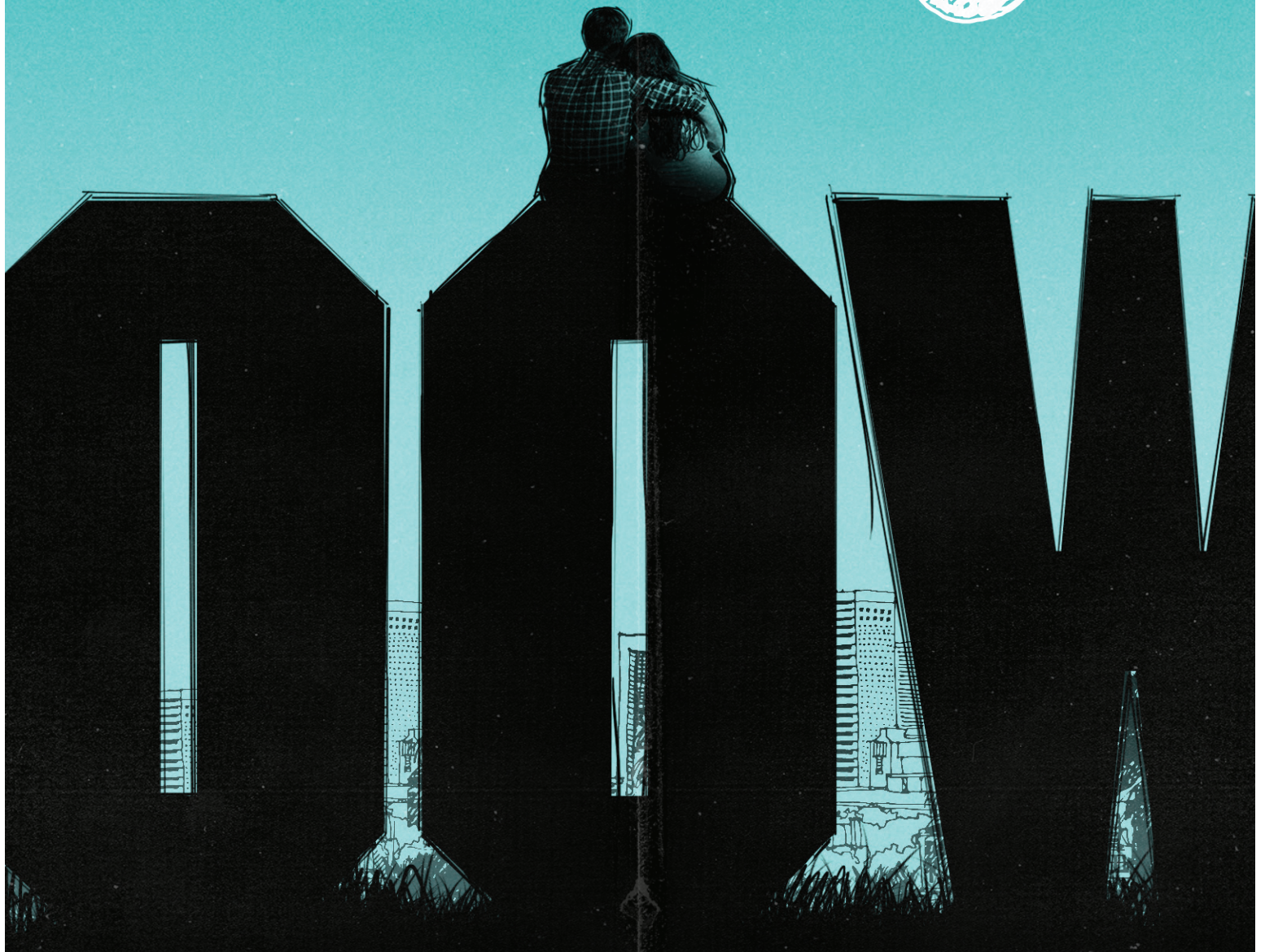


Icebergs



STUDY GUIDE

GEFFEN
PLAYHOUSE

Icebergs

WORLD PREMIERE IN THE
GIL CATES THEATER AT THE GEFFEN PLAYHOUSE
NOVEMBER 8 – DECEMBER 18, 2016

Recipient of the Edgerton Foundation New Play Award

Major support for this world premiere production provided by the Edgerton Foundation New Play Production Fund

SPECIAL THANKS TO

**Randall Arney, Amy Levinson, Brian Dunning, Rachel Weigardt-Egel, Scott Kriloff,
Carolyn Marie Wright, Ellen Catania, Jessica Brusilow Rollins and Kristen Smith Eshaya.**

STUDY GUIDE WRITTEN AND COMPILED BY

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This publication is to be used for educational purposes only.

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SECTION 1

ABOUT THIS PRODUCTION



ARTISTIC DIRECTOR'S COMMENT

RANDALL ARNEY



AS WE CONSIDER EACH YEAR WHICH PLAYS TO BRING TO the Geffen, we read many we want to produce, but only rarely have we committed to a new play after our first read. Such was the case with Alena Smith's *Icebergs*. We knew immediately that this smart, touching, deeply human comedy was the ideal way to introduce Alena's work to our audience.

A global story with a uniquely Los Angeles focus, *Icebergs* takes on a premise as old as theater itself – a couple in a time of crisis, deciding whether to have a child – and reframes it in our present moment with young Angelenos at the center. Sharply observed, tender and profound, this play explores anxieties around climate change and career success, the kind of ever-present concerns that threaten to become overpowering if we pay them too much mind. When worries often buried find their way to the surface and the future is all but clear, a small tribe of friends must decide whether and in what they will have faith. What becomes most important in the most tenuous of times?

As always, I have the great pleasure of working with a superbly talented team of designers who create an idyllic Silver Lake home – a fantasy of a perfect oasis, a carefree and easy escape from the world. The phenomenal ensemble of Thora Birch, Nate Corddry, Rebecca Henderson, Lucas Near-Verbrugghe and Keith Powell has gamely brought Alena's play to life with all the warmth and vulnerability it requires.

SYNOPSIS

In the hipster neighborhood of Silver Lake in Los Angeles, a married couple in their mid-thirties is at a crossroads. Filmmaker Calder is on the brink of getting the biggest break in his career, and must grapple with the artistic compromises that may be necessary to get his movie made. Abigail is dissatisfied with her prospects as a working actor. As they consider becoming parents, Abigail worries about the impact of climate change on the world into which they will bring their child. While wrestling with their concerns, they draw comfort from the company of good friends: Reed, Calder's friend from college now a paleontologist, visiting from out of town; Calder's supportive agent Nicky; and Abigail's best friend Molly, who married impulsively and is navigating newlywed life with her wife.

PLACE/SETTING A living room in Silver Lake, Los Angeles. The Day of the Dead.

RUNNING TIME Approximately 95 minutes with no intermission.

PERFORMANCE NOTE There is coarse language and a moment in which a character smokes a marijuana cigarette.

ARTISTIC BIOGRAPHIES

ALENA SMITH (Playwright)

Alena Smith is a playwright and television writer, recently named one of *Variety's* 10 TV Writers to Watch. She is a writer and producer on Showtime's *The Affair*, and previously wrote for HBO's *The Newsroom*. An original television series she created is in development with Anonymous Content. Alena's plays include *The New Sincerity*, *The Bad Guys*, *Plucker*, *The Sacrifices* and *The Lacy Project*. *The Bad Guys* was adapted into a film which premiered at the 2015 Austin Film Festival. Alena received her M.F.A. in Playwriting from the Yale School of Drama, and studied philosophy at Haverford College and the University of Oxford. In addition to writing for theater and television, Alena created the Twitter character @TweenHobo, which *The Believer* called "one of the most imaginative uses for Twitter so far." *Tween Hobo: Off The Rails*, a novel based on the account, was published by Gallery Books in 2014. Her essays about writing for theater, television and the internet have been published in *Grantland* and the *Los Angeles Review of Books*.

RANDALL ARNEY (Director)

Randall Arney has been a theater professional for over 30 years and has served as Artistic Director of the Geffen Playhouse since 1999. In addition to his artistic programming and oversight at the Geffen, Arney has helmed many productions for the theater, most recently *Outside Mullingar*, *The Night Alive*, *Reasons to Be Pretty*, *Slowgirl*, *American Buffalo*, *Superior Donuts*, *The Female of the Species*, *The Seafarer*, *Speed-the-Plow* and *All My Sons*. Arney is an ensemble member and former Artistic Director of Chicago's Steppenwolf Theatre where his directing credits include: *Slowgirl*, *The Seafarer*, *The Beauty Queen of Leenane*, *Death and the Maiden*, *Curse of the Starving Class*, *Killers* and *The Geography of Luck*, among others. Arney also directed Steppenwolf's world premiere of Steve Martin's *Picasso at the Lapin Agile*, as well as the subsequent national and international acclaimed productions. Mr. Arney's acting credits with Steppenwolf include *Born Yesterday*, *Ghost in the Machine*, *The Homecoming*, *Frank's Wild Years*, *You Can't Take it with You*, *Fool for Love*, *True West*, *Balm in Gilead* and *Coyote Ugly*. As the Artistic Director for Steppenwolf from 1987 to 1995, he oversaw the creation of a new state-of-the-art theater which is Steppenwolf's current home. Broadway transfers under his leadership include *The Rise and Fall of Little Voice*, *The Song of Jacob Zulu* (six Tony Award nominations) and *The Grapes of Wrath* (1990 Tony Award, Best Play). Mr. Arney has an M.F.A. degree in Acting from Illinois State University and has taught master classes and workshops at UCLA, Steppenwolf, around the U.S. and in Tokyo.

SECTION 2

THEMES & TOPICS

HOLLYWOOD – RISKS & REALITIES

HOLLYWOOD

Hollywood has come to signify the motion picture industry. In the early 1900s, after filmmakers based in Chicago arrived to take advantage of the sunny and dry climate, and those from New Jersey came to escape having to pay fees to Thomas Edison for his filmmaking inventions, the section of Los Angeles known as Hollywood became the center of the U.S. film industry, housing 15 independent studios. By the 1930s, as movie production spread across Los Angeles, “Hollywood” became known more as a “dream factory,” rather than location, which produced films that idealized life and the movie business itself. The area eventually fell into decline; in the 1980s, the city started preserving historic buildings and creating tourist attractions, especially along Hollywood Boulevard. (Wikipedia and hollywoodsign.org)

PHOTO CREDIT

Public Domain / Pixabay



Calder and Abigail are considering their next steps after years of trying to succeed in the entertainment industry. Some of what they are experiencing is the result of the age-old tension between art and commerce in Hollywood. Calder’s film may have secured the commitment of a movie star, which is often what it takes to get a film made, and he is pressured to consider changing the film’s ending. Abigail has become discouraged by not advancing as an actor. She suggests to her friend Molly that she’s really a “theater actor,” meaning she’s more interested in creating distinctive characters than carving out an identifiable and, therefore, bankable screen persona.

By highlighting only the wealth and glamor of show business, reality television shows and magazines that feature celebrities gloss over how difficult it is to make a living in this field. While a select number of movie stars, who get most of the work and make millions of dollars, serve as its face, the entertainment industry is filled with thousands of professionals – other actors, writers, directors, designers, animators, editors, composers, producers, administrators, members of camera, light, sound, and special effects crews, drivers, and caterers – without whom movies, television shows, commercials, and web series would not get made. For every few stars that end up living in mansions and driving luxury vehicles, most workers live in modest homes and own serviceable cars.

Those who aim to make their fortunes in Hollywood tend to want to act, write, or direct, or seek positions in the business end, at studios, production companies, and talent agencies. Whatever the pathway, the competition is rugged. To get a foothold

THE HOLLYWOOD SIGN

An enormous sign spelling out HOLLYWOODLAND was erected in 1923 to promote a real estate development. “Each of the original 13 letters was 30 feet wide, and approximately 43 feet tall...” In 1949 it was shortened to HOLLYWOOD, while being repaired, to better represent its geographical location, and in 1978 all the letters were replaced thanks to donors, mainly from the entertainment industry. According to the non-profit trust that now preserves it, the sign has become “...a universal metaphor for ambition, success, glamour... for this dazzling place, industry and dream.” (Wikipedia and hollywoodsign.org)

SOURCES

tinyurl.com/NYTimesDreamFac

tinyurl.com/UCLADiverseReport

Adventures in the Screen Trade, William Goldman, Warner Books, 1983

Story: Style, Structure, Substance, and the Principles of Screenwriting, Robert McKee, Harper Collins 1997

and then sustain a career usually requires talent, youthfulness, physical appeal, relentless persistence, and the ability to distinguish oneself. According to UCLA’s 2016 Hollywood Diversity Report, while diversity in television dramas and comedies has inched up, minorities are still seriously under-represented, as they are in film.

Film and television artists, especially in their younger years, often care more about creating stories or moving audiences through performance than acquiring material things. As time goes on, the persistence and patience required to succeed can sometimes put them in conflict with their desire to have families, since becoming a parent requires a stable income that anything short of steady work does not provide. While most artistic breakthroughs in film and television have resulted from individuals refusing to give up on their dreams, a vast majority do not reach those heights. Artists and the family members who worry about them often underestimate how much luck plays a role in working regularly. Since there are many fewer jobs than aspirants, getting work is often the result of being in the right place at the right time, or knowing people who can provide opportunities.

Those with artistic sensibilities, like Abigail, often have a tough time in what is essentially a business enterprise. The very gifts upon which artistry depends, such as being acutely tuned into life, thinking differently and being in touch with one’s emotions, can make the pursuit of work difficult and dispiriting since writers and actors experience so much more rejection than they secure work. Character-driven or dark or imaginative stories for film, which are often perceived as not appealing to a mass audience and, therefore, unlikely to provide a profitable return, can take many years to finance.

Master screenwriter William Goldman once said famously, “No one knows anything,” meaning no one can predict which stories, large or small, will grab filmgoers. Many would argue that most audiences want to escape through comedies or action-based entertainment, as evidenced by how such films earn hundreds of millions of dollars across the globe. Those who value dramas that explore the human condition, and sometimes have the power to open peoples’ minds and hearts, would likely differ about what moviegoers appreciate. According to Robert McKee, an expert on classical story structure, there are a few time-honored principles upon which powerful storytelling depends, no matter what the genre: audiences need to care about the “hero,” or lead character, of a story; the lead character overcoming obstacles creates tension that sustains attention; audience members enjoy surprises that have been artfully seeded in earlier and when revealed seem inevitable; and they resonate with complex endings.

The film Calder wants to create is about modern-day explorers of the Arctic. In *Icebergs*, he and Abigail end up stepping from the younger, more carefree lives they have enjoyed into floating towards unknowns that will likely require courageous, creative and, ultimately, deeply human decisions. Their journey up to this point is, as many satisfying stories are, entertaining, touching and instructive.

DISCUSSION POINT

What images come to mind when you think of Hollywood? What are their sources – reports in the media, first-hand knowledge? How do these images conflict or align with the realities of today’s entertainment industry?

OVERWHELMED BY CLIMATE CHANGE

CLIMATE (noun)

The composite or generally prevailing weather conditions of a region, such as temperature, air pressure, humidity, precipitation, sunshine, cloudiness, and winds, throughout the year, averaged over a series of years. (dictionary.com)

CLIMATE CHANGE

(noun)

A change in global or regional climate patterns, in particular a change apparent from the mid to late 20th century onwards and attributed largely to the increased levels of atmospheric carbon dioxide produced by the use of fossil fuels. (Google)

PHOTO CREDIT

Public Domain / Pixabay

SOURCES

climate.nasa.gov

epa.gov/climatechange

tinyurl.com/WHClimate

tinyurl.com/StanfordAltFuels

tinyurl.com/PewClimateChange



In *Icebergs*, playwright Alena Smith voices concerns about the very real specter of climate change and the helplessness many feel, through anxious and often funny exchanges among her characters, especially Abigail and Calder.

ABIGAIL

"...there's all this methane. On the floor of the ocean, and in the permafrost. And now the permafrost is melting, and there are these huge plumes of methane just spewing into the air. And methane is like a lot worse than carbon dioxide, like it traps way more heat in the atmosphere, so it's a feedback loop. Meaning it will just accelerate the warming. Which melts the ice, which releases the methane. And then the sea levels rise. They're already rising, even faster than expected. And the ocean, by the way, is dying. Did you know oceans could die? They're heating up, acidifying, and all the plankton are going extinct."

As Calder listens, he feels overwhelmed and suggests his wife "chill out."

ABIGAIL

But it's all so terrible.

CALDER

But – you don't have to worry about it. I mean you don't have to worry about all of it like every second of the day. Right? You can still enjoy life. I mean – we have a great life. Look at us. We live in an awesome city, in this beautiful house, and we're young, and we're in love – as far as human lives go, we pretty much hit the jackpot. Can't we just appreciate that?

ABIGAIL

But we're guilty. I mean – we're complicit.

GLOBAL WARMING

(noun)

A gradual increase in the overall temperature of the Earth's atmosphere generally attributed to the greenhouse effects caused by increased levels of carbon dioxide, chlorofluorocarbons and other pollutants. (Google)

CALDER

I don't think so.

ABIGAIL

Of course we are! We're just sitting around enjoying ourselves while the world goes to hell. We're not doing anything to fix it.

CALDER

What can we do?

ABIGAIL

I don't know!

Calder and Abigail are not alone in responding with alarm to climate change, not knowing what to do, and, in Calder's case, wanting to focus only on the joys of building a life. According to Pew Research, over half of the U.S. population is aware that climate change is occurring, but that addressing it is not a high priority. The reasons for this are thought to include: feeling overwhelmed and powerless because the problem is so monumental; dismissing the threat because there is little visible evidence that climate change is harming their surroundings; the inability to grasp how greenhouse gases, global warming, melting polar caps, rising temperatures in oceans, wildlife extinction, and the prolonged droughts, increased fires and more powerful hurricanes of extreme weather are interconnected. Many are unwilling to alter lifestyles that depend on burning fossil fuels – oil, gas, and coal – whose emissions cause global warming.

So, as Calder asks, what can be done?

Collective action – on global, national, regional and individual levels – is the key to managing climate change. Though we can no longer likely prevent it, scientific experts, non-profit organizations and government agencies believe we may help slow it down by:

- **Becoming informed** about the causes of climate change, which 97% of scientists attribute to human activities, its alarming acceleration in the last 10 years, and its effects. At the same time, we need to avoid becoming overwhelmed by the scale and complexity of the problem, and enjoy life as much as possible.
- **Supporting international agreements and local policies that address climate change.** By October 2016, the United States and China, which combined are responsible for 40% of emissions in the world, joined 90 nations in ratifying the Paris Agreement, which aims to limit the rise of the earth's temperature. Stricter fuel efficiency standards for cars and trucks are also planned in the United States.
- **Supporting the development of renewable sources of energy.** Solar and wind power are proving to be highly effective alternatives to fossil fuels.
- **Reducing our individual "carbon footprint"** by driving more hybrid and electric vehicles, using energy efficient appliances and light bulbs, recycling and reusing paper and plastic, and buying locally sourced food products.

**DISCUSSION
POINT**

What would help you or your fellow citizens participate more fully in helping to combat climate change?

COPING WITH UNCERTAINTY



RESILIENCE (noun)

The ability to become strong, healthy, or successful again after something bad happens. (merriam-webster.com)

PHOTO CREDIT

Public Domain / Pixabay

SOURCES

tinyurl.com/EmotIntellUncert

tinyurl.com/PsychTodayResilience

Encountering uncertainty is one of the few certainties in life. It looms when we are faced with personal choices about relationships, work, and where to live, and when we are subjected to events, like natural disasters and wars, or powerful economic, political or social systems over which we have little or no control. We worry, sometimes obsessively, about how all will work out. Will we and our loved ones be safe? Will we not only survive, but also be able to thrive? Will we get what we want? Will we be successful? While we can only learn the answers as our lives unfold, the quality of life as we journey into the unknown often depends on how we handle uncertainty.

Dr. Travis Bradberry, creator of a company that trains people to be emotionally intelligent, suggests that when we are faced with uncertainty, the part of our brain in which fearful reactions are centered gets fired up. Such responses had a purpose early on in human history when being on high alert in unknown surroundings kept us safe. Dr. Bradberry has observed that those who are emotionally intelligent get out of feeling anxious quickly and into rational thinking, which allows them to judge situations accurately, be fully informed, rely on their intuitions and make the best possible choices.

Another technique is to imagine the worst outcome and prepare for it. For example, government agencies are now pushing for communities and individuals to be prepared for the consequences of climate change that regions in the U.S. are already experiencing, such as severe storms, flooding and wildfires. Citizens are being advised to build homes in safe areas and to store fresh water, non-perishable foods and other essential items to see them through when access to utilities and community services becomes disrupted.

Cultivating resilience can help us handle the disappointment, impoverishment or physical challenges that result from unsuccessful choices or harmful circumstances. Rebounding usually involves acknowledging the hardship and our deepest feelings about it, acceptance, learning what we can, focusing on the positive and taking actions to move forward.

In *Icebergs*, playwright Smith raises questions about how Calder and Abigail, their friends and humankind will fare in the future. Rather than provide easy answers, she invites us to witness the power of a couple and a group of friends walking each other through their struggles. Calder is caring and patient with Abigail; they and their friends Reed, Molly, and Nicky shower each other with blunt talk that may be as reassuring to them as it is humorous to us. The message? Be honest. Be fearless. But, most of all, band together.

DISCUSSION POINT

How do you handle uncertainty in your life? What have you learned that might help others?

SUPPORTING CHARACTERS

SOURCE

Story: Style, Structure, Substance, and the Principles of Screenwriting, Robert McKee, Harper Collins 1997

Creating compelling characters is difficult. They need to be enough like real people for an audience to identify with them, but distinctive enough to hold its attention.

In classically structured stories, the lead character, also known as a *protagonist*, goes after an objective, and encounters an *antagonist*, or opposing force or person, that attempts to block her or him from achieving the goal. *Supporting characters* serve a variety of functions. They sometimes counter what the lead character is thinking or doing or present another point of view, which makes her or him, and the audience, think about other possibilities. If they are friends, they offer the protagonist support as she or he struggles to achieve the goal. On the other hand, family and friends can also cause trouble by doubting or inadvertently getting in the way of the lead character.

Through Reed, Calder and Abigail hear about the frustrations and the joys of parenting. As a paleontologist he shares his perspectives on the earth's history and future. He also jolts the couple into considering other concerns by revealing his fears for his daughter growing up in the U.S. as an African American. Calder's agent Nicky serves as the messenger of market forces in Hollywood, but goes against type by being supportive and not completely business-oriented. Molly is Abigail's outspoken confidante, herself wrestling with meeting the needs of her wife and the decision to have children, and whose fearlessness inspires Abigail.

Think about the “supporting characters” in your life. Consider their personality traits and impact on your life.

- Who provides unconditional support and helps you face the challenges of each day?
- Who makes you think differently about your concerns or points of view?
- Who makes you laugh and lightens your load?
- Who means well but doesn't understand your true nature or personal goals?

Imagine yourself as the “hero” of your own life.

- What do you want most in the world?
- What antagonist – person or force – is preventing you from achieving your goal?
- What must you do to achieve your goal?
- How might the supporting characters in your life assist or hamper you in reaching your goal?

Write a summary of your story that ends in a positive outcome.

SECTION 3

PERSONNEL PROFILE

AN INTERVIEW WITH SCOTT KRILOFF

What is your title and how long have you been at the Geffen?

I work on the Geffen Playhouse Development team as the Development Concierge & Database Manager. I started working in the Geffen box office nine years ago and have been in Development for the last 6 years.

What are your primary responsibilities?

I help sustain strong relationships with our donors, maintain our database, and collaborate with the other members of our Development team. Our work starts and ends with the donors, the people who fiscally and emotionally support the work we do at the Playhouse. I communicate directly with them, sharing stories and excitement about the season, which gives them a deeper sense of our art and programming. Any time we receive a donor update, program listing, or a new gift, I manage the data organization that helps us fulfill our promises and extend benefits to our donors. Recently, I've been involved in an ongoing, multi-year project to merge our donor and ticketing databases and better serve everyone who walks through the Geffen's doors. I also help the team raise the funds needed to support the artistic and educational programming at the Geffen. This can range from strategic planning for a campaign, to staffing an event, to proofreading letters.

What does it mean to serve as a "concierge?"

Being a concierge encompasses a giving spirit and helpfulness that we extend to everyone we welcome to the Geffen, because you never know how much the theater, or the Geffen community, may mean to an individual or group, and how much they might feel supported by a thoughtful and personal interaction with a staff member.

How did you come to the Geffen?

I graduated from college as an English major, with strong interests in the arts, music and theater. Earning an associate's degree in Computer Science, and serving as an intramural sports representative in college, helped develop my skills in data entry and administration. As an undergrad, I was involved in musical theater productions, both onstage and behind the scenes. I thought I would have to leave this beloved creative pursuit behind in my professional life. While starting to train as an English teacher and looking for a day job, I interviewed with the box office



managers at the Geffen. When given the opportunity, I jumped not only at the job but also at the chance to learn every facet of the business of producing professional theater.

What do you find most challenging about your work?

There is a perpetual need to always keep an eye on the big picture and to keep replenishing relationships, especially on those days where it goes from busy to busier, when it is most challenging but also most necessary to maintain poise, professional excellence and good humor with everyone on all sides of the theater.

What do you find most satisfying about your work?

There are amazing leaders, staff and colleagues at the Geffen, with decades of arts experience. There's probably no better place to be a professional theater artist or administrator in Los Angeles. And to be a part of something that serves community members and contributes such good to this city is an immense joy. I'm also lucky to work on one of the best Development teams ever! This job continues to encompass everything that I value about working in the theater: creativity, inspiration, self-improvement, collaboration, and community building – what I hope everyone can find in immersive and transformative theater experiences, especially at the Geffen. ■

SECTION 4

AUDIENCE ETIQUETTE

Going to the theater is a unique experience, and we all need to be mindful of “audience etiquette,” or how to behave at the theater.

The Audience’s Role: The audience plays an essential role at the performance of a play. Without an audience, the actors are only rehearsing. Audience members’ concentrated silence and responses, such as laughing and applauding, provide energy to the actors as they bring the performance to life.

Behaviors to Avoid: Since the actors can hear the audience so clearly, it is important not to engage in behaviors that might disturb or distract them – and fellow audience members.

These actions include:

- Talking
- Texting
- Allowing cell phones to ring
- Taking photographs or video
- Getting up to leave before intermission or the end of the show (unless it is a true emergency)
- Eating or drinking
- Unwrapping candy or cough drops.

Use of Social Media: We appreciate you sharing your Geffen Playhouse experience via social media, but ask that you **do not do so inside the theater, where the use of electronic devices is prohibited.**

We recommend that you post your status **in the lobby after the performance**, and invite you to tag @GeffenPlayhouse and use #GeffenPlayhouse to share your experience and continue the conversation with us online.

Audience Awareness Activity: Before going to the Geffen Playhouse for the first time, compare and contrast the experience of seeing a live play with:

- going to the movies
- attending a live sporting event
- watching television.

DISCUSSION POINT

If you were onstage performing a play, how would you want the audience to behave?

POST-SHOW DISCUSSION QUESTIONS

Depending on the time available and your group members' interests, guide them to respond to questions selected from those suggested below. Encourage everyone to participate, while having respect for differing opinions. Individuals can share their thoughts with a partner or in a small group. Ask for several volunteers to share their groups' answers with the larger group.

- Overall, how did you feel while watching *Icebergs*? Engaged? Distanced? Entertained? Bored? Confused? Conflicted? Inspired? What made you feel this way?
- What did you enjoy most about the play? To what did you have troubling relating? Why? (Provide evidence from the production.)
- Did you identify or empathize with what any of the characters were experiencing? If so, which character(s) and why? If not, why not?
- What was either affirmed or illuminated about:
 - the entertainment industry?
 - climate change?
 - the importance of caring relationships?
- Did seeing the play inspire you to take action to help slow down climate change? If so, how?
- What was the funniest moment in the play? The most touching? Why?
- How would you describe what the play is about in 2-3 sentences?
- What did you appreciate most about the performances by the actors?
- How did the set, props and lighting contribute to your experience of the play?
- Would you recommend *Icebergs* to other theatergoers? Why, or why not?

SECTION 5

RESOURCES

VISIT the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences to learn about the history of the film industry. Information at [oscars.org/library](https://www.oscars.org/library).

VISIT movie studios to learn how films and television shows are created: Paramount Studios in Hollywood ([paramountstudiotour.com](https://www.paramountstudiotour.com)), Warner Brothers Studio in Burbank ([wbstudiotour.com/tour](https://www.wbstudiotour.com/tour)), Sony Pictures Studios, on the site of the original Metro-Goldwyn-Mayer (M-G-M) studios, in Culver City ([sonypicturesstudios.com](https://www.sonypicturesstudios.com)).

LEARN about key principles underlying powerful storytelling by reading *Story: Style, Structure, Substance, and the Principles of Screenwriting* by Robert McKee. Available at the Los Angeles Public Library.

PARTICIPATE in nature walks and learn about the unique ecosystems of Los Angeles through the Los Angeles Audubon Society. Information at [losangelesaudubon.org](https://www.losangelesaudubon.org).

EXPERIENCE the Los Angeles River Revitalization. This project seeks to “Improve the environment, enhance water quality, improve water resources, and improve the ecological functioning of the River,” and “provide significant recreation space and open space, new trails, and improve natural habitats to support wildlife.” Maps show where restored sections of the river can be enjoyed. Information at [lariver.org](https://www.lariver.org).

LEARN about the causes and impacts of climate change at climate.nasa.gov and [ncdc.noaa.gov](https://www.ncdc.noaa.gov) and how the U.S. government is taking action to meet the challenges at tinyurl.com/WHClimate.

TAKE ACTION to help save the Earth, by following simple steps at tinyurl.com/EPA-Actions.

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Thomas Safran & Associates
Shay Family Foundation
Simms/Mann Family Foundation
Simon-Strauss Foundation
Singer Family Foundation
Skoll Foundation
Smith Family Foundation
Sondheimer Foundation
Stone Family Foundation
The Walt Disney Company
Transamerica Foundation
Twentieth Century Fox
UCLA
Union Bank Foundation
US Bank
Warner Bros. Entertainment
Wells Fargo Foundation
Westfield Group
William Morris Endeavor

And many more!



As of print date: October 31, 2016