, WNPF '21), *A Midsummer Night's Dream* (ASM), *Much Ado About Nothing* (PA), *The Jefferson Middle School Monthly* and *The Gradient* (Crew, WNPF' 19).

MaeAnn Ross MFA '20 (Sound Designer) is a San Diego-based sound designer. She was born and raised in Texas and holds a BFA in Technical Production from Texas State University and a MFA in Sound Design from UC San Diego. She is currently the Technical Theatre Instructor at Coronado School of the Arts and the Post-MFA Teaching Fellow in Design at Pomona College. Professional design credits: *Lost in Yonkers*, *The 39 Steps*, and *Wait Until Dark* (Wimberley Playhouse); *She Loves Me* (St. Edward's University); *A Bright New Boise*, *All in the Timing* and *The Drowning Girls* (OnStage Playhouse); *The Virgin Trial* (Cygnet Theatre); *Pride and Prejudice* (Point Loma Nazarene Univ.); *A Kind of Weather* (Diversionsary Theatre); *Echoes Mythfest* (Pomegranate Room); *Much Ado About Nothing* and *Circle Mirror Transformation* (Pomona College). UC San Diego design credits: *Revolt. She Said. Revolt Again.*, *53% Of* and *S.E.R.E* (WNPF 2018), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes*, *Life is a Dream*, *An Iliad*, *Monster and Shame Spiral* (WNPF 2019), *Man in Love*, *The Underground*. TXST design credits: *Fool For Love*, *Legally Blonde: The Musical*, and *5 Women Wearing The Same Dress*. maeannrossdesigns.myportfolio.com

Vanathi Sundararaman (Production Assistant) is a senior undergraduate psychology major with a double minor in theatre and business from San Ramon, CA. UC San Diego credit: *Dawnbreaker* (Whispchild), *Men On Boats* (Andrew Hall), *Trojan Women* (Chorus III). Muir Musical credit: *Big Fish* (Bloom).

Elise Wesley (Assistant Costume Designer) is a first-year MFA student. Born and raised in Columbus, Ohio, she holds a BFA in Theatre Design and Technology from Otterbein University. She has extensive wardrobe and production assistant experience, working with companies such as The Public Theater, Theatre for a New Audience, and National Lampoon. UC San Diego Credits : *51BARRIO*. Design credits: *Carry On* (Eleventh Hour Theatre Co.); *Festival 2018*, *Who's Afraid of Virginia Woolf?* (Otterbein University). Assistant design credits: *National Lampoon's Lemmings: 21st Century* (Joë's Pub); *The Rocky Horror Show* (Short North Stage); *Big Fish* (Otterbein University)

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LINDA ALPER
+ BEATRICE BASSO

DIRECTED BY
MARCO BARRICELLI

EVERYBODY

WRITTEN BY
BRANDEN JACOBS-
JENKINS

DIRECTED BY
DANIEL JÁQUEZ

winterWORKS DANCE

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MARCOS DURAN MFA '20

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Respect and gratitude to the UC Workforce Institute
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at the show!*

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