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Madeline's Narrative Writing Portfolio

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Abstract: My portfolio includes three articles that display the variety of writing styles and topics that I have worked with as a journalist so far. The first article is the story of Rebecca Contopoulou, a ninety-year-old speaker of Ladino, an endangered Sephardic Jewish language. I use Contopoulou's story to frame Berkeley Linguistic PhD candidate, Julia Peck's, research into how to preserve and revive Ladino. It was published by California Magazine in January 2023. I studied Eastern European Jewish history as an undergraduate, so deeply valued the opportunity to delve back into this area. The second article is the stories behind some of the East Bay breweries' beer can art, published by Berkeleyside NOSH in April 2023. I got the chance to speak with local businesses and artists about their art and can choices. This article allowed me to tell local stories that are fun and creative. The third piece is about an Alameda chef who harvested his own caviar that he served in the restaurant, published by Berkeleyside Nosh in January 2022. I enjoyed how I was able to make this more than just a food story, bringing in some of the science and biology behind sturgeon.

Saving a Language from Extinction

Published: January 17, 2023

<https://alumni.berkeley.edu/california-magazine/online/saving-a-language-from-extinction/>

Ninety-year-old Berkeley alumna Rebecca Contopoulou (born Rebecca Israel) speaks Greek, Italian, French, English, Spanish, and another language that sounds a lot like Spanish but is actually Ladino, a Sephardic language that traces its origins to Medieval Spain.

According to Julia Peck, a PhD student in Berkeley's Linguistics Department who is studying Ladino, the two languages—Spanish and Ladino—were so intertwined that many Sephardic communities saw them as indistinguishable. Over the centuries, though, differences were accentuated as Ladino-speaking Jews came in contact with other cultures and the language absorbed influences from Greek, Arabic, French, and Turkish—centuries of Jewish diasporic history encoded in language.

For thousands of years, the Jewish community has contained a wealth of different languages and cultures. Besides the commonly thought of Hebrew and Yiddish, there's also Judeo-Arabic, Judeo-Italian, Judeo-Malayalam, Judeo-Persian, and many more. But they all share a shrinking number of speakers, in part because many, like Contopoulou '52 MA '57, were scattered by war and emigration, or killed. This is a profound loss, according to Peck, not only for individuals, but also for cultural history. "A language in many senses can be equivalent to a culture," she notes. "And when one disappears, you're looking at a massive loss of cultural information, of relationships between people that were carried out in that language before."

For this reason, Peck has dedicated her career to preserving Ladino. After working with the Amazigh speakers in Morocco and Zaza speakers in New York, Peck wanted to work with an endangered language in her own community. She had seen the effects of the loss of language in her own family: Her father was never able to converse with his own Yiddish-speaking grandfather. She chose Ladino because she recognized that more focus and resources were being put into Yiddish, especially in the United States.

"As a kid, I only learned 'Ocho Kandelikas,' the very famous Ladino Hanukkah song, and knew basically nothing else about the language and felt like that was unfair," Peck explained. "But also, I could see where my skills could line up to join in language revitalization efforts that already exist in the Ladino-speaking community."

In many ways, Contopoulou's story is the story of Ladino. Born on Rhodes, then in the Italian Empire, Contopoulou moved at age four to Athens where she survived the Holocaust in hiding before moving to the United States. Besides a couple of years in Greece in the late '60s and early '70s, she has spent the past 76 years in the Bay Area.

Asked by her son if she considered herself an American, Contopoulou hesitated. "So to a degree, I am American, but I also am Greek, and I am Jewish. Jewish takes care of everything," she said.

Andrew Contopoulos ('82) mentioned that he and his siblings were not raised Jewish; they never attended synagogue, they didn't celebrate Jewish holidays, and their mother never openly practiced Judaism around them. And yet, there were signs of it everywhere in their home: there was a menorah in the entryway; Contopoulou's family offered me bourekas, a Sephardic Jewish pastry; her sister's ketubah, or Jewish marriage certificate, hung on a wall; and she told me that the Star of David necklace she wore had probably been around her neck every day since she was married.

Within Contopoulou's family, as with many families of minority language speakers, Ladino was lost within just a couple of generations. This is a phenomenon Peck explained as the "classic three-generation model of language shift or language loss."

"It is extremely rare for a community to voluntarily lose their language," Peck said. "Language loss often means that a community is facing severe discrimination, which forces them to switch or shift languages to survive."

Contopoulou's parents spoke Ladino to each other and in their community in Rhodes, but her parents spoke to her in Greek, Italian, and French. Those were the languages that allowed Contopoulou to assimilate to the communities they moved to. Once in the United States, Contopoulou married a Greek Orthodox man and spoke only English and Greek to her own children.

Contopoulou's family story shows, in one lifetime, the trajectory of Ladino speakers over thousands of years—a story hidden in the makeup of the language. Sephardic Jews have kept their connection to Spain for more than 500 years through their language. But over time, that language took on borrowed words and phrases which are now interspersed throughout the language. Take, for example, the word in Ladino for Sunday, *alhad*, which is from Arabic's *al-ahad*. *Orozo/oroza*, meaning "happy," is from the French *heureux/heureuse*. *Buchukes*, or "twins," originates from Turkish's *buçuk*, meaning "half." The Hebrew *mazal tov*, meaning "good luck," or "congratulations," is *mazal bueno* in Ladino.

Peck shared a quote from the late Klara Perahya, a Ladino language activist and writer from Istanbul and creator of a Turkish-Judeo-Spanish dictionary, which she said illuminates this idea of linguistic borrowings:

Judeo-Spanish:

"Muestros avuelos, de siempre siempre, tuvieron la manya de ispanizar las palavras ke tomavan. Kuando tomavan una palavra turka, o la desformavan, o la ispanizavan. Par egzampl, de kullanmak, izyeron kullanear. Este modo aziyan una palavra, no solo espanyola, una palavra djudiya."

Peck's translation to English:

"Our ancestors always had the habit of hispanicizing the words they took. When they took a Turkish word, they either modified it or hispanicized it. For example, from kullanmak ('to use') they made kullanear. That way, they were making not only a Spanish word, but also a Jewish one."

Through her research, Peck aims to show how, because of these borrowings, Ladino is far from dead. "It's been sentenced to death for quite a long time and it hasn't died," Peck said. The borrowings that continue to be added to the language show it is still alive. She added that the metaphor of language death is itself problematic. Linguists prefer to say that the language is "sleeping", she explained, "because we know languages can come back."

Part of Peck's Ph.D. work will focus on revitalizing and preserving Ladino. Previously, while getting her master's at Oxford, Peck worked with the Ottoman-Turkish Sephardic Cultural Research Center in Istanbul to support the revitalization efforts already started by the Ladino-speaking community there. These efforts include a Ladino newspaper (the only one in the world), theater, music, online language courses, and an archive of interviews with native speakers called the Ladino Database Project.

The coordinator of the center, Karen Gerşon Şarhon, told Peck that the pandemic caused a linguistic renaissance. More young people are interested in learning Ladino than ever, despite the fact that the youngest native Turkish Ladino speakers were born in 1945. Peck said this has created a turning point where the Jewish community gets to decide to support and preserve this diversity in the Jewish community.

Now, at Berkeley, Peck plans to work with the research center to develop teaching resources, including children's books and home language-learning kits, to help people make the language visible in their homes.

Peck chose Berkeley for her Ph.D. partly because of the program's emphasis on language revitalization efforts, as well as its focus on the need to give back to the communities that linguists are working in.

"We have examples of professors and students working on dictionaries and websites and things that are more accessible to nonspecialists but who might have a special interest in a particular language," said Isaac Bleaman, an assistant professor in the linguistics department and Peck's advisor.

While at Berkeley, Peck hopes to, in collaboration with the research center, make sure its Ladino Database Project is preserved in the California Language Archive, a physical and digital archive begun in 1953 as a way to preserve Indigenous languages, which has since grown into one of the largest such repositories in the world. The archive, full of handwritten notes, tapes, and other forms of recordings, is tucked away into two unassuming rooms on Berkeley's

campus, yet is home to around 500 named language varieties. The archive has also started the process of digitizing all of the physical recordings and notes it holds.

“It would be amazing for any Ladino speaker, any Sephardic person, any Jew, anyone in the world to be able to access these recordings of speakers and use them to learn Ladino,” Peck said.

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One winter evening, I joined Contopoulou and her family at their house in the Berkeley Hills to listen to a recording of Contopoulou’s mother speaking and singing in Ladino. The cassette was recorded in the ’80s. It was the first time that Contopoulou had heard her mother speaking Ladino since 2008, when she passed away at the age of 102.

At first, Contopoulou did not recognize the voice on the tape. “That’s the language,” she said, “but I don’t know if that is my mother.”

But a few minutes later, listening to her mother sing “Morenica,” meaning “little brown-haired woman,” Contopoulou held the recording close to her ear and leaned back on the couch, tears forming in her eyes. “That’s my mother,” she said as she began to sing along, the words coming to her immediately as if no time had passed.

The Stories Behind Some of the East Bay's Most Iconic Beer Cans

Published: April 18, 2023

<https://www.berkeleyside.org/2023/04/18/beer-can-art-berkeley-oakland>

Anyone who says they don't judge beer by the label is lying. Whenever anyone enters the beer aisle of a grocery store or bottle shop, they're judging the cans whether they know it or not. And if they don't already have a purchase in mind, they're scanning for the beer that speaks to them the most, whatever catches their attention in a sea of artistic renderings of animals with hats or anthropomorphic fruit.

To get to the backstory on some of the unique art we're likely to find on our local beer cans, Nosh spoke with a number of East Bay breweries and artists to see how they attempt to tackle the challenge of setting themselves apart on the shelves. Here's what they said.

Buck Wild Brewing

Of the around 9500 craft breweries in the United States, only 17 of those breweries are 100% gluten-free. Oakland's Buck Wild Brewing is the only such brewery in California.

"For many years gluten-free has had a bit of a negative stigma attached to it," Michael Bernstein, the founder of Buck Wild, explained. "So we are really trying to dispel that and what we try to do is market ourselves as just fantastic craft beer that happens to be gluten-free."

Bernstein said the artwork on the company's cans, by Oakland freelance designer Molly McCoy, serves to differentiate Buck Wild in the crowded beer market. As part of a recent marketing push to position the brewery as a "California brand," Buck Wild has released six new cans with art portraying a theme or landscape synonymous with the state, such as the redwoods, the wild coastline, citrus orchards and the Sierra Nevada.

"We worked our darndest to make sure we were doing something very unique that could stand out from the others," Bernstein said, "and I really feel like we've accomplished that."

East Brother Beer Co.

Rob Lightner, the co-founder of East Brother Beer Co. was born and raised in Oakland. But with co-founder Chris Coomber, he decided to open a brewery in early 2017 in Richmond, attracted to its great industrial history and its less-prominent position in the region.

"We make classic styles of beers," Lightner explained, "understated, balanced, easy drinking, not super hyped, of just high quality."

East Brother's can design is also understated, but that doesn't mean its without a thoughtful design. According to Lightner, East Brother wants to let its product speak for itself, staying "consistent with the beer inside" through simple art.

The line on each can is meant to look like the water line on the freighters off Richmond's shore, Lightner said, and the muted colors match the freighters' washed out colors. For the cans logo, East Brother worked with Chicago design studio Good Beer Hunting.

Very little has changed with its cans — or its lineup of beers — in the six years since East Brother first opened. A few months ago, when East Brother launched its first new beer since, the company went back to the drawing board to choose a new color for the blonde ale, said Jaime Dooley, East Brother's marketing manager. The final pick: a classic-looking green and gold Dooley said was chosen for the colors' warmth.

"We're looking for a color that kind of feels cohesive with everything but speaks to who we are," Dooley said, "and what the beer is like because the colors also kind of have to somewhat mimic the beer that's inside."

Fieldwork Brewing

Fieldwork Brewing is constantly developing new beers, so they decided the best way to develop artwork quickly is to create templates that allow them to swap in images "to match the vibe of whichever beer is going in the can," said Ian Gordon Fieldwork's director of marketing.

The brew team creates the beer and also names it, so when it gets to the design team it's all about finding imagery that suits the name. Fieldwork originally worked with Gamut, a San Francisco design firm, for its can art. Gordon, one of Gamut's founders, eventually moved to Fieldwork as its full-time marketing director, so the company's designs are now created in-house.

Some of these templates include their Adventure series labels such as Pulp or Fog Ripper. Another is a full panel layout which is artwork-based, such as Slaying Power. Belgians have their own style, with gold and birds, such as Annette and Lilith.

If Fieldwork's label designs had to be described in a couple of words, Gordon says it would be "wanderlust, evocative and understated."

Since Fieldwork doesn't distribute to stores, they don't have to compete for shelf visibility. Instead, Gordon said, "we are competing for visibility in peoples minds, so we're always looking for novel ways of shaking things up, standing out, and making something memorable."

Roses' Taproom

Hillary and Luke Janson met at art school, so they had a clear creative vision for their future brewery: light, airy and warm. They wanted the space to "feel like a hug when you walk in," Luke said. It only made sense that when they decided to open Roses' in 2017, the company's can art had to parallel this sentiment.

For every new beer that they release, the Jansons pull from their running list of names, concepts and visual language. Though their process varies, different lines of beers, such as lagers or fruited IPAs, have the same sort of “visual language,” Luke said. He’s the main designer for Roses’ can art, though the company sometimes commissions the help of other artists for special can designs.

Roses’ is always experimenting, rotating its beers, wines and seltzers. That means Luke does a lot of label-creating. Through trial and error, he’s learned that their most successful labels “wrangle the materiality of the can,” using a sticker with a metallic base that allows them to print the art over can-looking material. The result, Luke said, is a “twinkly effect.”

Transitioning from larger-scale art to that on a beer label is about changing expectations of what level of detail will actually end up on the can, Luke said. Some textures and colors that exist in one medium will not translate once printed on a can.

“Figuring out the right way to translate that materiality into what is ultimately a different product has been a learning experience for sure,” he said.

To make Roses stand apart, Luke often thinks about what’s going to catch consumers’ eyes. “I’m always really proud when the thing inside is the best I’ve ever made, but I’m also really happy when it looks beautiful.”

Two Pitchers Brewing

Tommy Hester and Wilson Barr met in college as pitchers on a baseball team.

“We were not very good,” Hester said. “We spent almost all our time on the bench and found the shared love of craft beer.” From that Two Pitchers Brewing was born, a brewery that focuses on craft radlers (a mix of beer and fruit soda, also known as a shandy).

Each of Two Pitchers’ cans displays a specific character, such as the “Disco Queen,” “Water Boy,” or even a pop-top van. Hester and Barr come up with each character, the concept and the layout, then their graphic designer, Marlene Silveira, creates the final design. Hester said the goal is keeping things fun and approachable.

“You don’t need to have a triple IPA that tastes like you’re biting into a pine tree to have something that’s craft beer,” Hester said. “It can be light, it can be fruity, it can be approachable but still keeping that quality. And that’s what we want our branding to be as well.”

Hester figures that on the shelf, you’ll get a quarter of a second of someone’s time, so it’s important to make sure their label pops and conveys the feeling of their beers. Part of this is having the fruits in the beer included on the label, so people quickly understand what they’re getting into.

“It’s basically trying to kind of thread that needle,” Hester said, “and both inform and attract in a fraction of a second.”

Wondrous Brewing

After working in Bay Area breweries for a while, Wynn Whisenhunt, the owner and head brewer at Wondrous Brewing, moved to Germany for eight months to study beer making. After learning more about the craft, he moved back to the Bay, opening his own brewery in May 2021.

Wondrous’ focus is lagers, but it also brews a fair amount of West Coast-style hoppy beers, mixing Whisenhunt’s love of classic German-style beers and his West Coast roots.

When looking for a logo, Whisenhunt found a Sweden-based designer Andreas Pedersen online. The working relationship was so good, that Wondrous has been collaborating with Pedersen on can designs ever since.

Whisenhunt will come up with the idea for the label and then email Pedersen to come up with a design. “95% of the time I’m so amazed that he comes up with something, like, so perfect,” Whisenhunt said of Pedersen’s can art.

“I’ve never met him in person, I’ve never even talked to him over the phone,” Whisenhunt said. “We’ve just been pen pals pretty much for the last three years.”

Whisenhunt said that the goal is a simple, consistent style that people can look at on the shelf and think, “oh yeah that looks like a Wondrous beer.” Wondrous uses its own shape and size of label to help differentiate the cans, Whisenhunt said.

To Whisenhunt, being true to the Wondrous brand is more important than having a complicated design to stand out.

“Beer gets fun and technical and crazy and artsy,” he said. “But sometimes just having something simple and comfortable and easy to read is great.”

Some additional can artists to know:

Erina Davidson

Erina Davidson is an education program coordinator and artist at Kala Art Institute. While her main focus is in printmaking, she has designed beer can labels for Temescal Brewing and the recently-closed Rare Barrel brewing’s Hello Friend offshoot.

For Davidson, these labels were one of the first chances she had to showcase her illustrations in a public space. For her first label with Hello Friend, she was chosen from a call for customers to tag local artists through Instagram. Similarly, Davidson was chosen for Temescal Brewing through a call for artists for their sixth anniversary label.

“I know that there are a lot of graphic designers where it’s just kind of a regular part of their job,” Davidson said, “But for me, this kind of design work is really kind of just a fun way for me to think about illustration or color design, and I just consider myself lucky if I get paid to do it.”

Designing a beer label has very different expectations and parameters than Davidson’s usual art: it has to be a particular size, it has to appeal from different angles, and you have to consider the 360-degree view on the can.

Davidson makes a mix of art that’s fun to look at and with personal style, as well as work that involves her personal narrative and digs deeper. She felt she had to approach the beer labels differently than her other work, by just letting go and making something fun.

“I personally appreciate all the different designs that I see and I just like seeing other artists take on that format,” Davidson said. “So it was nice to have been able to do that as well, and it was really fun to see something you design on the rack at Berkeley Bowl.”

Scott Kimball

Scott Kimball was riding his bike around Richmond when he decided to stop into the now closed Benoit-Casper Brewing. While there, he ran into Scott and Veronica Davidson, who now own Ocean View Brew Works. This coincidental meeting led Kimball to become the artist behind Ocean View’s logo and labels.

The most recent label that Kimball designed for them was a collaboration beer with Federation Brewing. Because Federation’s brand is science fiction-themed, the name for the beer was “Martian City,” which Kimball said is a name taken from a family inside joke: As kids, Kimball and his brother would marvel at the complexity of a big freeway exchange in the Bay Area.

“It looked like something out of the Jetsons with the swooping going every which way,” Kimball said. “And we as kids, we called it Martian City.”

From that name, Kimball designed a label with hop martians in high tops, a futuristic city and space whales – combining the themes of both breweries.

For Kimball, the process of can design is pretty flexible. He shows the Davidsons a sketch and if they like it, they go with it.

Kimball said there’re some things that you have to keep in mind when designing a label that don’t come up much in other art styles, such as keeping the front image centered and making it

“attractive enough to grab somebody,” while still making space in the design for the legal requirements on the can.

At the end of the day, though, Kimball says this kind of work is simply fun.

“It’s just good to work with a fun product that everybody loves,” He said. “Everybody likes a nice beer.”

Alameda Chef Harvests His Own Caviar, Serving it Up on a Biscuit

Published: January 10, 2022

<https://www.berkeleyside.org/2022/01/10/caviar-east-bay-alley-and-vine-alameda>

Jason Ryczek, the chef and co-owner of Alley & Vine, has a very specific description for the taste of the Alameda restaurant's white sturgeon caviar.

"The taste starts out earthy, not dirty, but like repotting a plant or fresh garden soil after it rains," Ryczek said. "The next stage is clarified, almost browned butter. Lastly, it finishes not fishy, but oceanic, like standing on the end of a jetty and getting a face full of ocean mist."

He wants the taste of the caviar to reflect the life of the sturgeon, a life that Ryczek is intimately familiar with. Once or twice a year, Ryczek and his chef team heads up to Elk Grove to harvest their caviar from white sturgeon at California Caviar Company's farm, CQ Ranch.

Once at the farm, Ryczek gets into tanks with the 5 to 8 foot long fish and leads them into a net before turning them over to expose their underside. One person holds the sturgeon upside down while another uses a sharp knife to make an incision in its belly. The roe is then sucked out with a plastic straw, blown onto the back of a hand, and assessed for color, size, texture, and taste.

After that, the fish is brought to a harvesting facility where the roe is extracted, with one fish yielding between 8 to 16 pounds of roe, depending on the size of the fish. While the roe is the focus of this process, Ryczek doesn't let the rest of the fish go to waste: He uses other parts of the sturgeon in dishes at his restaurant, including using the skin in a chicharron-style dish and serving the sturgeon meat as his main fish entrée.

Curing the roe is how Ryczek develops the "oceanic" taste he describes so fondly. After it's harvested, the roe is kept cold as it's quickly taken to a curing facility. There, they clean, salt and tin the roe, after which it is aged.

If that sounds vague, it's supposed to, as Ryczek said he couldn't go into every detail due to certain NDAs he's agreed to on the caviar process.

"There's all this mystery," he said. "I always have to make sure I know what I can and cannot say about it."

Ryczek learned the caviar process from Deborah Keane, California Caviar Company's founder and CEO. When the Alley & Vine team gets too busy to step away from the kitchen, Keane will do the harvesting process in Ryczek's place, and to his specifications, he says.

California Caviar Company prides themselves in their "sustainability, traceability, and transparency," according to their website, and says it's "completely sustainable" in nature and operation. One example they give is their "infinity loop model," which takes water from natural

aquifers to supply their tanks and ponds. Once used at the farm, this water is used to irrigate the surrounding farms' fields before returning to the aquifers.

Then there's the fish, themselves. In Alley & Vine's case, their roe is harvested from white sturgeon — a species native to Northern California — aged 6 to 15, but in the wild, one can find white sturgeon that are 60 years old, or even older. Many of the 27 current species of sturgeon are endangered due to overfishing and habitat degradation, but in California, white sturgeon are not state or federally listed as threatened.

However, they are categorized as a "state Species of Special Concern," according to the California Department of Fish and Wildlife. That said, Phaedra Doukakis-Leslie, Fishery Policy Analyst at the National Oceanic and Atmospheric Administration, said that California's white sturgeon aquaculture industry has been successful and sustainable. The commercial aquaculture industry's goals don't always align with restoration goals but there are indirect benefits between the two.

"The market [for caviar] is always there and providing a source that is traceable and in no way negatively impacts wild populations," Doukakis-Leslie said. "I think that in and of itself is of benefit."

Though caviar is often synonymous with high society and fancy dining, Ryczek says Alley & Vine is anything but rigid when it comes to the end product.

"There is no precise way to have it here," Ryczek said. "When I bring out sets, I tell people look, there's no right or wrong way to do this, you're eating caviar, enjoy yourself."

That attitude of approachability is reflected in its price points. Sure, they do offer an ounce of their caviar for an impressive \$95, but diners can also get a \$13 taste of white sturgeon caviar, served on a buttermilk biscuit.

Ryczek started working with caviar in 2018, as the executive chef of the glitzy (and now shuttered) Farallon in San Francisco. That's where Ryczek started working with California Caviar Company, learning the ins and outs of the process from Keane. But when Alley & Vine opened in December 2020, caviar wasn't even on the menu.

"We really weren't going for anything super pricey," co-owner Casey Hunt said. "Caviar was brought on because the guests that were coming to the restaurant were really looking for some more luxury items."

Once caviar appeared on the menu, it took off, Hunt said. Now they're selling close to three pounds a week, an amount that has surprised both Hunt and Ryczek.

"Once you have good caviar and people know it, the amount that you go through, it still blows my mind," Ryczek said.

Doukakis-Leslie has been working on sturgeon-related research and policies for more than 20 years and said one thing that has always impressed her about sturgeon is their perseverance. Sturgeon date back more than 120 million years ago, according to NOAA.

“There’s so many types of environmental changes that could impact them, yet they have this long evolutionary lineage and they’ve been around for so long,” Doukakis-Leslie said.

Similarly, the market for caviar has stayed around as well.

“It’s not a fad. It just keeps going,” Doukakis-Leslie said. “I think there are other things that we think about in food that just, they go away, but this doesn’t go away. So, you know, there’s value in that.”

Source List:

Ladino

Interviewees

- Rebecca Contopoulou, Ladino speaker
- Julia Peck, UC Berkeley PhD student
- Devin Naar, University of Washington associate professor in Sephardic studies
- Andrew Contopoulos, Rebecca's son
- Alice Contopoulos, Rebecca's granddaughter
- Isaac Bleaman, assistant professor in linguistics at UC Berkeley
- Zach O'Hagan, Postdoctoral scholar at UC Berkeley Linguistics Department

Documents

- <https://www.jewishlanguages.org/languages>
- Cassette recording of Rebecca Contopoulou's mother speaking Ladino
- <https://sefarad.com.tr/en/>

Beer can art

Interviewees

- Michael Bernstein, founder of Buck Wild Brewing
- Rob Lightner, co-founder of East Brother Beer co.
- Jaime Dooley, East Brother's marketing manager
- Ian Gordon, co-founder of Fieldwork Brewing
- Luke Janson, co-owner of Roses' Taproom
- Tommy Hester, co-founder of Two Pitchers Brewing
- Wynn Whisenhunt, owner and head brewer at Wondrous Brewing
- Erina Davidson, freelance artist
- Scott Kimball, freelance artist

Caviar

Interviewees

- Jason Ryczek, former chef at Alley & Vine
- Phaedra Doukakis-Leslie, Fishery Policy Analyst at NOAA
- Casey Hunt, co-owner of Alley & Vine