



# **THE BROTHERS SIZE**



**PRESS HIGHLIGHTS**



# REVIEWS



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THEATER REVIEW

# A CONTEMPORARY TAKE ON TRADITION

'The Brothers Size' fills theater with drums, drama and moves Old Globe in a new direction

PAM KRAGEN • U-T

For the past few years, The Old Globe has tried fitfully to catch up with the modern voice of American theater. It has finally succeeded with "The Brothers Size," Tarell Alvin McCraney's mythic and heartbreaking family fable that opened Thursday.

Staged in a deceptively simple, in-the-round production by Tea Alagic, the 80-minute, edge-of-the-seat drama has a gutty, ripped-from-the-streets sound and feel. But the story it tells of brothers Ogun and Oshoosi Size, and the techniques McCraney and Alagic use to tell it, are rooted in centuries-old narrative traditions.

While the dance-and-drum-filled, ritualistic staging is gripping and the cast is superb, the harsh language may shock older Globe-goers accustomed to Shakespeare and Shaw. But McCraney has crafted his own contemporary, near-musical tongue — a contradictory mix of intellectual "fecundity" (one of Oshoosi's favorite words) and rhythmic, numbing repetitions of the F- and N-words.

"The Brothers Size" is the middle play in McCraney's *The Brother/Sister Plays*, a trilogy of dramas set in a poor black neighborhood on the Louisiana bayou, featuring characters inspired by deities from West Africa's Yoruban mythology. McCraney and Alagic developed the play at Yale in 2006 and her acclaimed Public Theatre production launched both of their ca-



From left: Joshua Elijah Reese as Ogun Size, Okieriete Onaodowan as Oshoosi Size and Antwayn Hopper as Elegba in "The Brothers Size." HENRY DIROCCO

## 'The Brothers Size'

**When:** 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays, Fridays and Saturdays; 2 p.m. Saturdays and Sundays. Through Feb. 24

**Where:** Sheryl and Harvey White Theatre, The Old Globe, Balboa Park, San Diego

**Tickets:** \$29 and up (for mature audiences)

**Phone:** (619) 234-5623

**Online:** theoldglobe.org

reers. The Globe production marks Alagic's return to the play after a five-year break.

Ogun Size (named for the Yoruban god of iron) is an honest, hardworking auto mechanic who welcomes home his younger brother, Oshoosi (the Yoruban hunter/wanderer),

after he's released from prison. Ogun tries to keep Oshoosi on the straight and narrow, but Oshoosi can't break free from the influence of Elegba (the trickster/tempter), a young man he met in prison, and a rivalry develops for Oshoosi's soul.

Alagic sets the stage with nothing more than a ring of sand (symbolic of the home and blood bond between the brothers) and a central bed of stones on which Oshoosi sleeps restlessly. Like an African warrior, Ogun (warm, earnest and sweet-natured Joshua Elijah Reese) guards the sand-bordered hearth as well as Oshoosi (a boyish, playful and expansive Okieriete Onaodowan) while the shirtless, muscle-bound Elegba (an intense, volatile Antwayn Hopper) circles warily, tongue flicking, like a devilish cobra coiled to strike. And strike he does. Playing on

Ogun's guilt and brotherly affection, Elegba crosses the threshold and drags Oshoosi down, forcing Ogun to make a sacrifice that will destroy both of their lives.

Instead of sets and costumes, Alagic and her cast — including onstage percussionist Jonathan Melville Pratt — fill the White theater with vibrant African drumming and dance and songs by Otis Redding and Teddy Pendergrass.

With simple tools and a storytelling device that has each character narrating their own actions ("Elegba enters, singing"), "The Brothers Size" is like a parable that seamlessly fuses the ancient and the contemporary. It pays homage to theatrical traditions, but moves The Old Globe in a new direction.

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## 'Brothers Size': drums, dance and brotherly love

The Old Globe has tapped the vein of today's youth with "The Brothers Size"

By [Pam Kragen \(/staff/pam-kragen/\)](/staff/pam-kragen/) 5:25 p.m. Feb. 1, 2013



[\(/photos/2013/feb/01/781912/\)](/photos/2013/feb/01/781912/)

Joshua Elijah Reese as Ogun Henri Size, left, Okieriete Onaodowan as Oshoosi Size and Antwayn Hopper as Elegba in the Southern California premiere of Tarell Alvin McCraney's "The Brothers Size," directed by Tea Alagic, at The Old Globe. CREDIT: Henry DiRocco

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# CALENDAR

TUESDAY, FEBRUARY 12, 2013 :: LATIMES.COM/CALENDAR

TUNE-IN TO  
 "SILVER LININGS PLAYBOOK":  
 THE MOVIE THAT BECAME  
 A MOVEMENT  
 TONIGHT  
 AT 7PM PST ON  
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 PLAYBOOK  
 ADVERTISEMENT



**BEAU WILLIMON** says the win-loss finality to campaign work is the opposite of his experience writing.

## Political payoff

Beau Willimon drew from his time working on campaigns to develop 'House of Cards,' Netflix's \$100-million gambit

**By MEREDITH BLAKE >>> NEW YORK** — As an undergraduate art major at Columbia University, Beau Willimon, the Oscar-nominated screenwriter of "The Ides of March" and creator of the much-hyped new Netflix series "House of Cards," never would have guessed he'd build a career writing about politics.

"I was one of those guys that had paint all splattered over my jeans," says the 35-year-old between hearty gulps of coffee at the Smile, a fashionably rustic restaurant in NoHo.

For days, conversation about "House of Cards" has focused on its unprecedented, simultaneous 13-episode rollout and What It All Means for Content Providers.

But if Willimon is a touch jittery, it's from the caffeine, not the considerable pressure of helming a much-scrutinized, \$100-million programming experiment.

It helps that Willimon is confident Netflix's hands-off approach to development — the Internet streaming service [See Willimon, D11]

## New concern after set crash

The death of three people in a helicopter accident is the latest misfortune to hit reality TV.

By RICHARD VERRIER AND SCOTT COLLINS

A helicopter crash in northern Los Angeles County that killed three people was one of the worst film set accidents in recent years and is likely to further fuel debate over whether working conditions on reality TV programs are unsafe.

Three people, including the pilot and a cast member, were killed in a helicopter crash early Sunday morning at the Polsa Rosa Ranch in a remote area near Soledad Canyon Road in Acton, authorities said.

The 730-acre ranch, which straddles the Santa Clara River and borders the

Angeles National Forest, is a popular spot for filming. It was used for Disney's upcoming film "The Lone Ranger."

The helicopter crash occurred during production of a reality TV show called "Untitled Military Project" for the Discovery Channel, according to a permit filed with FilmL.A. Inc., which had granted permission to film a helicopter landing and take-off at the site between 5 p.m. Saturday and 7 a.m. Sunday.

The show was being produced by Eyeworks USA, formerly 3 Ball Productions, best known for its "The Biggest Loser" series. Producers had clearance from the Federal Aviation Administration, said Phil Sokoloski, spokesman for FilmL.A. The nonprofit group, which handles film permits for the city and the county, did not have a monitor on the set, but the L.A. County Fire Department did assign an advisor to the site, Sokoloski said.

[See Crash, D6]

### THEATER REVIEW

## Brotherhood by its many definitions

In the tender 'The Brothers Size,' love calls to a young man at a crossroads.

CHARLES McNULTY  
THEATER CRITIC

SAN DIEGO — "The Brothers Size," now at the Old Globe, is part of Tarell Alvin McCraney's "The Brother/Sister Plays," a trilogy that includes "In the Red and Brown Water," which is concluding its acclaimed run this month at the Fountain Theatre.

These lyrical works, infused with New World versions of West African Yoruba mythology, Gulf Coast humidity and classic R&B, grow in stature when experienced in proximity.

Directed with sensitive clarity by Tea Alagizæ, who was a close collaborator of McCraney's in their student



**HENRY DIRORCO**  
**THE PLAY** is part of the same trilogy as "In the Red and Brown Water."

days at the Yale School of Drama, this Old Globe production of "The Brothers Size" has a simplicity that quietly ripples outward into an emotional grandness.

Three actors and a percussionist occupy a spare [See 'Size,' D8]



**MATT DAMON** is going on a toilet strike, he jokes.

**A funny ad for a nonprofit group**  
 Water.org's video of Matt Damon's unique reaction to the water crisis is played for more than laughs. **D6**

**Ask Amy** ..... **D10**  
**Comics** ..... **D12-13**  
**TV grid** ..... **D14**

## Grammys, quit clowning around

By TIMES POP MUSIC STAFF

The 55th Grammy Awards ceremony was one of the most watched in decades, but there's always room for improvement. Here are 10 suggestions for music's biggest night.

**Lose the clowns:** The opening moments of the awards telecast Sunday were a circus, literally. An acrobat in a bunny suit. A clown on a flaming tricycle. A mime (shudder). Somewhere lost in the Cirque-meets-petting-farm nightmare was a performance by Taylor Swift. The sheer desperation to create that Grammy Moment made it a moment

all right, but not the kind the Recording Academy likely wants to be remembered for.

**Have faith in your nominees:** Yes, lots of people are excited about a new Justin Timberlake album, but here's a fun fact relating to his appearance on the telecast Sunday night: He [See Grammys, D10]



**TAYLOR SWIFT** opens Grammy telecast with a circus-like production number.



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**"JENNIFER LAWRENCE**  
**IS SOME KIND OF MIRACLE.**  
**SHE GIVES A PERFORMANCE THAT**  
**TAKES YOUR BREATH AWAY."**  
 PETER TRAVERS

**SILVER LININGS**  
**PLAYBOOK**





HENRY DiROCCO

**OKIERIETE ONAODOWAN**, foreground, portrays a man torn between paths taken by his brother (Joshua Elijah Reese, center) and pal (Antwayn Hopper).

# Love’s hand guides ‘Brothers Size’

['Size,' from D1] stage upon which a circle has been drawn in sand. Voice and movement are stylized in a work that occasionally speaks its own stage directions. McCraney makes poetry not just out of words but out of rhythm, gesture and breath. The characters' odd names — Ogun Henri Size (Joshua Elijah Reese), Oshoosi Size (Okieriete Onaodowan) and Elegba (Antwayn Hopper) — derive from Yoruba deities or

orishas. This is fitting for a drama that is more interested in archetypal patterns than intricate plotting. As with "In the Red and Brown Water," "The Brothers Size" is set in Louisiana's San Pere and involves a rivalry for affection, with a vulnerable character torn between safe and steady and dangerous and exciting. And once again the mature and responsible choice is at a decided disadvantage, for lurking perpetually in the shadows is the temptation of a destructive joy ride. Oshoosi has just been released from prison and has come to live with his older brother, Ogun. The siblings could hardly be less alike. Ogun, a mechanic who owns his own garage, is all work and no play. He seems to have sublimated his sadness over losing Oya (the protagonist of "In the Red and Brown Water") into fixing cars. He has little patience for Oshoosi's sloth and demands that he help him out at his shop if he's going to live in his home. Oshoosi, who doesn't want to become a grease monkey, resents Ogun's bossiness. The last thing he needs is another warden. He wants to chase girls outside the movie theater with his friend Elegba, who was in jail with him and floats in and out of his company like a breeze from the nearby bayou. Elegba's attachment to Oshoosi has a sly, mischievous quality. He praises Oshoosi for his singing voice ("You ope up your mouth an everybody know where the pain at"), conjures up a car for his use and stakes a claim for the two being "brothers in need." Indeed, Elegba — whose name invokes the orisha known as "the trickster" or "teacher of difficult lessons," as a program note informs us — seems determined to steal Oshoosi from Ogun and ensnare his affection and dependency. A contest ensues for Oshoosi's soul, and in this struggle the meaning of true brotherhood is clarified. There's a lot of talk about women, but the homoeroticism is just as prominent. Yet the play is ultimately more interested in love than sex, more caught up in the pairing of souls than in the pull of bodies.

**‘The Brothers Size’**

**Where:** The Old Globe, Balboa Park, San Diego

**When:** 7 p.m. Tue.-Wed., 8 p.m. Thu.-Fri., 2 and 8 p.m. Sat., 2 and 7 p.m. Sun. Ends Feb. 24.

**Tickets:** Start at \$29

**Contact:** (619) 234-5623 or [www.theoldglobe.org](http://www.theoldglobe.org)

**Running time:** 1 hour, 30 minutes

There's a naked tenderness to McCraney's characters, an ache for security in an insecure world, in which illness can make a mother disappear and law and order can seem more threatening than chaos. "In the Red and Brown Water" was dedicated by the author to his "sisters"; "The Brothers Size" is dedicated to his "brothers" — to which McCraney appends the word "all." And there is the sense of the playwright working out in theatrical form the relationships of men, black men, who feel more than they can say, whose song, if they could give full voice to it, would sound as heartbroken and suffused with longing as Oshoosi's prison blues. Hopper's Elegba wanders the stage with his shirt off, his eyes making clear that Oshoosi is his prize. Onaodowan's Oshoosi conveys boisterous free-spirited youth careening toward another wall. Reese's Ogun is rock solid but too human to be made of stone. Alagie's production, animated yet never overwhelmed by percussionist Jonathan Melville Pratt's accompaniment, is straightforwardly at the service of the writing. It doesn't want to obstruct McCraney's vision, but it's also a tad timid, afraid perhaps of putting auteur fingerprints on the work. The play's affecting voice majestically comes through, but it will be interesting to see when "The Brothers Size" inevitably makes its way to L.A. whether a director with a freer hand can take the poetic intensity to an even dreamier level.

[charles.mcenulty@latimes.com](mailto:charles.mcenulty@latimes.com)

## PACIFIC THEATRES

<b>EL CAPITAN</b> 6838 Hollywood Blvd. at Highland 818/845-3110 Express Code - 91361 3D 3D+ 3D++	<b>GLENDALE</b> The Americana at Brand Colorado Street at Brand Blvd. 1-866-PAC-9790 Express Code - 905 4 Hours Free Validated Parking. Enter at Central Blvd. 3D 3D+ 3D++
<b>MULAN (G)</b> 10:00 AM, 1:00, 4:00, 7:00 PM	<b>IDENTITY THIEF (R)</b> 9:30 AM, 10:05, 10:45, 11:15, 12:00, 12:45, 1:20, 1:50, 2:35, 3:20, 3:55, 4:25, 5:10, 5:55, 6:30, 7:00, 7:45, 8:30, 9:05, 9:35, 10:20 PM
<b>SHERMAN OAKS</b> <b>SHERMAN OAKS 5</b> Milbank at Van Nuys 818/501-5121 Express Code - 392 3D 3D+ 3D++	<b>SIDE EFFECTS (R)</b> 10:10 AM, 12:35, 3:10, 5:40, 8:15, 10:45 PM
<b>MAMA (PG13)</b> 12:45, 3:15, 5:35, 7:55 PM	<b>DIGITAL 3D</b> <b>HANSEL &amp; GRETEL: WITCH HUNTERS 3D (R)</b> 11:25 AM, 3:50, 6:05, 10:35 PM
<b>MOVIE 43 (R)</b> 1:15, 3:30, 5:45, 8:00 PM	<b>HANSEL &amp; GRETEL: WITCH HUNTERS (R)</b> 1:35 PM
<b>PARENTAL GUIDANCE (PG)</b> 2:15, 4:50, 7:30 PM	<b>DIGITAL 3D</b> <b>LIFE OF PI 3D (PG)</b> 9:55 AM, 3:45, 9:40 PM
<b>PARKER (R)</b> 2:05, 4:45, 7:25 PM	<b>LIFE OF PI (PG)</b> 12:50, 6:45 PM
<b>SKYFALL (PG13)</b> 12:45, 3:45, 6:45 PM	<b>ARGO (R)</b> 11:00 AM, 1:45, 4:30, 7:10, 9:25 PM
<b>CHATSWORTH</b> <b>WINNETKA STADIUM 21</b> Winnetka and Prairie 818/501-5121 Express Code - 095 3D 3D+ 3D++	<b>BULLET TO THE HEAD (R)</b> 10:00 AM, 12:20, 2:30, 4:50, 8:20, 9:55 PM
<i>An Immersive Experience is Here!</i> - 79 ft wall-to-wall screen! - 20% wider, luxurious seats! - Premium Sight and Sound!	<b>DIANGO UNCHAINED (R)</b> 9:20 AM, 12:55, 4:35, 7:15, 10:50 PM
<b>AN IMMERSIVE EXPERIENCE</b> <b>IDENTITY THIEF (R)</b> 10:55 AM, 4:30, 9:25 PM IMMERSIVE Also Showing At Northridge Fashion Center A Premium will be charged per Immersive ticket purchased	<b>GANGSTER SQUAD (R)</b> 11:35 AM, 2:10, 4:45, 7:25, 10:00 PM
<b>AN IMMERSIVE EXPERIENCE</b> <b>WARM BODIES (PG13)</b> 2:10, 7:05 PM IMMERSIVE Also Showing At Northridge Fashion Center A Premium will be charged per Immersive ticket purchased	<b>THE IMPOSSIBLE (PG13)</b> 10:55 AM, 1:30, 4:10, 6:50, 10:05 PM
<b>IDENTITY THIEF (R)</b> 11:10 AM, 12:10, 1:55, 4:30, 5:30, 7:30, 10:15 PM Also Showing At Northridge Fashion Center	<b>LES MISERABLES (PG13)</b> 9:25 AM, 12:40, 4:05, 7:40, 9:30 PM
<b>SIDE EFFECTS (R)</b> 11:30 AM, 2:05, 3:00, 4:40, 7:15, 8:15, 9:50 PM Also Showing At Northridge Fashion Center	<b>MAMA (PG13)</b> 10:50 AM, 1:10, 3:30, 5:50, 8:10, 10:30 PM
<b>DIGITAL 3D</b> <b>HANSEL &amp; GRETEL: WITCH HUNTERS 3D (R)</b> 10:55 AM, 3:30, 5:50, 8:10, 10:30 PM Also Showing At Northridge Fashion Center	<b>MOVIE 43 (R)</b> 11:05 PM
<b>HANSEL &amp; GRETEL: WITCH HUNTERS (R)</b> 1:10 PM Also Showing At Northridge Fashion Center	<b>PARKER (R)</b> 11:05 AM, 1:40, 4:15, 7:20, 11:00 PM
<b>DIGITAL 3D</b> <b>LIFE OF PI 3D (PG)</b> 11:45 AM, 2:40, 5:35, 8:30 PM	<b>SILVER LININGS PLAYBOOK (R)</b> 11:10 AM, 1:55, 4:40, 8:00, 10:55 PM
<b>ARGO (R)</b> 11:00 AM, 1:45, 4:35, 7:25, 10:20 PM	<b>WARM BODIES (PG13)</b> 10:40 AM, 1:05, 3:25, 5:45, 7:05, 8:05, 10:25 PM
<b>BULLET TO THE HEAD (R)</b> 1:00, 3:20, 5:40, 8:00, 10:25 PM Also Showing At Northridge Fashion Center	<b>ZERO DARK THIRTY (R)</b> 9:40 AM, 1:00, 4:20, 6:55, 10:15 PM
<b>DIANGO UNCHAINED (R)</b> 11:50 AM, 3:30, 7:05, 10:40 PM Also Showing At Northridge Fashion Center	
<b>GANGSTER SQUAD (R)</b> 11:40 AM, 2:20, 5:05, 7:50, 10:35 PM Also Showing At Northridge Fashion Center	
<b>A HAUNTED HOUSE (R)</b> 11:05 AM, 1:20, 3:35, 5:50, 8:05, 10:30 PM	
<b>THE HOBBIT: AN UNEXPECTED JOURNEY (PG13)</b> 11:25 AM, 3:10, 6:50, 10:35 PM	
<b>THE IMPOSSIBLE (PG13)</b> 11:45 AM, 2:30, 5:15, 8:00, 10:40 PM	
<b>LES MISERABLES (PG13)</b> 12:05, 3:35, 7:00, 10:25 PM	
<b>LINCOLN (PG13)</b> 12:30, 3:55, 7:10, 10:50 PM	
<b>MAMA (PG13)</b> 11:35 AM, 2:25, 5:10, 7:45, 10:10 PM Also Showing At Northridge Fashion Center	
<b>PARKER (R)</b> 11:20 AM, 2:05, 4:50, 7:35, 10:20 PM	
<b>SILVER LININGS PLAYBOOK (R)</b> 11:10 AM, 2:00, 4:55, 7:45, 10:40 PM	
<b>STAND UP GUYS (R)</b> 11:00 AM, 1:20, 3:45, 6:05, 8:25 PM	
<b>WARM BODIES (PG13)</b> 11:05 AM, 1:25, 3:40, 6:10, 8:30, 10:55 PM Also Showing At Northridge Fashion Center	
<b>ZERO DARK THIRTY (R)</b> 12:40, 4:05, 7:30 PM Also Showing At Northridge Fashion Center	
<b>LAKESIDE</b> <b>LAKESIDE CENTER 16</b> 5200 Faculty Ave. (562) 531-9580 Express Code - 046 3D 3D+ 3D++	
<b>IDENTITY THIEF (R)</b> 11:10 AM, 12:00, 1:20, 2:35, 3:55, 5:10, 7:45, 8:40, 9:55 PM	
<b>SIDE EFFECTS (R)</b> 11:05 AM, 11:45, 1:30, 2:15, 3:55, 4:45, 6:25, 7:15, 8:55, 9:45 PM	
<b>DIGITAL 3D</b> <b>HANSEL &amp; GRETEL: WITCH HUNTERS 3D (R)</b> 2:40, 4:55, 7:10, 9:25 PM	
<b>HANSEL &amp; GRETEL: WITCH HUNTERS (R)</b> 11:10 AM, 6:30 PM	
<b>ARGO (R)</b> 11:00 AM, 1:45, 4:30, 7:15, 9:35 PM	
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<b>DIANGO UNCHAINED (R)</b> 11:10 AM, 2:40, 6:10, 9:10 PM	
<b>GANGSTER SQUAD (R)</b> 1:30, 4:10, 6:50, 9:30 PM	
<b>A HAUNTED HOUSE (R)</b> 11:15 AM, 2:40, 4:50, 7:00, 9:55 PM	
<b>LINCOLN (PG13)</b> 11:30 AM, 1:25, 4:40, 7:55 PM	
<b>MAMA (PG13)</b> 11:40 AM, 2:05, 4:30, 6:55, 9:20 PM	
<b>SILVER LININGS PLAYBOOK (R)</b> 11:05 AM, 1:50, 4:35, 7:20, 10:00 PM	
<b>WARM BODIES (PG13)</b> 11:15 AM, 12:20, 1:45, 2:40, 4:05, 5:00, 6:25, 7:20, 8:45, 9:40 PM	
<b>ZERO DARK THIRTY (R)</b> 11:20 AM, 1:35, 4:55, 8:15 PM	

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<b>IDENTITY THIEF (R)</b> 9:30 AM, 10:30 AM, 11:30, 1:00, 3:30, 4:45, 6:00, 7:30, 8:30, 9:30, 10:30 PM	<b>GANGSTER SQUAD (R)</b> 2:05, 6:05, 6:45 PM
<b>SIDE EFFECTS (R)</b> 11:20 AM, 12:30, 2:00, 2:45, 4:30, 7:00, 8:00, 9:00, 10:00, 11:00 PM	<b>LES MISERABLES (PG13)</b> 11:45 AM, 3:00, 6:30, 9:40 PM
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<b>DIGITAL 3D</b> <b>LIFE OF PI 3D (PG)</b> 3:45, 6:25 PM	<b>MAMA (PG13)</b> 2:35, 5:15, 8:35, 10:35 PM
<b>LIFE OF PI (PG)</b> 12:35, 10:45 PM	<b>QUARTET (PG13)</b> 11:35 AM, 1:45, 4:00, 6:15, 7:15, 9:20 PM
<b>AMOUR (PG13)</b> 10:20 AM, 12:50, 3:35 PM	<b>SILVER LININGS PLAYBOOK (R)</b> 11:00 AM, 1:50, 4:35, 6:10, 7:10, 9:45 PM
<b>ARGO (R)</b> 12:10, 2:40, 5:00, 7:45, 9:50 PM	<b>WARM BODIES (PG13)</b> 10:45 AM, 12:15, 1:45, 4:05, 8:15, 10:25 PM
<b>BULLET TO THE HEAD (R)</b> 11:50 AM, 4:40, 11:20 PM	<b>ZERO DARK THIRTY (R)</b> 10:40 AM, 1:40, 4:50, 7:25, 10:20 PM
<b>PASADENA</b> Colorado & Los Robles 626/568-8888 4 Hrs. Validated Parking - \$2 3D 3D+ 3D++	<b>THE HOBBIT: AN UNEXPECTED JOURNEY (PG13)</b> 12:40, 7:30 PM
<b>IDENTITY THIEF (R)</b> 11:25 AM, 1:10, 3:05, 4:55, 7:15, 8:15, 9:35, 10:35, 11:25 PM	<b>LES MISERABLES (PG13)</b> 11:00 AM, 12:35, 1:50, 3:30, 6:30, 9:40 PM
<b>SIDE EFFECTS (R)</b> 11:15 AM, 1:15, 3:25, 5:20, 6:10, 7:00, 8:00, 9:15, 10:15, 11:15 PM	<b>LINCOLN (PG13)</b> 12:05, 1:25, 3:45, 6:45, 9:55 PM
<b>DIGITAL 3D</b> <b>HANSEL &amp; GRETEL: WITCH HUNTERS 3D (R)</b> 11:20 AM, 1:00, 4:15, 7:50, 10:55 PM	<b>SILVER LININGS PLAYBOOK (R)</b> 11:30 AM, 2:05, 3:00, 4:50, 5:45, 7:35, 9:30 PM
<b>ARGO (R)</b> 11:05 AM, 1:40, 3:20, 4:35, 5:35, 6:15, 8:25, 10:25 PM	<b>WARM BODIES (PG13)</b> 11:05 AM, 1:20, 4:05, 7:20, 9:45 PM
<b>BULLET TO THE HEAD (R)</b> 11:15 AM, 11:00 PM	<b>ZERO DARK THIRTY (R)</b> 11:10 AM, 2:00, 4:00, 5:00, 8:05, 10:10 PM
<b>DIANGO UNCHAINED (R)</b> 11:00 AM, 1:05, 4:20, 7:10, 10:40 PM	
<b>GANGSTER SQUAD (R)</b> 2:30, 5:30, 8:40 PM	
<b>SHERMAN OAKS</b> Ventura & Sepulveda (818) 501-0753 4 Hrs. Validated Parking - Free 3D 3D+ 3D++	<b>DIANGO UNCHAINED (R)</b> 12:00, 3:30, 7:15, 10:20 PM
<b>IDENTITY THIEF (R)</b> 12:20, 2:00, 2:55, 4:35, 5:30, 8:00, 10:30, 11:00 PM	<b>GANGSTER SQUAD (R)</b> 11:05 AM, 2:25, 5:10, 7:55, 10:35 PM
<b>SIDE EFFECTS (R)</b> 1:10, 2:15, 3:35, 4:45, 6:05, 7:25, 8:30, 9:50, 10:55 PM	<b>LES MISERABLES (PG13)</b> 11:30 AM, 12:25, 3:55 PM
<b>DIGITAL 3D</b> <b>HANSEL &amp; GRETEL: WITCH HUNTERS 3D (R)</b> 1:35, 3:50, 5:55, 8:10, 10:25 PM	<b>LINCOLN (PG13)</b> 10:50 AM, 1:15, 4:25, 7:35, 10:40 PM
<b>HANSEL &amp; GRETEL: WITCH HUNTERS (R)</b> 11:25 AM	<b>SILVER LININGS PLAYBOOK (R)</b> 11:35 AM, 2:10, 4:50, 7:30, 10:05 PM
<b>DIGITAL 3D</b> <b>LIFE OF PI 3D (PG)</b> 11:40 AM, 1:40, 4:20, 7:00, 9:55 PM	<b>STAND UP GUYS (R)</b> 10:55 AM, 1:05, 3:20, 5:35, 7:50, 10:00 PM
<b>ARGO (R)</b> 11:20 AM, 1:55, 4:40, 7:05, 9:35 PM	<b>WARM BODIES (PG13)</b> 11:15 AM, 1:30, 3:45, 6:00, 7:20, 8:15, 10:45 PM
<b>BRIEF ENCOUNTER (1945) (NR)</b> 8:00 PM ARCLIGHT PRESENTS!	<b>ZERO DARK THIRTY (R)</b> 11:00 AM, 1:00, 4:15, 7:45, 9:45 PM
<b>BULLET TO THE HEAD (R)</b> 11:10 AM, 3:40, 5:50, 8:05, 10:50 PM	
<b>HOLLYWOOD</b> Dome Entertainment Center Sunset & Vine - (323) 464-4226 4 Hrs. Validated Parking - \$3 3D 3D+ 3D++	<b>THE IMPOSSIBLE (PG13)</b> 12:50, 3:25, 5:55, 6:55, 9:30 PM
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<b>IDENTITY THIEF (R)</b> 11:45 AM, 12:30, 2:15, 3:05, 4:45, 6:30, 7:15, 8:05, 9:00, 9:45, 11:30 PM	<b>MAMA (PG13)</b> 11:55 AM, 2:15, 4:35 PM
<b>SIDE EFFECTS (R)</b> 5:40, 8:30, 11:00 PM	<b>SILVER LININGS PLAYBOOK (R)</b> 12:10, 2:50, 5:30, 8:10, 10:50 PM
<b>DIGITAL 3D</b> <b>LIFE OF PI 3D (PG)</b> 11:35 AM, 2:25, 5:10, 7:55, 10:40 PM	<b>WARM BODIES (PG13)</b> 11:00 AM, 11:30, 1:40, 3:55, 6:10, 8:25, 10:35 PM
<b>ARGO (R)</b> 12:00, 2:45, 5:25, 8:00, 10:45 PM	<b>ZERO DARK THIRTY (R)</b> 11:35 AM, 2:45, 5:35, 8:50, 10:30 PM
<b>DIANGO UNCHAINED (R)</b> 11:30 AM, 11:40, 3:00, 3:10, 6:35, 10:05 PM	
<b>THE GATEKEEPERS (SHOWMERI HA'SAF) (PG13)</b> 11:50 AM, 2:05, 4:30, 6:50, 9:15 PM	
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<b>SIDE EFFECTS (R)</b> 11:45 AM, 2:15, 4:45, 7:25, 10:00 PM Also Showing At Winnetka	<b>SIDE EFFECTS (R)</b> 11:35 AM, 1:45, 2:15, 4:45, 7:15, 9:45 PM
<b>DIGITAL 3D</b> <b>HANSEL &amp; GRETEL: WITCH HUNTERS 3D (R)</b> 1:55, 4:05, 6:25 PM Also Showing At Winnetka	<b>DIGITAL 3D</b> <b>HANSEL &amp; GRETEL: WITCH HUNTERS 3D (R)</b> 11:25 AM, 1:40, 6:05, 8:20, 10:30 PM
<b>HANSEL &amp; GRETEL: WITCH HUNTERS (R)</b> 11:30 AM Also Showing At Winnetka	<b>HANSEL &amp; GRETEL: WITCH HUNTERS (R)</b> 3:50 PM
<b>BULLET TO THE HEAD (R)</b> 11:10 AM, 1:20, 3:30, 5:50, 8:05, 10:15 PM Also Showing At Winnetka	<b>ARGO (R)</b> 11:00 AM, 1:25, 4:15, 6:15, 7:15, 10:00 PM
<b>DIANGO UNCHAINED (R)</b> 11:15 AM, 2:40, 6:05, 9:30 PM Also Showing At Winnetka	<b>BULLET TO THE HEAD (R)</b> 11:10 AM, 1:30, 4:05, 8:40, 10:25 PM
<b>GANGSTER SQUAD (R)</b> 11:35 AM, 2:05, 4:40, 7:15, 9:50 PM Also Showing At Winnetka	<b>DIANGO UNCHAINED (R)</b> 11:35 AM, 3:05, 6:40, 9:05 PM
<b>MAMA (PG13)</b> 12:10, 2:30, 4:55, 7:20, 9:40 PM Also Showing At Winnetka	<b>GANGSTER SQUAD (R)</b> 7:30, 10:05 PM
<b>WARM BODIES (PG13)</b> 11:50 AM, 2:10, 4:30, 5:20, 6:55, 7:45, 9:10 PM Also Showing At Winnetka	<b>LES MISERABLES (PG13)</b> 12:55, 4:10 PM
<b>ZERO DARK THIRTY (R)</b> 11:40 AM, 3:05, 6:20, 9:35 PM Also Showing At Winnetka	<b>MAMA (PG13)</b> 11:05 AM, 1:35, 3:45, 6:15, 10:10 PM
	<b>SILVER LININGS PLAYBOOK (R)</b> 11:15 AM, 2:00, 4:40, 7:25, 10:10 PM
	<b>WARM BODIES (PG13)</b> 11:00 AM, 1:15, 3:25, 5:45, 8:00, 10:20 PM
	<b>ZERO DARK THIRTY (R)</b> 11:35 AM, 3:00, 6:25, 9:45 PM

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<b>▼ ❖ THE GATEKEEPERS (PG-13)</b> (12:20, 2:40, 5:00) 7:20, 9:35	<b>❖ LES MISÉRABLES (PG-13)</b> (11:00, 2:20)
<b>❖ SILVER LININGS PLAYBOOK (R)</b> (11:00, 1:45, 4:30) 7:15, 9:55	<b>SHORT: AIMER COFD</b> 5:30, 6:30
<b>❖ ARGO (R)</b> (11:15, 2:00, 4:45) 7:30, 10:10	<b>The Screening Lounge</b> <b>STAND UP GUYS (R)</b> (12:35, 2:55, 5:15) 7:35, 9:50
<b>QUARTET (PG-13)</b> (12:10, 2:30, 4:50) 7:10, 9:30	<b>The Screening Lounge</b> <b>❖ DIANGO UNCHAINED (R)</b> (1:20, 4:50) 8:20
<b>RealD 3D</b> <b>❖ LIFE OF PI 3D (PG)</b> (1:20, 4:15) 7:10	<b>The Screening Lounge</b> <b>56 UP (NR)</b> (11:00, 2:05, 5:10) 8:15
<b>❖ LIFE OF PI (PG)</b> 9:55 p.m.	
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## Review: Tug-of-war for a soul in 'The Brothers Size'

In another of Tarell Alvin McCraney's 'Brother/Sister Plays,' a free-spirited young man is pulled between two very different paths.

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By Charles McNulty, Los Angeles Times Theater Critic

February 11, 2013 | 7:05 p.m.

SAN DIEGO—

"The Brothers Size," now at the Old Globe, is part of Tarell Alvin McCraney's "The Brother/Sister Plays," a trilogy that includes "In the Red and Brown Water," which is concluding its acclaimed run this month at the Fountain Theatre.

These lyrical works, infused with New World versions of West African Yoruba mythology, Gulf Coast humidity and classic R&B, grow in stature when experienced in proximity.

Directed with sensitive clarity by Tea Alagić, who was a close collaborator of McCraney's in their student days at the Yale School of Drama, this Old Globe production of "The Brothers Size" has a simplicity that quietly ripples outward into an emotional grandness.

**PHOTOS: Arts & culture by The Times**

Three actors and a percussionist occupy a spare stage upon which a circle has been drawn in sand.

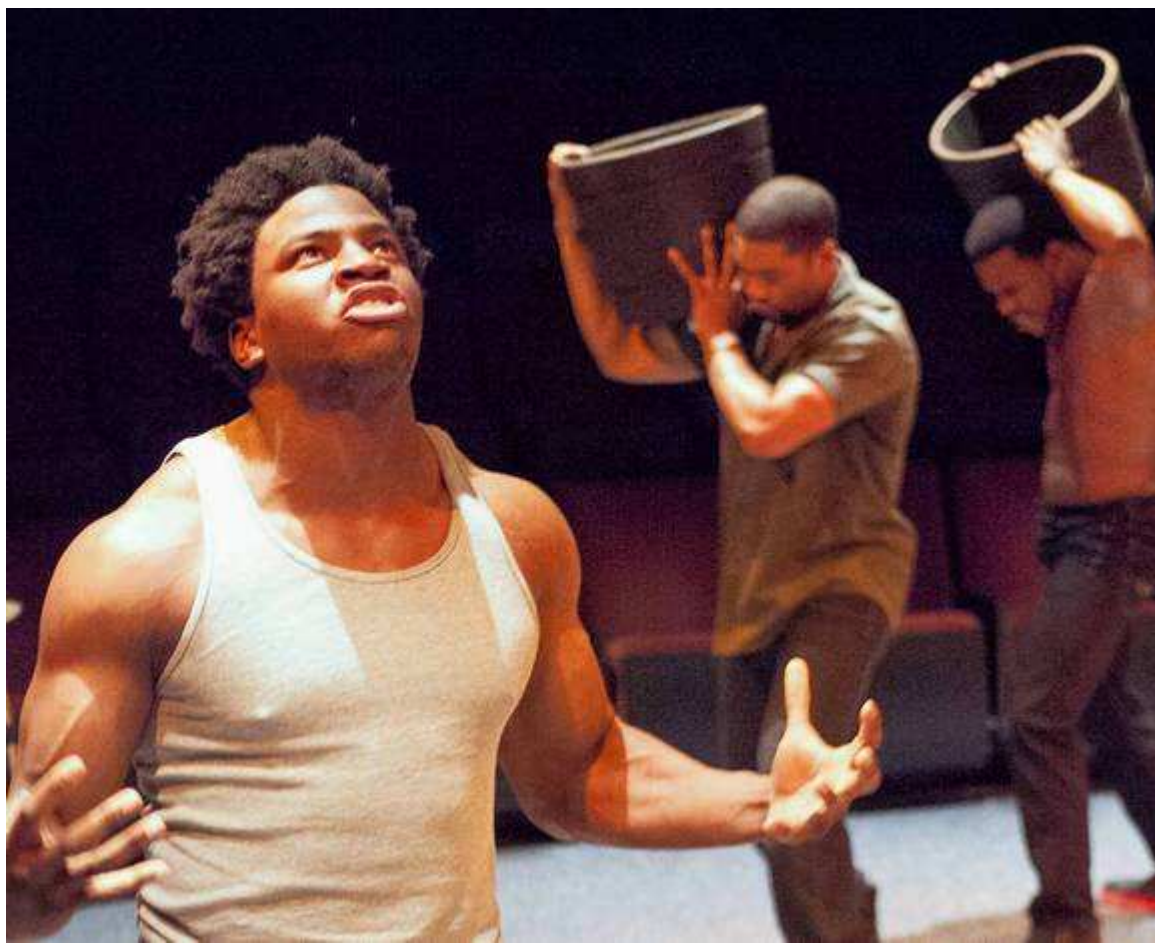
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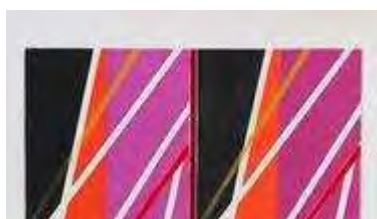
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Okieriete Onaodowan, left, Joshua Elijah Reese and Antwayn Hopper star in "The Brothers Size." (Henry DiRocco / January 25, 2013)



Review: Bernard Piffaretti's playful nonchalance draws you in



Review: Robert Gober makes his own mark on Surrealism



Voice and movement are stylized in a work that occasionally speaks its own stage directions. McCraney makes poetry not just out of words but out of rhythm, gesture and breath.

The characters' odd names — Ogun Henri Size (Joshua Elijah Reese), Oshoosi Size (Okieriete Onaodowan) and Elegba (Antwayn Hopper) — derive from Yoruba deities or orishas. This is fitting for a drama that is more interested in archetypal patterns than intricate plotting.

As with "In the Red and Brown Water," "The Brothers Size" is set in San Pere, La., and involves a rivalry for affection, with a vulnerable character torn between safe and steady and dangerous and exciting. And once again the mature and responsible choice is at a decided disadvantage, for lurking perpetually in the shadows is the temptation of a destructive joy ride.

Oshoosi has just been released from prison and has come to live with his older brother, Ogun. The siblings could hardly be less alike. Ogun, a mechanic who owns his own garage, is all work and no play. He seems to have sublimated his sadness



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over losing Oya (the protagonist of "In the Red and Brown Water") into fixing cars. He has little patience for Oshoosi's sloth and demands that he help him out at his shop if he's going to live in his home.

Oshoosi, who doesn't want to become a grease monkey, resents Ogun's bossiness. The last thing he needs is another warden. He wants to chase girls outside the movie theater with his friend Elegba, who was in jail with him and floats in and out of his company like a breeze from the nearby bayou.

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Elegba's attachment to Oshoosi has a sly, mischievous quality. He praises Oshoosi for his singing voice ("You ope up

your mouth an everybody know where the pain at"), conjures up a car for his use and stakes a claim for the two being "brothers in need."

Indeed, Elegba — whose name invokes the orisha known as "the trickster" or "teacher of difficult lessons," as a program note informs us — seems determined to steal Oshoosi from Ogun and ensnare his affection and dependency. A contest ensues for Oshoosi's soul, and in this struggle the meaning of true brotherhood is clarified.

There's a lot of talk about women, but the homoeroticism is just as prominent. Yet the play is ultimately more interested in love than sex, more caught up in the pairing of souls than in the pull of bodies.

There's a naked tenderness to McCraney's characters, an ache for security in an insecure world, in which illness can make a mother disappear and law and order can seem more threatening than chaos.

"In the Red and Brown Water" was dedicated by the author to his "sisters"; "The Brothers Size" is dedicated to his "brothers" — to which McCraney appends the word "all." And there is the sense of the playwright working out in theatrical form the relationships of men, black men, who feel more than they can say, whose song, if they could give full voice to it, would sound as heartbroken and suffused with longing as Oshoosi's prison blues.

Hopper's Elegba wanders the stage with his shirt off, his eyes making clear that Oshoosi is his prize. Onadowan's Oshoosi conveys boisterous free-spirited youth careening toward another wall. Reese's Ogun is rock solid but too human to be made of stone.

Alagié's production, animated yet never overwhelmed by percussionist Jonathan Melville Pratt's accompaniment, is straightforwardly at the service of the writing. It doesn't want to obstruct McCraney's vision, but it's also a tad timid, afraid perhaps of putting auteur fingerprints on the work.

The play's affecting voice majestically comes through, but it will be interesting to see when "The Brothers Size" inevitably makes its way to L.A. whether a director with a freer hand can take the poetic intensity to an even dreamier level.



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'The Brothers Size'

**Where:** The Old Globe, Balboa Park, San Diego

**When:** 7 p.m. Tue.-Wed., 8 p.m. Thu.-Fri., 2 and 8 p.m. Sat., 2 and 7 p.m. Sun. Ends Feb. 24.

**Tickets:** Start at \$29

**Contact:** (619) 234-5623 or <http://www.theoldglobe.org>

**Running time:** 1 hour, 30 minutes

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## CALENDAR

### Theater

The Old Globe stages *The Brothers Size*..... **81**



Client Name: The Old Globe  
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# Into temptation

*If your brother is your "keeper,"  
 how does it feel to be kept?*

**T**hey are three African-American males at San Pere, Louisiana, near the Bayou. Ogun Henri Size, a mechanic, prides himself for being a responsible adult. Free-spirited younger brother Oshoosi's back from two years in prison. Now on parole, he's trying to decide what's next. Sly Elegba's also on parole, after two years in the same prison. He claims a bond with Oshoosi greater than any family relation. Ogun feels a threat to his lifelong connection.

Tarell Alvin McCraney's *The Brothers Size* sets up a tug-of war between Ogun and Elegba. The pattern's familiar enough: the orderly Ogun and the trickster Elegba suggest good and evil angels pulling Oshoosi in different directions.

But the playwright layers in multiple dimensions, and facile labels don't apply. The names come from Yoruban deities, to whom people pray for specific wants and needs. Ogun, god of iron, fire, and war, is the patron saint of metalworkers, be they surgeons or mechanics. Oshoosi's the hunter-wanderer, moving alone, often in the struggle to survive (in some ways his cunning intelligence resembles Homer's Odysseus). Elegba stands at life's crossroads. He's a teacher, often with tough love, since he leads his subjects into temptation. The only way they can survive is to mature.

McCraney sets *Brothers* in the "distant present" — at once here and now, and in a myth-scape outside of time, or before it began. Although they live in San Pere, the trio reenacts a cosmic event waged by archetypal forces. You can almost see the ancient ghosts hovering above.

The playwright uses a similar technique on a larger scale with *In the Red and Brown Water* (the first of his *Brother/Sister* trilogy of plays; *Brothers Size* is second, and *Marcus; or the Secret of Sweet*, third). He also creates the then/now impression by having the actors read the stage directions for their characters.

Boundaries blur in the story itself. How far should responsibility for someone else extend? If your brother is your "keeper," how does it feel

to be kept?

Poor Ogun. In *Red and Brown Water*, he was deeply in love with Oya, a miraculous athlete. But she found him too ordinary. She fell so hard for Shango, the dashing warrior-womanizer, she broke two hearts: hers and Ogun's. Possibly as a result, he has pushed his care for his brother to such an extreme that he imprisoned Oshoosi long before the judge banged his gavel.

Elegba wants to set Oshoosi free, but to do what? In the *Old Globe* production, Antwayn Hooper makes Elegba a near-impossible read — beautifully. In mythical terms, he's chaos where Ogun is order. But in human terms, Elegba talks the talk about a spiritual bond, but does he mean to walk it? Does he just want to be Oshoosi's lover or, as his devilish grin suggests, does he have a more sinister intent? Or, deeper down, is he an agent of Chaos Theory, which finds order inside randomness?

Joshua Elijah Reese gives Ogun an iron will, admirable at first, but maybe too much so. Ogun is duty, even to the point of personal sacrifice. He's like a surveyor, a marker of borders. But as the story proceeds, he too has caged himself.

Okieriete Onaodowan has a tricky task as Oshoosi. Where Ogun is rooted, Oshoosi begins unformed, floating, yet to find his true self. Though he can be "on the cusp of crazy," he wants to believe that "life can be sweet still." Performing with an impressive lightness, Onaodowan treads a narrow ridge: crazy on one side; sweet, maybe, on the other. Which way he'll tilt remains in doubt.

In the *Red and Brown Water*, at UCSD last November, is an epic dream-fable. *The Brothers Size* is more a chamber piece. The playwright once again shows a remarkable gift for language, sudden bursts of theatricality, and dramatic intensity. But in *Brothers*, the visual symbolism — bare stage, flat stones in the center, circle of sand marking inside and "outside" — feels a bit tacked on. And the play has both flashes of brilliance and lulls, when the various elements don't quite coordinate. The overall effect is mixed: a survey of botherhood's many sides; and, during the lulls,

## THEATER

JEFF SMITH

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an oddly cerebral quality.

The actors do excellent work throughout. As does the indefatigable Jonathan Melville Pratt. Along with a nonstop preshow on congas and other drums, he accompanies the 90-minute, intermissionless piece with Cuban-Caribbean percussions.

Program notes suggest that *Brothers* is more about rhythms than, say, its mythical dimension. Pratt's work underlines this notion, but the production could highlight it more; the speech patterns in particular, since they at times verge on mere declamation. If each character is a drummer, Ogun's beat is rock steady, a regular pulse gradually clogged by high blood pressure. Elegba's is an improvisational jazzy backbeat. He delights in turning a melody on its ear. Both want to impose their rhythm onto Oshoosi. Caught in between, he wants to march to a different drummer and must discover just who that drummer is. ■



PHOTOGRAPH BY HENRY DIROCCO

Joshua Elijah Reese as Ogun Henri Size, Okieriete Onaodowan as Oshoosi Size, and Antwayn Hopper as Elegba in *The Brothers Size* at the Old Globe through February 24.

**The Brothers Size**, by Tarell Alvin McCraney  
 Old Globe Theatre, Balboa Park

**Directed by Tea Alagic**; cast: Joshua Elijah Reese, Okieriete Onaodowan, Antwayn Hopper; scenic design, Peter Ksander; costumes, Michelle Hunt Souza; lighting, Gina Scherr; sound, Paul Peterson; original music, Jonathan Melville Pratt

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### The Old Globe stages *The Brothers Size*

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By [Jeff Smith](#), Feb. 6, 2013

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They are three African-American males at San Pere, Louisiana, near the Bayou. Ogun Henri Size, a mechanic, prides himself for being a responsible adult. Free-spirited younger brother Oshoosi's back from two years in prison. Now on parole, he's trying to decide what's next. Sly Elegba's also on parole, after two years in the same prison. He claims a bond with Oshoosi greater than any family relation. Ogun feels a threat to his lifelong connection.

Tarell Alvin McCraney's *The Brothers Size* sets up a tug-of war between Ogun and Elegba. The pattern's familiar enough: the orderly Ogun and the trickster Elegba suggest good and evil angels pulling Oshoosi in different directions.

But the playwright layers in multiple dimensions, and facile labels don't apply. The names come from Yoruban deities, to whom people pray for specific wants and needs. Ogun, god of iron, fire, and war, is the patron saint of metalworkers, be they surgeons or mechanics. Oshoosi's the hunter-wanderer, moving alone, often in the struggle to survive (in some ways his cunning intelligence resembles Homer's Odysseus). Elegba stands at life's crossroads. He's a teacher, often with tough love, since he leads his subjects into temptation. The only way they can survive is to mature.

McCraney sets *Brothers* in the "distant present" — at once here and now, and in a myth-scape outside of time, or before it began. Although they live in San Pere, the trio reenacts a cosmic event waged by archetypal forces. You can almost see the ancient ghosts hovering above.

The playwright uses a similar technique on a larger scale with *In the Red and Brown Water* (the first of his *Brother/Sister* trilogy of plays; *Brothers Size* is second, and *Marcus; or the Secret of Sweet*, third). He also creates the then/now impression by having the actors read the stage directions for their characters.

Boundaries blur in the story itself. How far should responsibility for someone else extend? If your brother is your "keeper," how does it feel to be kept?

Poor Ogun. In *Red and Brown Water*, he was deeply in love with Oya, a miraculous athlete. But she found him too ordinary. She fell so hard for Shango, the dashing warrior-womanizer, she broke two hearts: hers and Ogun's. Possibly as a result, he has pushed his care for his brother to such an extreme that he imprisoned Oshoosi long before the judge banged his gavel.

Elegba wants to set Oshoosi free, but to do what? In the Old Globe production, Antwayn Hooper makes Elegba a near-impossible read — beautifully. In mythical terms, he's chaos where Ogun is order. But in human terms, Elegba talks the talk about a spiritual bond, but does he mean to walk it? Does he just want to be Oshoosi's lover or, as his devilish grin suggests, does he have a more sinister intent? Or, deeper down, is he an agent of Chaos Theory, which finds order inside randomness?

Joshua Elijah Reese gives Ogun an iron will, admirable at first, but maybe too much so. Ogun is duty, even to the point of personal sacrifice. He's like a surveyor, a marker of borders. But as the story proceeds, he too has caged himself.

Okieriete Onaodowan has a tricky task as Oshoosi. Where Ogun is rooted, Oshoosi begins unformed, floating, yet to find his true self. Though he can be "on the cusp of crazy," he wants to believe that "life can be sweet still." Performing with an impressive lightness, Onaodowan treads a narrow ridge: crazy on one side; sweet, maybe, on the other. Which way he'll tilt remains in doubt.

*In the Red and Brown Water*, at UCSD last November, is an epic dream-fable. *The Brothers Size* is more a chamber piece. The playwright once again shows a remarkable gift for language, sudden bursts of theatricality, and dramatic intensity. But in *Brothers*, the visual symbolism — bare stage, flat stones in the center, circle of sand marking inside and "outside" — feels a bit tacked on. And the play has both flashes



of brilliance and lulls, when the various elements don't quite coordinate. The overall effect is mixed: a survey of botherhood's many sides; and, during the lulls, an oddly cerebral quality.

The actors do excellent work throughout. As does the indefatigable Jonathan Melville Pratt. Along with a nonstop preshow on congas and other drums, he accompanies the 90-minute, intermissionless piece with Cuban-Caribbean percussions.

Program notes suggest that *Brothers* is more about rhythms than, say, its mythical dimension. Pratt's work underlines this notion, but the production could highlight it more; the speech patterns in particular, since they at times verge on mere declamation. If each character is a drummer, Ogun's beat is rock steady, a regular pulse gradually clogged by high blood pressure. Elegba's is an improvisational jazzy backbeat. He delights in turning a melody on its ear. Both want to impose their rhythm onto Oshoosi. Caught in between, he wants to march to a different drummer and must discover just who that drummer is. ■

**The Brothers Size**, by Tarell Alvin McCraney

**Old Globe Theatre**, Balboa Park

**Directed by Tea Alagic**; cast: Joshua Elijah Reese, Okieriete Onaodowan, Antwayn Hopper; scenic design, Peter Ksander; costumes, Michelle Hunt Souza; lighting, Gina Scherr; sound, Paul Peterson; original music, Jonathan Melville Pratt

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February 2, 2013

## **The Surface is only a Gloss in *The Brothers Size***

- [THEATER REVIEW](#)

by Bill Eadie





## Joshua Elijah Reese

Photos by Henry DiRocco

*The Brothers Size*, Tarrell Alvin McCraney's first professional play, announces Mr. McCraney as a creative and complex thinker who challenges audiences with simple stories on classic themes whose surface glosses a wealth of meaning underneath. The Old Globe's production leaves its audiences breathless, unsettled, and aching for more.

The middle play of a trilogy collectively titled, *The Brother/Sister Plays*, *The Brothers Size* explores African American masculinity through the lens of Yoruba spirituality, a set of West African cultural and religious practices that slaves kept alive via passing stories from generation to generation.

The Size brothers, Ogun (Joshua Elijah Reese) and Oshoosi (Okieriete Onaodowan), have been reunited following Oshoosi's return from prison. Oshoosi is having trouble adjusting to life outside of prison, and his sleep has been fitful and full of dreams. Now, dreams are considered to be messages from the spirit world, and there is a significant dream in each play of the trilogy (the other two plays are *In the Red and Brown Water* and *Marcus, or the Secret of Sweet*). But, these dreams need interpretation for their significance to be known, and it is women who interpret dreams. There are no women in the Size brothers' world, and so Oshoosi's dream (and, later, Ogun's dream) go without interpretation.



## Antwayn Hopper

The names of the brothers are drawn from Yoruba mythology, and the qualities of the deities for whom they are named pretty much describe their characters. The deity Ogun is the blacksmith, a solid citizen who works

with hard metals, and Ogun Size owns a car repair business on the outskirts of a Louisiana bayou town. Oshoosi, on the other hand, is a wanderer, who bends and sways like the forest in which he wanders, often alone.

The brothers are joined by a third character, Elegba (Antwayn Hopper), a young man who is also returning from prison. The Yoruba deity Elegba is the trickster, a shape-shifter whose actions can teach lessons to others. Elegba clearly has a hold on Oshoosi, who he came to know well while the two were in prison together.

The play opens with a pile of stones on the floor, a reminder of another deity, Shango, the representation of all that is masculine. In a recapitulation of the plot highlights of *In the Red and Brown Water*, Ogun reveals that Shango stole Oya, his love, from him, with tragic results and leaving Ogun alone and emasculated. Early in the play, Ogun draws a story circle (also called the “Circle of Life” – yes, the same one that serves as the opening number of *The Lion King*) around the rocks, and director Tea Alagić has staged all the action either deliberately outside or deliberately inside the circle. Only, Ogun’s circle is made with sand, not metal, and it can be destroyed easily.

Oshoosi’s confusion about “life on the outside” extends to his sexuality, and Elegba, who appears shirtless throughout this production, is only too happy to feed that confusion. Elegba’s image is the moon, which is never quite the same each time it appears.



### Okieriete Onaodowan

Ogun is the only character who appears in all three plays, and his constancy and strength anchors the trilogy. Mr. Reese is a veteran of productions of *The Brother/Sister Plays*, and his performance anchors this version of *The Brothers Size*. By singling him out, however, I do not wish to diminish the performances of Mr. Hopper and Mr. Onaodowan, both of whose work is admirable. I should not fail to mention the contributions of Jonathan Melville Pratt, whose live African drumming and original music create an aural environment that is as spare but also as meaningful as the production’s physical environment.

While the Old Globe is to be congratulated for introducing San Diego audiences to Mr. McCraney’s work, I do wish that we could see all three plays of the trilogy presented together. Two of the plays are running concurrently in Southern California, but unfortunately, there’s no sign of an area production of the 70-minute *Marcus, or the Secret of Sweet*. If you’re curious and willing to travel, there is an excellent production of *In the Red and Brown Water* playing through February 24 at the [Fountain Theatre](#), in Hollywood. *The Brothers Size* closes

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its run on that date as well.

Nevertheless, we shall see more from young Tarrell Alvin McCraney, and our cultural lives will be enriched by his presence among us.

- [Welk's South Pacific Features Fine Male Singing](#)
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Performs Sundays, Tuesdays and Wednesdays at 7pm, Thursdays, Fridays, and Saturdays at 8pm, and Saturdays and Sundays at 2pm through February 24 at the Old Globe's White Theatre in Balboa Park. Tickets start at \$29 and may be purchased in person or by phone or online. See the Old Globe's listing below for details.

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## [Bill Eadie](#)

In addition to reviewing theatre for San Diego Story, Bill also reviews for [TalkinBroadway.com](#). He is a member of the [San Diego Theatre Critics Circle](#) and a professor in the [School of Journalism and Media Studies](#) at [San Diego State University](#).  
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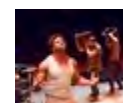
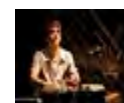
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## Intense "Brother Size" in reliable hands at The Old Globe (Photos)

**DRAMA** | FEBRUARY 3, 2013 | BY: CAROL DAVIS |

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### RATING FOR BROTHER SIZE



San Diego, CA---When The Old Globe replaced the 'old' Cassius Carter in the round theatre and constructed the beautiful Conrad Prebys Theatre Center that now includes the Donald and Darlene Shiley Stage and Sheryl and Harvey White 'now' Theatre in the round the press was taken on a walking tour to marvel at the latest that technology had to offer; new seats, new access on and off the stage, new everything.

All that is well and good, but in director Tea Alagic's production of Terrell Alvin McCraney's Southern California premiere of "The Brothers Size" in the Sheryl and Harvey White Theatre an empty stage covered in what looks to be a bluish green carpet (Peter Ksander), the formation of a bed of stones in the center and a ring of sand outlining the space Ogun Henri Size (Joshua Ellis Reese is unforgettable) calls home is all that is needed to tell this coming of age story. Inside the ring is what happens in the homestead. Outside is where everything else is going on.



**View slideshow: Scenes from Brothers Size** (<http://www.examiner.com/slideshow/scenes-from-brothers-size>)



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Okieriete Onaodowan, Joshua Elijah Reese and Antwayn Hopper in *Brother Size* at The Old Globe

Photo credit: Henry Di Rocco

And the set is not all that's bare boned. The actors three, stripped to the waist in either jeans or cutoffs, with little or nothing covering their upper torsos are muscle-bound and flexed to the core as tightly tied as they are to the myths, music and dance that encompass the story. They wrest with their emotions as the younger Oshoosi Size (Okieriete Onaodowan) returns to his brother's home after a two-year stint in prison.

"Brother Size" is a complex study in brotherly love, sexuality and facing the realities of adulthood. However, underlying these themes in "Brother Size" is the need to be free, to wander, to walk the streets without answering to the 'white' man (especially after being in jail) and finally to break away from the family ties and traditional mores that continually limit and haunt.

Ogun (the orisha of iron/fire and war) has a garage where he repairs cars near the Bayou in St. Pere Louisiana and is proud of the business and reputation he has built for himself. While fed up with his younger brother's drifting and lack of direction, he nonetheless tries to rein him in on many different levels by offering him a job, a home and ultimately,

the freedom to fly on his own.

Oshoosi Size (the orisha of hunting/free spirit) is not interested in work period. He resists the idea and he's plain tired. His dreams/nightmares keep him up nights and he seems to sleep best in the later mornings that in turn make him late for work in his brother's garage. When his prison pal, the alluring Elegba (Antwayn Hopper) keeps pulling at him and away from the family, calling him his 'prison brother', the friction between the Size brothers becomes explosive.

Ogun presses his brother to tell him what went on in prison as the relationship between Oshoosi and Elegba (the trickster) looks to him more than brother to brother love but Oshoosi begs off with no answers.

"The Brothers Size" is part of McCraney's acclaimed trilogy "The Brother/Sister Plays" which also includes "In The Red and Brown Water" (recently produced and seen at UCSD) and "Marcus"; or "the Secret of Sweet". It is inspired by Yoruba life and traditions.

Much of the Yoruba culture made its way to the United States during the years of the Atlantic slave trade and is combined with indigenous traditions and Christian teachings. The music throughout is Caribbean influenced with the foundation being the percussions especially the conga drum (a symbol of communication) that is heard before the plays beginning and throughout. Much of it is improvised and gives the story layers of depth. (Otis Redding and Teddy Pendergrass)

His Brother/Sister trilogy is set in the Louisiana projects and explores *Yoruba* mythology. McCraney combines the traditional religious (part folklore) and spiritual concepts of the Yorba people (whose homeland is in West Africa) with parts of the rituals in Yorba mythology. They include song; history, story telling and cultural concepts that concentrate strongly on one's own destiny or fate. Combining these myths and traditions with Southern beats and rhythms, dance and music of the Bayou McCraney has crafted one very absorbing piece of theatre.

While the play is intense, wracked with tension and laced with humor, it belongs body and soul to the three actors (and one musician, percussionist Jonathan Melville Pratt), all simply outstanding, each owning his own turf and appropriately named for the deity that embodies their spirit.

Every character and actor in his own voice is as convincing as the next and while the ensemble is about as strong as any seen in some time Joshua Elijah Reese's Ogun pretty much controls the direction of the play about as much as Antwayn Hooper's Elegba haunts it.

Caught in the middle of his own devices Okieriete Onaodowan's, Oshoosi is the dreamer, the younger brother always in the shadows of his of his older brother and torn between growing up and following his dreams. Therein lies the conflict that drives the story.

Reese, serious yet loving to the point that he finally realizes that when you love someone as much as he does his younger brother, you just have to let it go. His decision to protect his brother while giving him his freedom is a heartbreaker.

A word must be noted as well about McCraney's storytelling style. He uses his characters to read their stage directions out loud melding them into the script as if it were something done all the time. In a sense it takes them out of the story while they become the storytellers. It's most effective.

(OGUN SIZE

Ogun Size Stands in the early morning,

with a shovel in his hand.

He begins his work on the driveway, Huh!)

A word of caution: The play, while only about 90 minutes, has strong language and is only appropriate for mature audiences. If you fit into that category, don't miss it!

See you at the theatre.

Dates: Through Feb. 24th

Organization: The Old Globe Theatre

Phone: 619-234-5623

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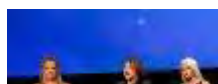
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## Brotherly love and an epic journey

"Percussive" is the best word for *The Brothers Size*. Before the one-act play by Tarell Alvin McCraney even begins, you're immersed in the feverish drumming of onstage musician Jonathan Melville Pratt, who, accompanied by louder, recorded beats, fills The Old Globe's Sheryl and Harvey White Theatre with the singular rhythm of the South. Once the story of two brothers in the Louisiana bayou country kicks in, the vibrations emanate from three young actors in top form: Joshua Elijah Reese and Okieriete Onaodowan as siblings Ogun and Oshoosi Size, respectively, and Antwayn Hopper as the mysterious Elegba. They appear, reappear and square off two at a time inside a circle of white chalk. Oshoosi, just out of prison, wants to forget his past and change his course while in the grip of dangerous impulse and the influence of Elegba. Ogun, who fixes cars, wants to fix his brother but has no idea how.

*The Brothers Size*, directed by Tea Alagic, is ultimately about love, but it's difficult to make an emotional connection with Ogun and Oshoosi. It's possible that the parameters—actors announce their arrivals and departures, and they improvise (though inventively) on a stage without props—remind us that, as in a Brechtian world, we are watching a play and, as such, we're not completely given over to these characters.

*The Brothers Size* runs through Feb. 24 at The Old Globe Theatre. \$29 and up. [oldglobe.org](http://oldglobe.org)





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Wednesday, Feb 06, 2013

## Brotherly love and an epic journey

Reviews of The Old Globe's 'The Brothers Size' and Cygnet's 'Gem of the Ocean' top our coverage of local plays

By [David L. Coddon](#)



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Okieriete Onaodowan (left) and Antwayn Hopper in *The Brothers Size*  
- Photo by Henry DiRocco

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*The Brothers Size* runs through Feb. 24 at The Old Globe Theatre. \$29 and up. [oldglobe.org](http://oldglobe.org)

The journey to redemption is a lengthy one in August Wilson's *Gem of the Ocean*, the first of his 10-play "Pittsburgh Cycle." To boot, Cygnet Theatre's staging of *Gem*, directed by Victor Mack, is achingly, deliberately paced. To revel in Wilson's eloquent language and insight into the African-American experience requires three hours of rapt attention, and this production does lag. By the time young Citizen Barlow (Laurence Brown) embarks upon his magical sojourn to the City of Bones (the high point of the play, and of this staging, by far), we're poised to share his catharsis, but there is still so much more to unravel.

Antonio "TJ" Johnson makes a powerful stand as the dauntless former slave Solly Two Kings. His absences from the drama are sorely felt.

*Gem of the Ocean* runs through Feb. 24 at the Old Town Theatre. \$29-\$54.  
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Write to [davidc@sdcitybeat.com](mailto:davidc@sdcitybeat.com) and [editor@sdcitybeat.com](mailto:editor@sdcitybeat.com).

## Opening

*People Say You Can't Live Without Love I Think Oxygen is More Important*: A musical revue about love. Opens Feb. 8 at the Broadway Theatre in Vista. [broadwayvista.com](http://broadwayvista.com)

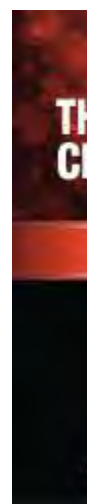
*Punk Rock*: This is the West Coast premiere of a drama about seven affluent British prep-school teens getting ready for final exams. It doesn't end well. Opens Feb. 9 at BLKBOX Theatre in Hillcrest.

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## The Brothers Size

Good new playwrights are hard to come...


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# The Brothers Size

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Jack Lyons Theatre & Film Critic

Good new playwrights are hard to come by these days. To discover a new and talented playwright is the fervent prayer of producers and director the world over. The search by Southern California artistic directors may have ended at The Old Globe Theatre's Sheryl and Harvey White stage with "The Brothers Size" written by Tarell A. McCraney.

McCraney, is best known for his acclaimed trilogy, "The Brother/Sister Plays: 'The Brothers Size', 'In the Red and Brown Water' and 'Marcus: or the Secret of Sweet'. The label "new playwright" may be a little misleading, in that McCraney has a handful of plays that already have been produced, both in Europe and the United States. Perhaps, a more apt description should read McCraney

is an emerging but seasoned playwright.

The Old Globe's production of "The Brothers Size" is directed by award winning director Tea Algić. Algić is a very seasoned and a highly respected professional director originally from the Balkans. It's not the first time the Globe has enjoyed a Balkan connection. Former Artistic Director Darko Tresnjak was born in Zemun, Yugoslavia, and grew up in Poland and the United States.

McCraney's play is a story about "love" – as are most good stories. In this case, it's a love story between two African American brothers, and the ancient and tribal mythic traditions that bind them as a family. The Older brother Ogun Size (wonderfully and sympathetically played by Joshua Elijah Reese) is a study in sacrifice in this cautionary morality tale.

Oshoosi, the naive young brother (winningly played by Okieriete Onaodwan) has just been released from prison.

While Ogun is the owner of an auto repair shop who is trying to catch a piece of the American dream, Oshoosi is more a case of the American dream interrupted. Besides, Oshoosi is just not interested, at the moment, in rejoining mainstream America. He'd rather seek the pleasures of the flesh first, then, he'll think about what to do with the rest of his life.

There is a third character in this powerful, yet poignant, triangle of life and love in the Louisiana Bayou; one who is loaded with symbolism.

Antwayn Hopper is absolutely riveting in his portrayal of Elegba, a fellow prisoner who has been released with Oshoosi. Or is he merely a figment of Oshoosi's imagination?



Photos by Henry DiRocco.



Photos by Henry DiRocco.

Hopper plays him bare-chested throughout the play, exuding a sexuality that is simmering just beneath his skin; awaiting an opportunity to rise up and tempt unsuspecting victims.

Although not technically an actor in the production, Percussionist Jonathan Melville Pratt performs live African drumming and original music throughout the performance that makes him an integral member of the cast. His contribution to the production could be likened to the role of the special effects and/or the sound editor in films. Pratt's musical touches are not only hypnotic but help pace the show by underscoring the story's modern setting and its character's ties to African roots, despite a five hundred year history of living in America.

The inspired direction of Tea Alagic, and the talent of the performers, is what make this production work. Of course, it helps that Alagic has had a working relationship with McCraney, both as an actor and a director of several years standing and is one who completely understands the material and the dramatic intentions of the playwright. Also, she has directed this play several times, both in Europe and here in the States.

As a twentieth century critic, now trapped in the twenty-first century theatrical scene, it's apparent that the structure and form that served the theatre well for so many years (linear plays: beginning, middle, and end) is now undergoing changes in content and in the way plays are

being written and accepted by new audiences. “The Brothers Size” is loaded with F-bombs and N-bombs. The vernacular is the method of communication these days. And there is nothing wrong with this change. It just takes a little time for these changes to kick in for society in general.

When I shared my thoughts on new and emerging playwrights with the Globe’s new Artistic Director, Barry Edelstein, I mentioned how much I admired the late, great, African American playwright August Wilson. Edelstein commented that perhaps McCraney is on the cusp of becoming the next August Wilson for the 21st Century. He certainly has the talent and a way with story, style, and method in telling his stories.

Perhaps, he might indeed, become the next August Wilson. He is only thirty-three years old. Time will tell...

“The Brothers Size” performs on the White stage through February 24th, 2013.



Photos by Henry DiRocco.

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Joshua Elijah Reese, Okieriete Onaodowan, Antwayn Hopper in *The Brothers Size* at the Old Globe / Henry DiRocco

## The power of myth

**Tarell Alvin McCraney's *The Brothers Size* tells a woefully familiar story in a wholly unfamiliar way. With African character names, movement that evokes ritual, and symbolism in both story and scenic design, the struggles of two-African American brothers and a shadowy friend resonate with the power of myth. Tea Alaric's staging at the Old Globe (through February 24), and a commanding cast, give timelessness to this tale of trapped lives.**

Through these devices a sense of ancient storytelling is heightened, and specifics of location, personalities and relationships, histories, and recent events take shape almost secondarily. The dialogue adds to the amorphous quality with occasional poetic flourishes ("I glide like the moon") and regular out-of-character asides that describe obvious actions ("I enter the room"). The effect provides perspective. More importantly, splitting each character into a first-person participant and a third-person observer adds to the play's allegorical quality.

Peter Ksander's bare set invites Zen meditation. The walkway around the Sheryl and Peter White Theatre stage has become part of the stage floor, by neutral-colored carpet that extends under the front row that surrounds the stage. Dead center is a two-foot-wide circle of smooth stones. One character carrying a leaking pail trails a circle of light sand that is soon fitted by a pool of Designer Gina Scherr's light. This will be the world the brothers share. Elegba will rarely enter, but roam around it like a coyote waiting his moment.

Alaric's impressionistic staging complements the writing and creates a fluid presentation that pulls us in as we fill in the details of car mechanic Ogun Henri Size (Joshua Elijah Reese) trying to help his younger brother Oshoosi (Okieriete Onaodowan) get on his feet and back into the family after being released from prison.

Oshoosi experiences the familiar pull of an insistent brother who offers drudgery as the necessary road to security, and the sweet escape of his charismatic friend and fellow former inmate Elegba (Antwayn Hopper), who offers easy money and getting high instead of security.

How Oshoosi will navigate these opposing influences is at the heart of *Brothers Size*. Along the way, he will recall their family's struggles, stories of their past, and of women they knew. The women's stories are also familiar: surprise pregnancy, mockery and rejection, summoning extraordinary—yet unacknowledged—strength.

Accomplishing the technique and making it work and making it real and their characters real and palpable are three actors. Providing just enough detail to create their characters, but leaving enough mystery to foster the mythic, is a tough balancing act that Hopper, Onaodowan, and Reese get right.

Costumer Michelle Hunt Souza has a nice touch in brother Ogun's shirt, one of the only places she has to make any statement, and its dark drab green perfectly represents the gas station owner, mechanic, soldier, worker, that, in turn, Ogun represents. Music by Melville, who is stationed in a corner of the stage to perform an array of percussion, primarily conga underscoring, and sound designer help add dimension.

There is great tradition explained in the program, and for those who wish to go in knowing that, there are program notes here. For those who want to look for meaning and universals in the play, without pre-consumed specifics, as we did, the path ahead is unmarked, and uncurbed.

Send

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Alex Moggridge and Michelle Krusiec in *Chinglish* at South Coast Repertory / Henry DiRocco

## Signs of character

David Henry Hwang, a leading American playwright of Chinese descent, applies that bi-cultural balance to a delightfully even-handed comedy about misinterpretation between American and Chinese business partners. *Chinglish*, at South Coast Repertory (through February 24) in the second part of a two-company West Coast premiere, heads to Hong Kong next month to see how the other half laughs.

Like the play's characters, who struggle to get a piece of potential Sino-American trade, the play itself has opportunities to foster and profit from cooperation between the countries. And, as the groundbreakers often do, *Chinglish* sets a high standard, integrating the conceptual subject of global commerce with the personal business of human emotions.

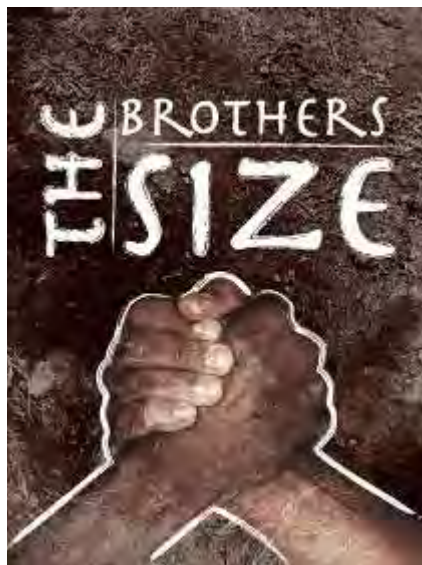
As she did with Hwang's **under-appreciated *Yellow Face***, director Leigh Silverman sounds each comic style Hwang touches – from romantic to political to screwball – while letting the deeper strata resonate. The hilarious mangling of translations can expose problematic cultural perceptions, and one character's description of her marriage reveals that speaking the *same* language is no guarantee of good communication.

[Reviews: Film/Theater - NYC, LA, SF, Chicago – Stage and Cinema](#)

# San Diego Theater Review: THE BROTHERS SIZE (Old Globe)

by [Tony Frankel](#) on February 10, 2013

in [Theater-Los Angeles](#), [Theater-Regional](#)



## A SIZE THAT DOES NOT FIT ALL

Of the three plays which constitute Tarell Alvin McCraney's "The Brother/Sister Plays," *The Brothers Size*,



now playing at The Old Globe, is the most intimate and confined, much like a chamber piece. The first play of the triptych, [In the Red and Brown Water](#), is an epic tale about the



flowering of a young woman named Oya; the third, [\*Marcus, or the Secret of Sweet\*](#), explores the budding sexuality of a teenager in the fictional projects of San Pere. *The Brothers Size* concentrates on the relationship of the titular siblings, Ogun and Oshoosi. While I prefer the sweeping storytelling of the other two plays, *The Brothers Size* still manages to contain sizzling scenes that depict the love and torment inherent in a sibling relationship. This production is led by inventive director, Tea Alagić, who elicits bravura performances from her three lead actors. The play contains visceral and explosive scenes of poetic majesty, but the proceedings are decidedly mixed, alternatively rousing and somnolent.

Ogun, a mechanic, takes in his fresh-out-of-prison younger brother Oshoosi and gives him a job at his auto repair shop. However, Oshoosi's former cellmate, Elegba (also newly sprung from prison), tempts Oshoosi to continue his wayward behavior that got him into trouble in the first place. Oshoosi is torn between the allure



of the trickster Elegba and the purer motives of his brother. Ogun is torn between saving his brother and letting him find his own way. The tug-of-war between the three takes on mythological aspects, including destiny, ego and temptation, but director Alagić stresses rhythm over storytelling: The unfaltering percussionist, Jonathan Melville Pratt, begins with a stimulating preshow display on Cuban-Caribbean instruments, and accompanies throughout the 90-minute one act; this device, however appealing, is meant to highlight emotional beats but keeps the proceedings jazzy and cerebral. It also doesn't help that certain speeches feel both oratorical or rhetorical. Unfortunately, we never get that much-needed emotional connection into the world of *The Brothers Size* (as in his other plays, McCraney has actors speaking stage directions as another way of bringing us into the story, which I still find successful).

Still, the exceptional ensemble of distinctive actors commands the stage: Joshua Elijah Reese turns in a magnetic performance as the fierce yet loving brother, Ogun, who wants desperately to be responsible for his brother but cannot control the ex-con's slide back into reprobate behavior. Reese's fierce loyalty is palpable;



the anger  
tenderness he has for his sibling.

that keeps getting the best of him rings true; less convincing is the

Okieriete Onaodowan's performance as the sweet-smiling conflicted troublemaker Oshoosi is deftly layered with shades of sorrow and melancholy; what is missing is a heightened sense of desperation. Antwayn Hopper is beguiling as the slinky, smooth operator Elegba; his physicality and singing are especially terrific. The issue is that Elegba is no longer the sweet, wayward teen in *In the Red and Brown Water*, but a devilish tempter; since the well-built Hopper is consistently shirtless, are we to believe that the bisexual Elegba is romantically interested in Oshoosi? And is Oshoosi doubting his own sexuality? The actors' motivations lack specificity; as such, our experience is ultimately as murky as the brown Louisiana bayou water surrounding San Pere.



Peter Ksander's simple, sparse scenic design on the in-the-round stage consists of cluttered stones arranged in a two-foot circle center stage, rimmed by a ring of sand. This symbolic device center stage never alters and becomes a bit one-note, but Gina Scherr's lighting design provides the appropriate accents to the story's shifts from reality to dreamscapes.

Certain scenes – the bonding of the brothers as they listen to Percy Sledge's "Try a Little Tenderness" and the impersonation of an "Uncle Tom" Sherriff, for instance – are alternately touching, vibrant, and humorous. A discerning ear will no doubt hear McCraney's original voice, the one which has him proclaimed as his

generation's greatest playwright. Both McCraney's language and the actors' talents are showcased, but this production does not resonate.



photos by Henry DiRocco

*The Brothers Size*

Sheryl and Harvey White Theatre

The Old Globe in Balboa Park, San Diego

scheduled to end on February 24, 2013

for tickets, call (619) 23-GLOBE [234-5623] or visit <http://www.TheOldGlobe.org>



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## “The Brothers Size” – The Old Globe Theatre & “Gem of the Ocean” – Cygnet Theatre

Here's a dramatic way to commemorate Black History Month: spend some time at the theater. Two searing dramas with impressive pedigrees are making their local debuts. Both have a strong sense of the ethereal, grounded in a bitter reality.

At the Old Globe, “The Brothers Size” is the acclaimed second part of “The Brother/Sister Plays,” a trilogy by Chicago-based theatrical wunderkind Tarell Alvin McCraney.

Set in the projects of the Louisiana Bayou, the scorching drama deftly combines the African American present with West African Yoruba mythology. The exquisite first installment, “In the Red and Brown Water,” was stunningly mounted at UC San Diego late last fall. Some of the characters repeat here, and almost the entire plot of “Water” is told as a local bit of gossip in “Brothers Size.” Both plays share McCraney's stylistic signature: naming the characters for Yoruban deities, and having them voice their stage directions. The poetry of the sometimes angry words alternately soothes and rattles. Drumming punctuates and underscores the melodic, hypnotic language.

Under the expert and meticulous direction of Tea Alagić, the three consummate actors move nimbly, like rough-talking, hardbody spirits, every word and emotion carefully choreographed to highlight the unearthly aspects of their connection. Mostly, it's about the brothers, no-nonsense Ogun Size and his soft-hearted screwup sib, Oshoosi -- though shirtless, seductive Elegba claims a brotherhood with Oshoosi, too, since their shared incarceration. The magnetic forces shift repeatedly in this beautifully intense, hauntingly powerful exploration of fraternal bonds.

Family plays a significant role in the works of August Wilson, too. The late, Pulitzer Prize-winning playwright chronicled the entire 20th century of African American life, decade by decade, in his Pittsburgh Cycle. “Gem of the Ocean” was the last written but it's the first chronologically, and Cygnet Theatre is presenting the San Diego premiere.

It's 1904, in Pittsburgh's Hill District, where emancipation is still very much on everyone's mind. The talk is all about freedom: from the bonds of slavery and from your own personal, self-imposed shackles. The crux of the story is Citizen Barlow's journey, his search for redemption. Having inadvertently killed a man, he's come to the house of Aunt Ester, the 285 year-old matriarch who courses through many of Wilson's plays. She's known to conjure peace and healing.

The plodding, chatty first act gets off to a slow start. But the magic kicks in during Act 2, in a mesmerizing spiritual ceremony wherein Aunt Ester takes Citizen to the City of Bones. We can almost conjure it, too.

Guest director Victor Mack helms an outstanding cast, highlighted by the ghostly transformation of Laurence Brown's Citizen and the buoyant determination of TJ Johnson as Solly Two Kings. The potent production is excellently served by the set, lighting and costume design.

Be aware that the N-word is rampant in both these muscular plays. But so is fierce emotion and the abiding ties that bind, restrain and liberate.

"The Brothers Size" runs through February 24 at The Old Globe in Balboa Park.

"Gem of the Ocean" also continues through February 24 at Cygnet Theatre in Old Town.

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## **"PETE 'N' KEELY" – Lamb's Players Theatre**

If Lounge Lizard is your reptile of choice, you'll slither on down to Lamb's Players Theatre for a sleazy, cheesy walk down Memory Lane.

"Pete 'n' Keely" is a sendup of all those tacky '60s TV specials, with singers on stools who trade stale or cynical one-liners as intros to what were Old Standards even in those days. Think Steve Lawrence and Eydie Gormé with the marital sass of Sonny & Cher and the smiling smarm of Donny & Marie.

The tissue-paper-thin 2000 cabaret act is by James Hindman, with arrangements and additional music by Patrick Brady.

Pete and Keely used to be famous and successful – and married. To kickstart their flagging careers, they're staging a reunion concert on TV, complete with Swell shampoo commercials, and us as the studio audience. All we learn about the couple over the course of two hours is that he's a womanizer and she's a lush (though neither is emphasized in this squeaky-clean production). And, oh yes, he wanted kids; she was hellbent on her career.



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## CUAUHTÉMOC KISH THEATER REVIEW



(l to r) Joshua Elijah Reese, Okieriete Onaodowan and Antwayn Hopper  
(Photo by Henry DiRocco)

# Testing the bonds of family

Tight and provocative, this unorthodox production pushes the audience

The Old Globe is currently producing "The Brothers Size," from Tarell Alvin's Brother/Sister Plays trilogy that includes "In the Red and Brown Water" and "Marcus," through Feb. 24.

"The Brothers Size" is a fable that infuses West African mythology into a modern-day story about two brothers, Ogun and Oshoosi Size (played by Joshua Elijah Reese and Okieriete Onaodowan respectively), who test both their family and brotherly bond. Inspired by West African Yoruban mythology, Ogun is named after the Yoruban god and Oshoosi after a Yoruban hunter.

Tea Alagic directs this 80-minute production in a tight, in-the-round space with an almost-bare staging that includes a simple ring of sand and a bed of stones. The storytelling is unique in that the

characters announce the stage and character directions, offering another layer of mood and emotion.

Alvin's trilogy is set in a poor, African-American neighborhood on the Louisiana Bayou. Oshoosi has been released from prison and returns to live with his brother, Ogun, a law-abiding car mechanic. Elegba (played by Antwayn Hopper), a former prison mate, appears on the scene and makes moves to recapture Oshoosi's heart and soul.

Ogun is the everyday man with a pure soul, trying his best to protect his brother from the evil Elegba. Oshoosi is weak, not able to resist the charms of the hypersexual Elegba. In the end, a decision is made that will protect the younger brother but destroy their family bond.

The production carries a musical beat that's underscored by the

onstage percussionist, Jonathan Melville Pratt. Additionally, there are songs by Otis Redding and Teddy Pendergrass.

Reese plays his part of the brother-protector with a grounded sensibility that is mixed with tough love. Onaodowan gives his character an easy-going nature, one that runs into mischief and potential harm. Hopper handles Elegba with an evil presence that is muscular, inviting and provocative; few could resist his physical and emotional charms.

This fable may not be for everyone; apart from the repetitive, potentially offensive vocabulary, some might find the recitation of stage directions unnecessary and irritating. And the story may be an overly simplistic tale of good triumphing over evil, or at the very least, moving a distance from that evil.

Alvin is a most promising playwright, but the best I believe, is yet to come. ▼

**THE BROTHERS  
SIZE**

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## CUAUHTÉMOC KISH : THEATER REVIEW



(l to r) Joshua Elijah Reese, Okieriete Onaodowan and Antwayn Hopper  
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## Using the past to move forward

Magical realism shines best  
in August Wilson’s saga



(l to r) Laurence Brown and Melva Graham (Photo by Daren Scott)

Cygnnet Theatre pulled “Gem of the Ocean” from August Wilson’s 10-play “Pittsburgh Cycle” series for a short run through Feb. 24 in Old Town. The entire cycle takes on the very definition of freedom for African-Americans, with each play representing a decade of the last century. Chronologically, “Gem of the Ocean” represents the first decade in the cycle, and takes on slavery.

This Pittsburgh Hill district-based drama remains

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of the  
Ocean’**

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somewhat wordy with many of Wilson’s monologues rambling and unnecessary, especially in the rather tedious first act. Director Victor Mack, an alumnus of North Carolina School of the Arts, had his work cut out for him in staging this 3-hour saga. He succeeds best when he tackles the territory of magical realism.

Aunt Ester Tyler (played by Brenda Phillips) is a long-time resident at the 1839 Wylie Avenue sanctuary, and is one of the pivotal characters in Wilson’s play. Phillips handles her role as a spiritual healer with a calm, knowing command. Aunt Ester is a mere 285-years old, and is a repository for collective memories.

“Gem of the Ocean” talks of the past and speaks to the hope of a better future. The title refers to the slave ship that Aunt Ester constructs out of paper: a ship that will take the entire cast on a voyage into darkness and then back to the light.

Grandison Phelps III takes on the role of Eli, Ester’s caretaker and protector, with a fatherly charm. Antonio “TJ” Johnson livens up the play as Solly Two Kings, a man who survived slavery and who was a conductor for the Underground Railroad.

Rounding out the cast are Laurence Brown, playing a troubled young man named Citizen Barlow, who seeks redemption; Melva Graham as the emancipated “Black” Mary Wilkes; Mujahid Abdul-Rashid as Caesar, Mary’s brother who has become the district’s ambitious law enforcer; and Ron Choularton, who takes on the role of Rutherford, a sympathetic, traveling salesman.

The highlight of the play is the mystical journey to the “City of Bones,” a location built from the bones of slaves. It’s a journey that incorporates voodoo and gospel, and allows Barlow a glimpse of the “other side.” It also gives the character an opportunity to break his emotional shackles, allowing him to move forward in his life without the chronic distractions of his troubled past.

In the end, Wilson informs and reminds the audience that an understanding of the past is crucial to moving forward. ▼

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By Cuauhtémoc Kish | Theater Critic

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From left, Joshua Elijah Reese, Okieriete Onaodowan and Antwain Hopper in "The Brothers Size"

Photo by Henry DiRocco

### 'The Brothers Size'

By Tarell Alvin McCraney

Directed by Tea Alagić

[Old Globe Theatre](#)

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Jan. 26 – Feb. 24, 2013

"The Brothers Size" is a tense modern fable with deeply archetypal characters and a

pre-destined ending. Set in the Louisiana bayou, the play explores brotherhood, loyalty and just plain bad luck. And while these themes are well-worn, the play's unique style—seasoned with percussion, ritual and West African mythology—shifts its axis just enough to make them new again.

On a stage that would need more clutter to become minimalist, brothers Ogun Henri Size (Joshua Elijah Reese) and



Oshoosi Size (Okieriete Onaodowan) bicker constantly over sleep, food, work, whatever. The language is both harsh and appropriate. Ogun is tough, disciplined, focused. Oshoosi, who recently got out of prison, is laid back and confused. Ogun wants to help his brother get right with the world. Oshoosi simply wants to enjoy his freedom.

On the periphery, Elegba (Antwain Hopper) is Oshoosi's prison friend. He always appears suddenly, like a spirit, bringing laughter and trouble. When Elegba shows up, Oshoosi grins and Ogun frowns. There's nothing good about this situation, and these tensions gradually pile up. The other shoe will drop; it's just a question of when and how.

In lesser hands, this play could come off as a perpetuation of stereotypes, but the cast and director nimbly finesse these issues. Special kudos to Onaodowan, whose Oshoosi gives off an insatiable joie de vivre. However, the brother's arguments can ramble on, with Elegba's sudden appearances providing relief. Even in these gifted hands, a long speech is a long speech.

Throughout the action, percussionist Jonathan Melville Pratt provides evocative background music. Grab your seat early to catch the pre-show concert. Alagie's direction is crisp and fluid. These relationships are filled with ambiguity, and she helps find every ounce. There's a palpable sense of impending violence. From Ogun's fruitless efforts to wake Oshoosi to the final outcome, we feel the tension.

The play grows stronger as it proceeds, ultimately swapping fruitless arguments for playful nostalgia. We get revelations in reverse order. In the end, "The Brothers Size" has a grand vision it doesn't reach, but it comes achingly close.

**Josh Baxt**

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## THEATER REVIEW: "The Brothers Size" creates riveting drama

JEAN LOWERISON - SDGLN THEATER CRITIC

February 6th, 2013

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There's a bracing new voice in American theater. It belongs to Tarell Alvin McCraney, and you can see a prime example of his work in "The Brothers Size," his heartbreaking three-character parable of brotherhood, love and jealousy, through Feb. 24 at The Old Globe's Sheryl and Harvey White Theatre.

"The Brothers Size" is part of McCraney's Brother/Sister trilogy set in a poor black neighborhood in Louisiana. (Another in the trilogy, "In The Red And Brown Water," was produced earlier here at La Jolla Playhouse's Forum Theatre).

But "The Brothers Size" is not the kind of play you're used to seeing. The characters' first names are deities from West African Yoruba mythology. They speak the stage directions and then perform them.

The stage is nearly bare, the only permanent fixture a drum set played by percussionist Jonathan Melville Pratt. Music and dance are as much a part of the play as the script.

McCraney developed "Brothers" with Yale Drama School classmate Tea Alagić, who directs this production.

Auto mechanic Ogun Henri Size (Joshua Elijah Reese) welcomes younger brother Oshoosi (Okieriete Onaodowan) home after a stretch in the slammer, but is surprised to find him with prison buddy Elegba (Antwayn Hopper) in tow.

Here's the Yoruba connection: Ogun is the god of iron and the patron of blacksmiths; Oshoosi the god of hunters or wanderers; Elegba the trickster.

Ogun, the elder brother, has always felt (or, more to the point, been held) responsible for "Osi," and now assumes he will stay out of trouble and come to work in the auto shop. But getting up early is not on Osi's timetable. "He like that shit, up all early in the morning working," Osi notes. "For what?"

Osi wants a little freedom, at least for a while, and looks forward to the female companionship he lacked while in the pen. Ogun fears his brother is too much influenced by Elegba, whose calls to the "good life" represent temptation and danger.

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Photo credit: Henry DiRocco

**From left, Joshua Elijah Reese as Ogun Henri Size, Okieriete Onaodowan as Oshoosi Size and Antwayn Hopper as Elegba.**

Alagić is blessed with a superb cast. Reese's Odun shows warmth and brotherly protectiveness tempered with a distrust of Hopper's shirtless, freewheeling Elegba (whose physique made it easy to understand his influence on Osi; perfect for his tempter character).

Onaodowan's pleasure-seeking Osi, the kid with the wide smile and engaging personality, plays well off both Elegba and his concerned elder brother.

The tension between the brothers and Ogun's fear of Elegba's influence on Osi play out in the round, and mostly within a sand circle drawn by Ogun at the beginning of the show. The dialogue is often rhythmic, even musical; the actions fluid and often even dancelike, accompanied by the drums. Credit Alagić for the approach, which is like no other I've seen – and it makes for riveting drama.

### The details

"The Brothers Size" plays through Feb. 24 at The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park.

Tuesday and Wednesday at 7 pm; Thursday and Friday at 8 pm; Saturday at 2 and 8 pm; Sunday at 2 and 7 pm.

For tickets call (619) 234-5623 or visit [HERE](#).

To read more reviews by SDGLN Theater Critic Jean Lowerison, click [HERE](#).



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# The Brothers Size

By Barbara Smith  
Staff Writer

When you enter the Old Globe's Sheryl and Harvey White Theatre to see "The Brothers Size," the ushers invite the audience to step onto the stage before the performance to experience in a visceral way the story that is about to unfold. It is a simple yet profound introduction to playwright Tarell Alvin McCraney's remarkable fable that grips from first moment to last and holds you fast within its powerful spell.

Directed by Tea Alagic, "The Brothers Size" is the second play in McCraney's trilogy "The Brother/Sister Plays (the first, "In

the Red and Brown Water" was produced at UCSD's Mandell Weiss Theatre in November). Set in the Louisiana Bayou, the 3-character play explores the fragile bonds of brotherhood and family. Two brothers who have taken divergent paths are forced back together by circumstance and struggle to re-



Okieriete Onaodowan (foreground),  
Joshua Elijah Reese,  
Antwayn Hopper



Okieriete Onaodowan (foreground),  
Joshua Elijah Reese,  
Antwayn Hopper (background)

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## Brothers

continued from page A7  
 and seamed shut with the fire of urban music and dance.”

These elements fuse together exquisitely in the play’s finely crafted aesthetic. Each of the three characters, while disparate in the paths their lives have taken, is bound together in their common humanity. Oshoosi Size (Okieriete Onaodowan) returns home after serving time in prison to the home of his brother Ogun. Like his Yoruba name suggests, he is a wanderer whose dreams elude him. Ogun, in contrast, has carved out a modest but honest life for himself as a car mechanic and is torn by

continued on page C4

main loyal to each other and to their own truths. With language that is both coarse and lyrical, the play mixes elements of poetry and West African myth into a contemporary setting. The play features a triumvirate of talent in Okieriete Onaodowan, Antwayn Hopper, and Joshua Elijah Reese.

In the play’s program notes, the playwright describes hearing stories growing up in Miami about West African spiritual traditions of the Yoruba people, who believed in deities like Ogun, the god of iron and fire, Oshoosi, the god of the forest, and Elegba, a god of chaos and trickery. Those names are shared by the characters in “The Brothers Size,” reflecting McCraney’s intention to blend the mythic with everyday life on earth. He describes his work as “inspired by Yoruba life and traditions, steeped in southern rhythms and cadences

See *Brothers* page B7





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**continued from B7**

his desire to protect his brother and his need to stand true to himself. As the brothers struggle to reestablish and strengthen their connection, Elegba, a haunting figure from Oshoosi's past, brings chaos and threatens destruction. A dream sequence that reveals the desires and the heartbreaks of each of the characters is sublimely staged. And in a wonderful release, we revisit some of the joys of the brothers' youth with Otis Redding's "Try a Little Tenderness" as a driving backdrop.

Joshua Elijah Reese, reprising his role from a 2010 San Francisco production, carries the weighty role of responsible brother with strength and grace. Antwayn Hopper's Elegba, a shadowy instigator, brings forth menace along with vulnerability. Okieriete Onaodowan's Oshoosi evokes our laughter and our tears as that conflicted soul

who carries the burden of disappointment and lost dreams. Director Tea Alagic's staging is masterful: the intimate theatre-in-the-round is bare, save a mound of rocks in the center and a shifting sphere of sand that encircles the play's action. We are party to the characters' entrances and exits; they speak their own stage directions, another of McCraney's un-conventions that draws us in deeply; we become one with the action in a remarkable transcendence of space and time. A sole percussionist, the wonderful Jonathan Melville Pratt, offers rhythmic accompaniment so that the story and the characters become a beautifully woven tapestry of voice, movement, and elegant cadences of language.

McCraney describes his intention in creating this tour de force as, in the same way Yoruba tradition passes on stories, "a fable that is told in this manner

in order for it to be passed on... three actors in a room handing the story to you...so that you feel as if you've shared the experience or been there and have the right and ability to share it, pass it on, yourself." McCraney's gifted voice and stories are worthy of this rich Yoruba tradition.

"The Brothers Size" plays through February 24. For ticket information, visit [www.theoldglobe.org](http://www.theoldglobe.org).



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## Two brothers face difficult decisions in latest drama at The Old Globe



### Let's Review BY DIANA SAENGER

In "The Brothers Size," now playing at the Old Globe Theatre, brothers Oshoosi Size (Okieriete Onaodowan) and Ogun Henri Size (Joshua Elijah Reese) are as different as spinach and French fries. They grew in the Louisiana bayou and lost their mom as young boys. They were raised by an aunt and have unkind words to say about her. Yet each one chose a different path and has dissimilar personalities, hopes and ethics.

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evenings to Feb. 24
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The Old Globe Theatre  
Center, 1363 Old Globe  
Way, Balboa Park
- **Tickets:** From \$29
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forceful beats — infused with the music and rhythms of the South.

At first glance of the set, one wonders what these actors can do with a circle of rocks in the middle of a blank stage. There time to contemplate such thoughts as percussionist Jonathan Melville Pratt entertains with original music on the drums before the play begins.

When Onaodowan, Reese and Elegba (Antwayn Hopper) enter the room to a chant, they create a large circle of sand that resembles

a particular space. For Ogun, it's the home he shares with Oshoosi or the garage where he's a mechanic. Ogun occasionally replays some of his recent days in jail, while Elegba uses the space to stick out his shiny chest of rippled muscles or to schmooze Oshoosi, enticing him into some unwise decisions.

Playwright McCraney already called a voice that will shape theater (The Brother/Sister Plays: "The Brothers Size," "In the Red," "Brown Water," and "Marcus") describes this play as a fable. He said he was inspired by the Yoruba culture and mythology prominent during the years of the Atlantic slave trade. Using the theme of brotherhood, McCraney intended the play to be sparse of exterior objects so it can play anywhere in the world.

In some way, less is more. When one of the characters is ready to release his lines, he emphatically jumps inside

or outside the circle and repeats what he's doing: "Ogun Henri Size at work."

It not only simplifies the setting of the scene, it opens a door to what these characters do and who they are.

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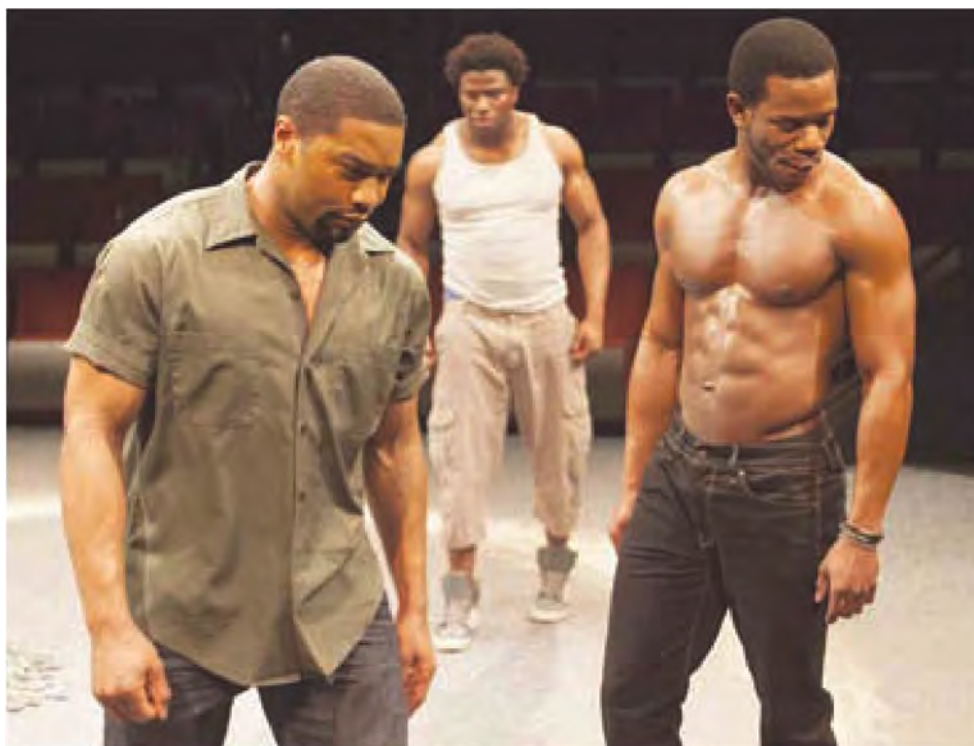
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"The Brothers Size" is powerful, entertaining theater with a profound message, but patrons should be warned the play contains vulgar language and repeated use of racial epithets.



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# Two brothers face difficult decisions in latest drama at The Old Globe

By Diana Saenger

## *Let's Review!*

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Okieriete Onaodowan as Oshoosi Size (foreground) and (background, from left) Joshua Elijah Reese as Ogun Henri Size and Antwayn Hopper as Elegba, star in the Southern California premiere of Tarell Alvin McCraney's ‘The Brothers Size’ at The Old Globe. Henry DiRocco.

The story by award-winning playwright Tarell Alvin McCraney (“*Porgy and Bess*”) and directed by Tea Alagić, is delivered through poetic lines and forceful beats — infused with the music and rhythms of the South.

At the first glance of the set, one wonders what these actors can do with a circle of rocks in the middle of a blank stage. There is a short time to contemplate those thoughts as percussionist Jonathan Melville Pratt entertains with original music on the drums before the play begins.

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**If you go**



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**Where:** Sheryl and Harvey White Theatre at The Old Globe Theatre Center, 1363 Old Globe Way, Balboa Park

**Tickets:** From \$29

**Phone:** (619) 23-GLOBE

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Circulation: 6,253  
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Page 1 of 2

## Two brothers face difficult decisions in latest drama at Old Globe

BY DIANA SAENGER

Let's Review!

In "The Brothers Size," now playing at the Old Globe Theatre, brothers Oshoosi Size (Okieriete Onaodowan) and Ogun Henri Size (Joshua Elijah Reese) are as different as spinach and French fries. They grew in the Louisiana bayou, but lost their mom as young boys. They were raised by an aunt and have unkind words to say about her. Yet each one chose a different path and has dissimilar personalities, hopes and ethics.

The story by award-winning playwright Tarell Alvin McCraney ("Porgy and Bess") and directed by Tea Alagi, is delivered through poetic lines and forceful beats — infused with the music and rhythms of the South.

At the first glance of the set, one wonders what these actors can do with a circle of rocks in the middle of a blank stage. There is a short time to contemplate those thoughts as percussionist Jonathan Melville Pratt entertains with original music on the drums before the play begins.

When Onaodowan, Reese and Elegba (Antwain Hopper) enter the room to a chant, they create a large circle of sand that resembles a particular space. For Ogun, it's the home he shares with Oshoosi or the garage where

he's a mechanic. Ogun occasionally replays some of his recent days in jail, while Elegba uses the space to stick out his shiny chest of rippled muscles or to smooze Oshoosi, enticing him into some unwise decisions.

Playwright McCraney already called a voice that will shape theater (The Brother/Sister Plays: "The Brothers Size," "In the Red," "Brown Water," and "Marcus") describes this play as a fable. He said he wrote from inspiration of the Yoruba culture and mythology prominent during the years of the Atlantic slave trade. Using the theme of brotherhood, McCraney intended the play to be sparse of exterior objects so it can play anywhere in the world.

In some way, less is more. When one of the characters is

### If you go

**What:** 'The Brothers Size'  
**When:** Matinees, evenings to Feb. 24  
**Where:** Sheryl and Harvey White Theatre at The Old Globe Theatre Center, 1363 Old Globe Way, Balboa Park  
**Tickets:** From \$29  
**Phone:** (619) 234-5623  
**Website:** [TheOldGlobe.org](http://TheOldGlobe.org)





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ready to release his lines, he emphatically jumps inside or outside the circle and repeats what he's doing "Ogun Henri Size at work." It not only simplifies the setting of the scene, it opens a door to what these characters do and who they are.

Ogun is anxious to help his brother and get him on a new track after prison, but Oshoosi sees his brother as wasting his time in working too hard and getting nowhere. His friend Elegba, who also recently got out of prison, is far more fun to be with, and unlike Ogun (and the audience), Oshoosi cannot see the evil aura that Elegba emits.

Oshoosi is traditionally depicted as a solitary hunter. Ogun is the ancient warrior-god of metalwork. Elegba is a spirit of chaos.

The occasional drumming and music feeds the emotions of these characters, and it's easy to see their different sides when Ogun and Oshoosi argue about the virtues of each other. It's very heartfelt when Ogun says "I burned my chances at anything so as not to leave you behind."

The core of "The Brothers Size" is powerful, entertaining and has a good message, but patrons should be warned that the play has continuous vulgar language and repeated use of the "n" word.



**Okieriete Onaodowan as Oshoosi Size (foreground) and (background, from left) Joshua Elijah Reese as Ogun Henri Size and Antwayn Hopper as Elegba, star in the Southern California premiere of Tarell Alvin McCraney's 'The Brothers Size' at The Old Globe Theatre. PHOTO/HENRY DIROCCO**

Client Name: The Old Globe  
 Publication Name: San Diego Uptown News  
 Publication Date: February 15, 2013  
 Page Number: 014  
 Circulation: 22,000  
 Size: 88 sq inch  
 Value: \$891.51

# Warming up to McCraney

Extraordinary casting and heroic performances fascinate in 'The Brothers Size'

By Charlene Baldridge  
 SDUN Theater Critic

Who are they, these people who speak in unfamiliar accents, seem so simple and rough, and yet have such profound emotions? Who is this playwright, who has actors speak their stage directions before they perform the movements?

The answers explain in part the worldwide fascination with young playwright Tarell Alvin McCraney and his oeuvre, in particular the Yale graduate's trilogy "The Brother/Sister Plays," which concerns the people who live in "the distant present" in the projects of fictional San Pere, La. It is near the bayou, and they are dirt poor. The patois they speak is influenced by the Cajun speech common in this part of the world.

Directed by McCraney's Yale classmate Tea Alagić, "The Brothers Size," is the second play in the trilogy. It can be seen in its Southern California premiere at The Old Globe, through Feb. 24.

The first play in the trilogy, "In the Red and Brown Water," was produced recently by University of California, San Diego (UCSD). Though it is not necessary to see all the plays to appreciate one (the third is titled "Marcus; or the Secret of Sweet"), this viewer's experience of UCSD's "In the Red and Brown Water" brought depth of understanding to "The Brothers Size."

As they became accustomed to the odd cadence, the characters' names – from African mythology – and the quirky stage directions, the opening night audience warmed to the work and laughed more and more. The effect was magical and cumulative due in part to the playwright's natural and slow crescendo, the extraordinary casting, and Alagić's spare staging in the Sheryl and Harvey White Theatre. She directed the play's world premiere at Yale and the Public Theatre, as well as subsequent productions at the Studio Theatre and The Abbey.

"The Brothers Size" concerns Ogun Henri Size (a heroic performance by Joshua Elijah Reese), who is Oshoosi Size's older, solid, hard-working brother. Just released from prison, the pleasure-bent and bone-weary Oshoosi (appealing Okieriete Onaodowan) takes a job in Ogun's automotive shop.

Ogun's love for his brother Oshoosi is palpable and heartbreaking. He is such a good man and he is helpless.

The third character is Elegba (Antwayn Hopper), a convict who protected Ogun in prison. He oozes sex appeal and menace.

Percussionist Jonathan Melville Pratt, who wrote the original music, supports the three actors and punctuates the action. These characters are definitely a tribe apart and absolutely unique to the average playgoer's experience.

Peter Ksander's scenic design consists of the bare stage floor, a pile of rocks (Ogun is building a driveway that he admits goes nowhere), and a circle of white particles released from Ogun's bucket in the first scene. Pondering their mythic significance and composition is a fascination.

Michelle Hunt Souza contributes the homely costumes that never saw an iron; no shirt for Elegba, and Hopper is, as he must be, wondrously built. Gina Scherr's lighting and Paul Peterson's sound make fine contributions to the potent effect.\*

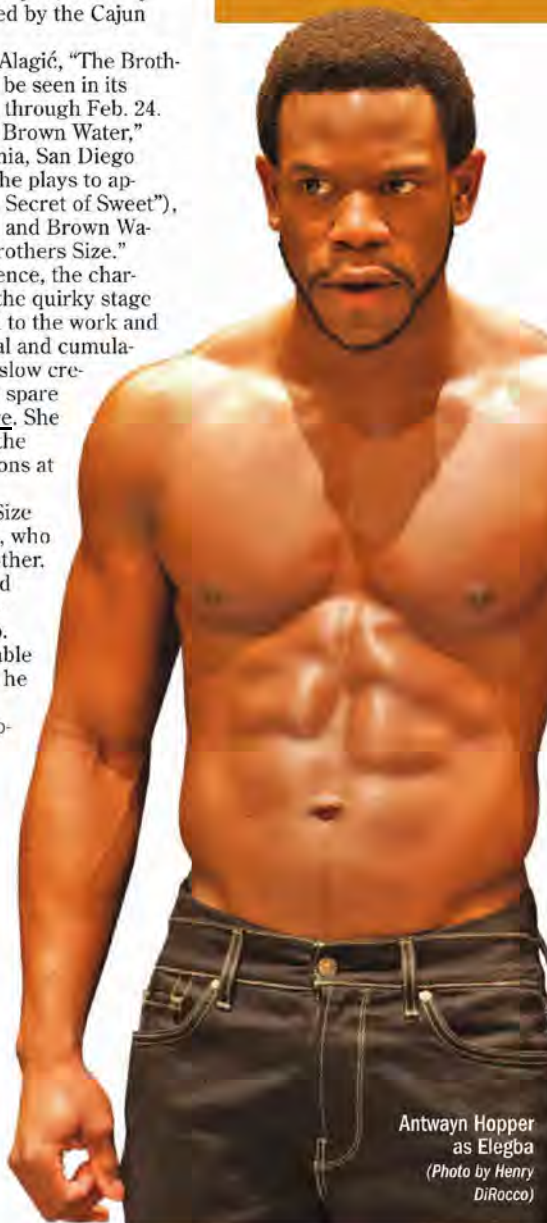
**THE BROTHERS  
 SIZE**

**WHERE:** The Old Globe, 1363 Old Globe Way (Balboa Park)

**WHEN:** Sun., Thurs. and Wed. at 7 p.m., Thurs. - Sat. at 8 p.m., Sat. and Sun. at 2 p.m. through Feb. 24

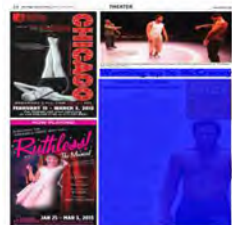
**INFO:** 619-234-5623

**WEB:** theoldglobe.org



Antwayn Hopper  
 as Elegba  
 (Photo by Henry DiRocco)





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(l to r) Joshua Elijah Reese, Okieriete Onaodowan and Antwayn Hopper in the Southern California premiere of "The Brothers Size" (Photo by Henry DiRocco)



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### “The Brothers Size” Review



Photo Credit: Henry DiRocco

Joshua Elijah Reese as Ogun Henri Size, Okieriete Onaodowan as Oshoosi Size and Antwayn Hopper as Elegba in the Southern California premiere of Tarell Alvin McCraney's *The Brothers Size*, directed by Tea Alagić, Jan. 26 - Feb. 24, 2013 at The Old Globe.

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February 6, 2013

Kelsey Navis, Features Editor

Under the hot southern sun, a dramatic tug-of-war threatens the new life of two brothers, Oshoosi and Ogun Size, soon after one was released from prison.

From award-winning playwright Tarell Alvin McCraney, “The Brothers Size” tells the story of an already fragile brother relationship as it is tested by the presence of a former prison-mate, Elegba, who tempts Oshoosi with unlawful risks that could land him back in prison.

This three-man play carefully incorporates African Yoruba mythology into a modern-day story in the American south. With the beating of the drums in the background of every scene, displays of timid insecurity, foreshadowing dreams, and eerie happenings lead Oshoosi down a fine-line between his brother’s love and Elegba’s malicious intent.

Symbolism is weaved artfully throughout the piece, creating a story of great depth along with dark struggle, fierce brotherly devotion, and a bit of humor. The actors showed a fierce devotion to the play and the characters, heightening the drama and bringing to life the trails of Oshoosi.



The Brothers Size.

Illustration courtesy of  
The Old Globe.

# ‘The Brothers Size’ is a powerfully written drama

ALL THE WORLD’S A STAGE

**David Dixon**  
Assistant Entertainment Editor

Avid fans of current dramatists have probably heard of Tarell Alvin McCraney. Many critics claim he’s one of the most talented playwrights in recent memory. Before going to see The Old Globe’s production of “The Brothers Size,” I was wondering if the show would live up to all the hype surrounding it. To put it mildly, the drama is the real deal.

Ogun Henri Size (Joshua Elijah Reese) and Oshoosi Size (Okieriete Onaodowan) are two African-American brothers living together in San Pere, La. Ogun is a stern, hardworking individual who works as a car mechanic. Oshoosi has recently been released from jail and is a likeable slacker with a crude sense of humor.

Their relationship is tested when Elegba (Antwayn Hopper), Oshoosi’s former cellmate, reunites with him. For fear of ruining the experience, very little information about what happens after will be revealed.

McCraney’s prose takes a few minutes to adjust to. The actors frequently read aloud stage directions, which ultimately creates a hypnotic mood that grows more dreamlike with Jonathan Melville Pratt’s mesmerizing percussions and Gina Scherr’s lighting design. It’s incredible how effective this becomes as the story goes on.

Don’t mistake McCraney’s stylistic language as an excuse not to include an emotional core. There are many moments

of authentic conversations as the brothers’ bond changes throughout the course of the evening, especially in the final 30 minutes.

The climax is so bittersweet, I had to wipe some tears from my eyes. I wasn’t alone, as other audience members sniffed during the heartbreaking final twist.

The three actors each give distinct personalities to their fully realized characters. Reese, who originated the role of Ogun for the West Coast premiere, abruptly replaced Gilbert Owuor not long before the first performance in San Diego. He poignantly changes from a tough brother to a vulnerable man.

Onaodowan shines as the lazy Oshoosi. The actor can be very funny when talking like an immature goofball, but is just as effective during his dramatic scenes.

Someone came up with the weird idea that Hopper shouldn’t wear a shirt whenever he is on stage. This could have lead to cringe-inducing moments, similar to seeing Taylor Lautner in the “Twilight” series, but instead serves as a metaphor for Elegba’s power over the people around him.

Hopper handles McCraney’s dialogue with cool confidence. His delivery is similar to Samuel L. Jackson in a Quentin Tarantino movie, full of authority and conviction.

An interesting aspect that all the characters have in common is that they have at least one major monologue in “The Brothers Size.” Hopper, Onaodowan and Reese handle the speeches very



Oshoosi Size (Okieriete Onaodowan) and Elegba (Antwayn Hopper) in “The Brothers Size” at The Old Globe. COURTESY OF HENRY DIROCCO

well and reveal raw pathos. Director Tea Alagic has beautifully directed a fresh and immensely entertaining American story. “The Brothers Size” is part of a loose trilogy written by McCraney that is referred to as “The Brother/Sister Plays.” It would be

wonderful if the Sheryl & Harvey White Theatre could stage the other two theatrical events some time in the future. Tickets and information about “The Brothers Size” can be found at [theoldglobe.org](http://theoldglobe.org)

## REVIEW

PLAY: THE BROTHERS SIZE  
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RUN: JAN. 26 - FEB. 24

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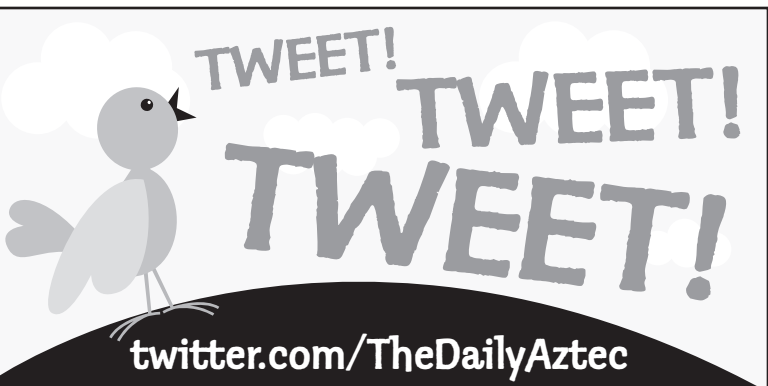
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## **'The Brothers Size' is a powerfully written drama**

By [David Dixon](#),

Posted on 12 February 2013.

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## Play Review: The Brother's Size

Tarell Alvin McCraney's "The Brothers Size" shakes up the Old Globe stage.

Written by Raquel Calderon

14 February 2013



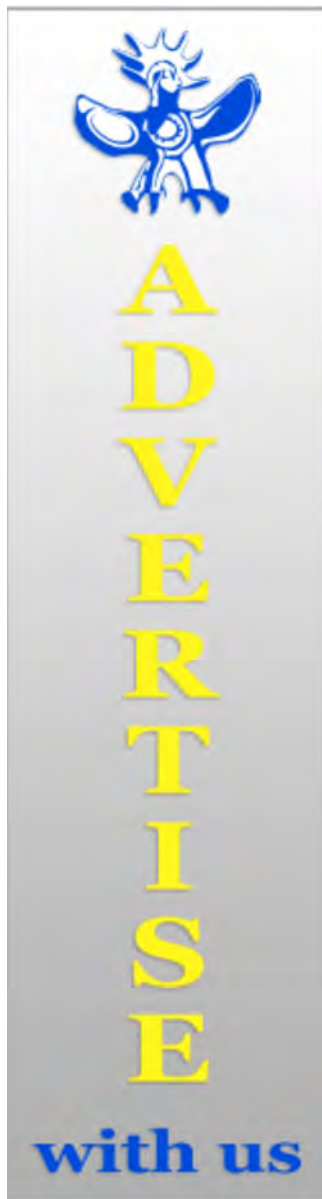
A storm of drums fills the theater.

Jonathan Pratt, the play's composer and exposed percussionist, delivers pulse-pounding beats that makes finding your seat fantastically epic. Suddenly, we see three men. They are the Brothers Size — the protagonists and namesake of the second in Tarell Alvin McCraney's "Brothers/Sisters" series and a continuation of his focus on community and family.

Elegba's (Antwayn Hooper) throat produces angst-ridden song as he dances around Oshoosi (Okieriete Onaodowan) whose body writhes on a bed of rocks. There are no props; the only evidence of the shovel in Ogun's hands are his exasperated gestures and the stage directions, which he dictates aloud. There is no scenery to indicate that the characters live in an impoverished, modern-day neighborhood in Louisiana. Ogun (Joshua Elijah Reese) finishes his shoveling, picks up his bucket, and circles Oshoosi, the sand from his perforated bucket forming a ring around the younger Size brother. The dramatic introduction is a mere sampling of some of the striking, occasionally overzealous mysticism intertwined in this otherwise realistic and gritty story.

Oshoosi Size has just been released from prison and takes up residence with his older brother, Ogun. Ogun, the hard-working mechanic, pries his brother to get up, get going, and get a job. As expected, Elegba is the bad influence external to the family, the residual of Oshoosi's time in prison and the looming possibility of





future poor (or maybe just a little confused) choices.

In almost every scene, Elegba and Ogun stand opposite with Oshoosi in the middle. It's the tried and true formula of placing one character between two others, one representing the polar opposite of the other. The dream sequences were just an excessive conveyance of this familiar plot device. However, too few times have such circumstances been captured in a modern setting on the stage and through creative use of stage directions and sand, McCraney makes classic story devices compelling again. Elegba, erotically drawn towards Oshoosi and his "siren voice," teeters outside the sand circle, enticing Oshoosi to breach its bounds and come outside of it with him.

The characters may take their names from the Yoruban gods but they play familiar figures. The southern vernacular slides smoothly off their tongues. Okieriete, Joshua, and Antwayn are flawless in their dialogue and it feels as if Ogun and Oshoosi are our brothers and Elegba is the shady face from our own past. As the action progresses, the complexity of the different relationships is revealed and we begin to understand why Ogun and Oshoosi's brotherhood is so strained.

Pratt's drumset is a force to be reckoned with. Appropriate dings and pounds punctuate an eyebrow raise or a smile in a rather cartoonish fashion, making for some humorous moments. Tempo and volume also aide to build emotion in several scenes, imitating the physiological process of both the audience and actors, simulating quickening heartbeats and heavy breathing. Both the actors' and Pratt's timing are effortless. On a few occasions, a rhythmic underlayer accompanies the actors' rich voices, turning monologues into a slice of song that drives home the angst, joy, and frustration the characters feel.

The unflinching juxtaposition of comedy and tragedy is bold. Some of the older audience members seemed uncomfortable with certain moments such as when Oshoosi masterfully simulated sex for a good minute or two, leaving no gesture or position undemonstrated. The jokes and the liberal use of racially charged words rendered some spectators rigid but eventually there was little choice but to relax and laugh — the beautiful result of McCraney's nuanced writing and the committed acting.

There are moments of overpowering emotion which are especially heart-wrenching for someone who has never seen a serious play and is witnessing all these cries and accusatory finger pointings in real time, right before their eyes. The hard reality that his actions affect more than just himself is inescapable to Oshoosi. The truth of things as they are, and how they must be, hits not only the characters, but resounds and reverberates into the audience like the sound wave that comes after the bang of a drum.

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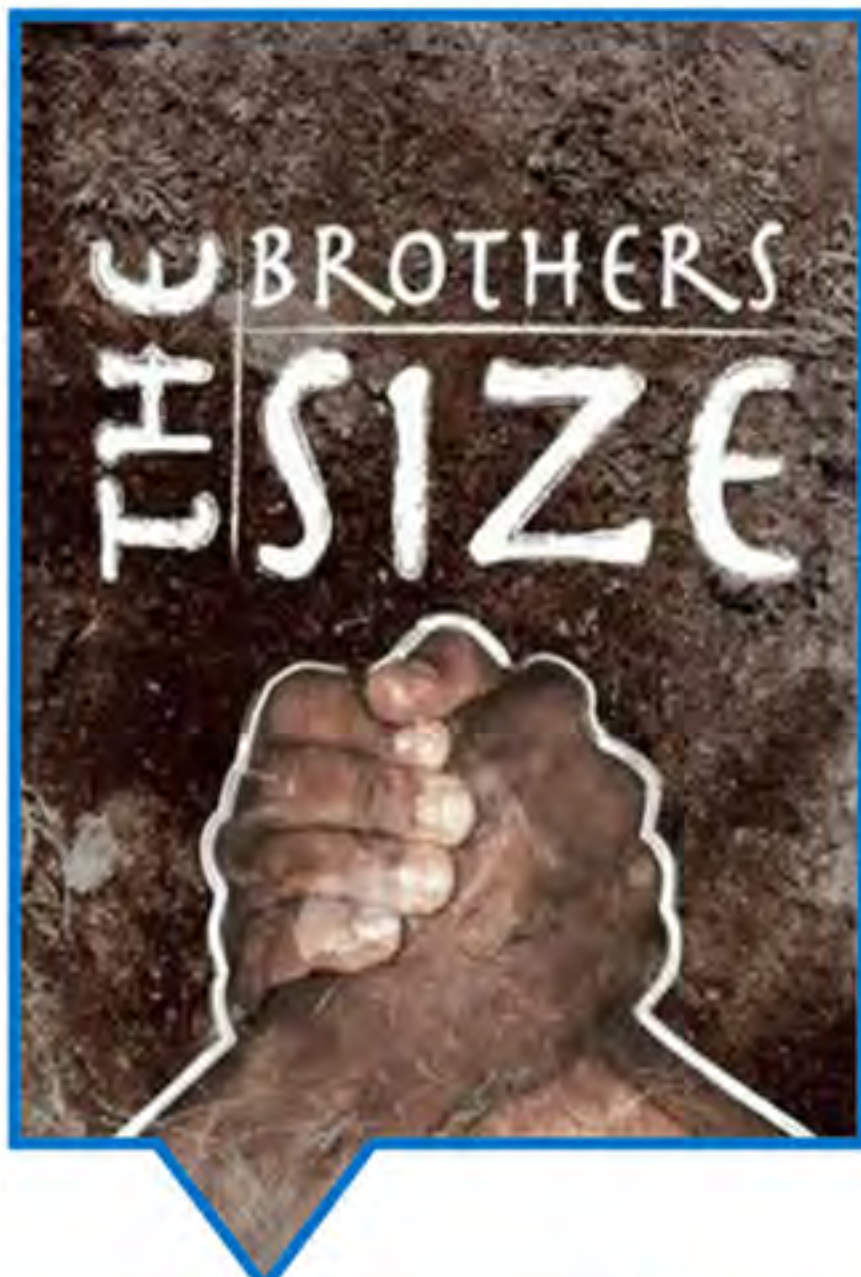
More in this category: « Sweet Brother Size



## Show REVIEWS & Commentaries!

Play REVIEW Commentary (As seen on 1/26/13)

 THE OLD GLOBE



Okieriete Onaodowan (OSHOOSI - center)  
Joshua Elijah Reese (OGUN) & Antwayn Hooper (ELEGBA)

Per Robert Hampton

The story of ***THE BROTHERS SIZE***, by **Tarell Alvin McCarney**, now playing at the Old Globe (White Theatre) - spins a yarn of finding that emotion, which is in all of us - love, seemingly difficult to express, yet the very basis of the human soul.



**ZERO IN ON**  
***THE BROTHERS SIZE***  
SD Old Globe Theatre  
Where: SD Old Globe Theatre  
Dates: 1/26 - 2/24  
[www.sdoldglobetheatre.com](http://www.sdoldglobetheatre.com)

Artistic  
Director

Barry

Edelstein

As



presented by the SD Old Globe Theatre, ***THE BROTHERS SIZE*** (the family name is Size) are re-united, when OSHOOSI (played by **Okieriete Onaodowan**) is released from prison (he is casually clad in sneakers, sawed off pants and tank top tee shirt) ... and seeks asylum in his brother OGUN's home. The

brother OGUN, played by **Joshua Elijah Reese** (clad in overalls and mechanic's shirt), is a successful auto repairman - who owns his own business.



The barren stage, reflects the bleak nature of this hard-hitting tale - in which three lonely African-American men (two brothers), including ELEGBA, played by **Antwayn Hooper** (clad-jeans and shirtless) - a former pen-mate of OSHOOSI unite, and dress the stage with a circle of sand. The sand represents home and hearth, as well as familial love and bonding ... and, center-stage is a bed of rocks ... as in sleep (zzzz)!

Antwayn Hooper

Background drums deliver the mood of a West African heritage, along with recordings of *Otis Redding* - and meld the present Louisiana setting with those original roots. Even, the name of the characters are from West African mythology. ELEGBA and OSHOOSI, have also

created a kind of brotherhood ... as they bonded in prison, watching each other's back - and a deep attachment developed - also, a form of love - though ELEGBA's ... is of a dubious nature.

Alvin McCraney

Playwright Terrell

Of particular note, in addition to the extraordinary acting of the players - is the grace and fluidity - with which, each player moved. One scene, has ELEGBA jumping mid-air, back arched - almost looking like a bow (as in bow and arrow), as he symbolically breaks through the bond of the two brothers - establishing his claim to OSHOOSI ... Poetry in motion. Other scenes reveal - even, how getting up from the floor - the movement was smooth, controlled and clean - using each muscle correctly - which, was a subtle and effective visual ... demonstrating oiled felicity.



***THE BROTHERS SIZE*** - runs January 26th – February 24th, 2013

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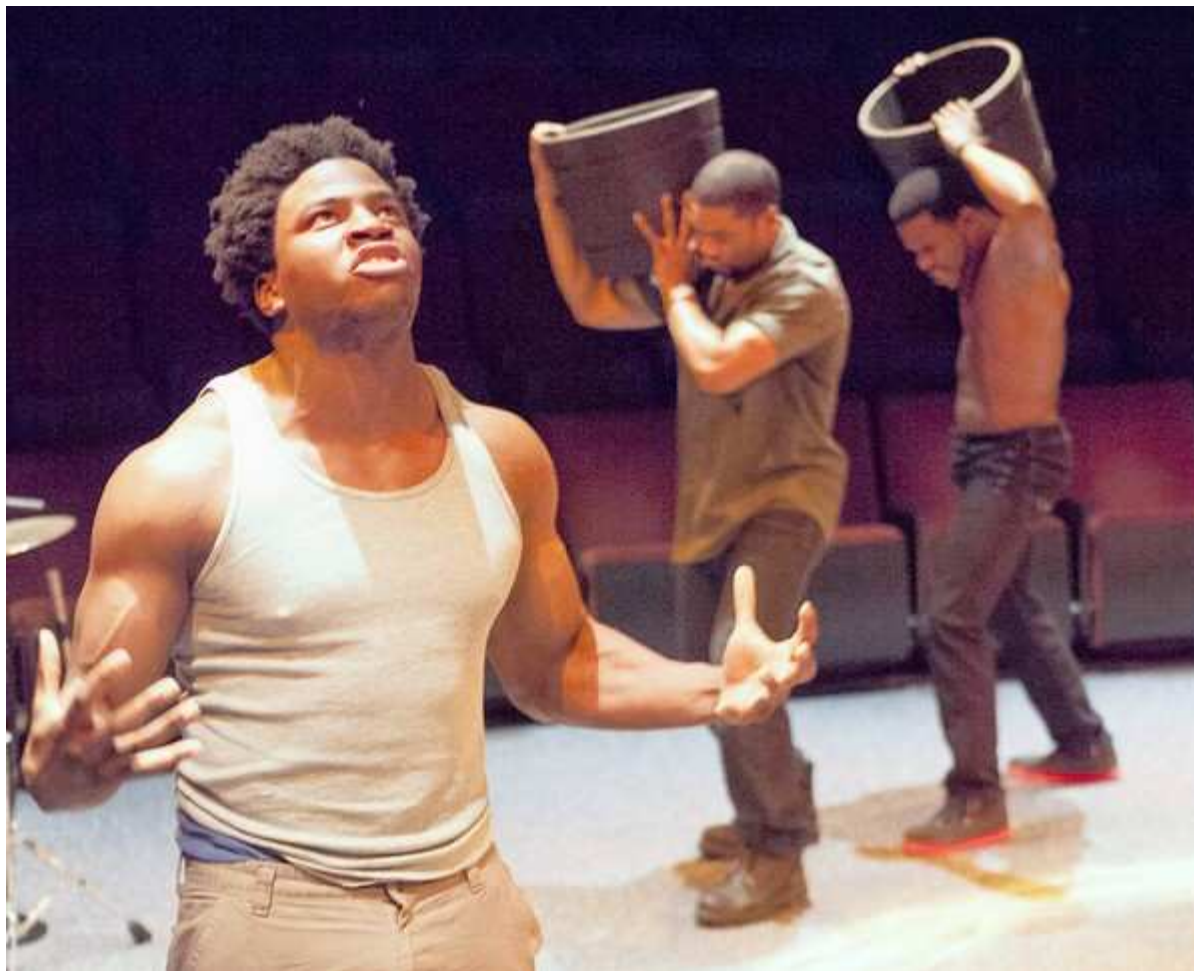
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## [THE BROTHERS SIZE \(OLD GLOBE\): 91% – SWEET](#)

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Okieriete Onaodowan, left, Joshua Elijah Reese and Antwayn Hopper in “The Brothers Size” at the Old Globe Theatre. Credit: Henry DiRocco.

#### **SWEET**

*The play’s affecting voice majestically comes through, but it will be interesting to see when “The Brothers Size” inevitably makes its way to L.A. whether a director with a freer hand can take the poetic intensity to an even dreamier level.*

[Charles McNulty – LA Times](#)

#### **BITTERSWEET**

*Both McCraney’s language and the actors’ talents are showcased, but this production does not resonate.*

[Tony Frankel – Stage and Cinema](#)

#### **SWEET**

*The Old Globe’s production leaves its audiences breathless, unsettled, and aching for more.*

[Bill Eadie – San Diego Story](#)

#### **SWEET**

*For the past few years, The Old Globe has tried fitfully to catch up with the modern voice of American theater. It has finally succeeded with “The Brothers Size,” Tarell Alvin McCraney’s mythic and heartbreaking family fable that opened Thursday.*

[Pam Kragen – Union-Tribune San Diego](#)

#### **SWEET**

*While the play is intense, wracked with tension and laced with humor, it belongs body and soul to the three actors (and one musician, percussionist Jonathan Melville Pratt), all simply outstanding, each owning his own turf and appropriately named for the deity that embodies their spirit.*

[Carol Davis – San Diego Examiner](#)

#### **SWEET**

*The dialogue is often rhythmic, even musical; the actions fluid and often even dancelike, accompanied by the drums. Credit Alagić for the approach, which is like no other I’ve seen – and it makes for riveting drama.*

[Jean Lowerison – San Diego Gay and Lesbian News](#)

## SWEET

*The actors do excellent work throughout. As does the indefatigable Jonathan Melville Pratt. Along with a nonstop preshow on congas and other drums, he accompanies the 90-minute, intermissionless piece with Cuban-Caribbean percussions.*

[Jeff Smith – San Diego Reader](#)

## BITTERSWEET

*The Brothers Size, directed by Tea Alagić, is ultimately about love, but it's difficult to make an emotional connection with Ogun and Oshoosi. It's possible that the parameters—actors announce their arrivals and departures, and they improvise (though inventively) on a stage without props—remind us that, as in a Brechtian world, we are watching a play and, as such, we're not completely given over to these characters.*

[David L. Coddon – San Diego City Beat](#)

## SWEET

*Under the expert and meticulous direction of Tea Alagić, the three consummate actors move nimbly, like rough-talking, hardbody spirits, every word and emotion carefully choreographed to highlight the unearthly aspects of their connection.*

[Pat Launer – KSDS](#)

## SWEET

*The core of "The Brothers Size" is powerful, entertaining and has a good message, but patrons should be warned that the play has continuous vulgar language and repeated use of the "n" word.*

[Diane Saenger – La Jolla Light](#)

## SWEET

*In lesser hands, this play could come off as a perpetuation of stereotypes, but the cast and director nimbly finesse these issues. Special kudos to Onaodowan, whose Oshoosi gives off an insatiable joie de vivre.*

[Josh Baxt – Culture Vulture](#)

## THE BROTHERS SIZE

Sheryl and Harvey White Theatre

[The Old Globe](#)

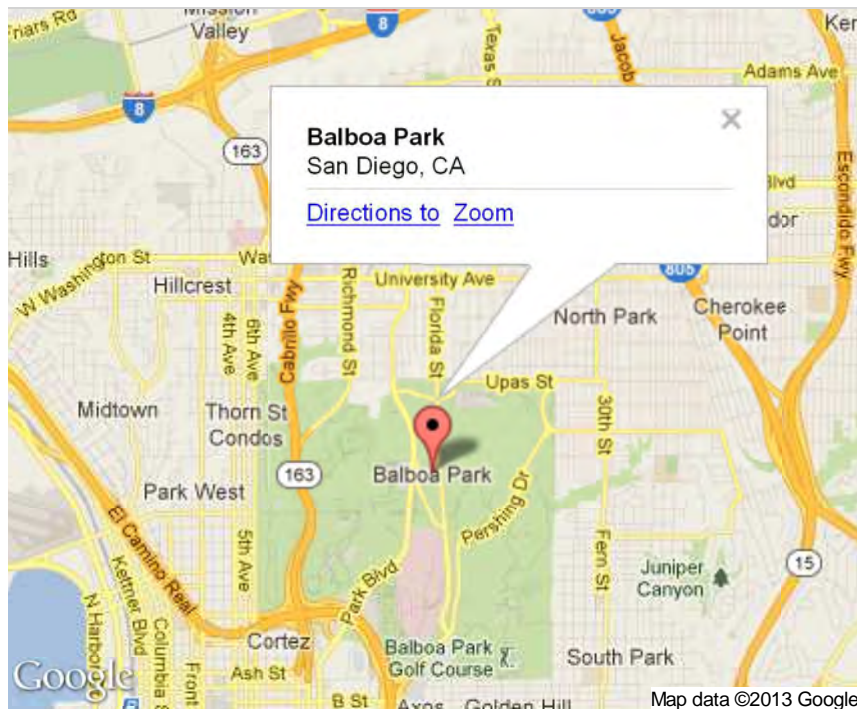
Balboa Park, San Diego

7 p.m. Sundays, Tuesdays and Wednesdays;

8 p.m. Thursdays, Fridays and Saturdays; 2 p.m. Saturdays and Sundays

Through February 24, 2013

Tickets: \$29 and up; (619) 234-5623





# FEATURES





Client Name: The Old Globe  
Publication Name: U-T San Diego  
Publication Date: January 20, 2013  
Page Number: E3,E6  
Circulation: 408,825  
Size: 64 sq inch  
Value: \$9,930.02

## TINY BUDGET DIDN'T PREVENT BIG SUCCESS FOR 'THE BROTHERS SIZE'

Minimalist play set in poor neighborhood mixes today's language with African mythology

**PAM KRAGEN • U-T**

Sometimes the less you have, the more you make of it.

That's what happened with "The Brothers Size," the acclaimed play making its Southern California premiere Saturday at the Old Globe Theatre.

Playwright Tarell Alvin McCraney developed the 90-minute music-filled play at the Yale School of Drama in 2006 with his director and classmate Tea Alagic. They had no budget for sets or costumes, and McCraney's loosely structured script allowed great room for creativity, so they

let their shared imagination run wild in a much-heralded production that put both of them on the map as fresh theatrical voices.

"I have found that even if you don't have limitations, you should make limitations, because it forces you to become more creative," Alagic said in a pre-rehearsal interview at the Globe earlier this month.

"The Brothers Size" is the second play in McCraney's The Brother/Sister Plays, a trilogy of dramas set in a poor black neighborhood on the Louisiana bayou, featuring characters inspired by deities from West Africa's Yoruban mythology. The plays mix contemporary language and characters with hip-hop music, African drumming and dance, elements of magical realism, Greek myths, Christian parables and dream sequences.



Playwright Tarell Alvin McCraney developed "The Brothers Size" in 2006 at the Yale School of Drama. **DEANA LAWSON**

In "The Brothers Size," Ogun Size (named for the Yoruban god of iron) is an auto mechanic who welcomes home his younger

brother, Oshooshi (the Yoruban warrior/free spirit), after he's released from prison. Ogun tries to keep Oshooshi on the straight

### "The Brothers Size"

**When:** Previews, Saturday through Jan. 30; opens Jan. 31 and runs through Feb. 24. 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays, Fridays and Saturdays; 2 p.m. Saturdays and Sundays

**Where:** Harvey and Sheryl White Theatre, The Old Globe, Balboa Park, San Diego

**Tickets:** \$29 and up

**Phone:** (619) 234-5623

**Online:** [theoldglobe.org](http://theoldglobe.org)

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SEE 'BROTHERS SIZE' • E6



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## 'BROTHERS SIZE' • Even when offered a big budget, director stuck with bare-bones staging

FROM **E3**  
and a rivalry develops for Oshooshi's heart and soul.

When she first saw McCraney's script in 2006, Alagic said he had filled the pages with white spaces he described as pauses in the action. She decided to fill those spaces with African-style dancing and drumming. Since she had

no money for costumes or sets, she stripped the show down to a bare-bones, ritualistic-style staging with bare-chested actors who created their own playing space with nothing more than a ring of sand. And she also helped develop one of most distinctive elements of McCraney's plays — where actors speak their stage directions out loud.

"I was interested in African storytelling, in how there's always an awareness that the performers are telling a story. And I thought it would be interesting for the audience to see the actors

describing the action and then breaking into these characters. It's like mask theater," she said.

In an interview two months ago for a story on "In the Red and Brown Water," the first play in the Brother/Sister trilogy, which was produced in November at UC San Diego, McCraney acknowledged Alagic's influence.

"She was the first to direct 'Brothers Size,' and I think she's an amazing director," McCraney said. "She was really instrumental to giving the piece its vocabulary. I think she

understands the freedom (involved). She understands that the script is (just) a list of ingredients you use to tell the story."

After the play's much-heralded debut at New York's Public Theatre, Alagic directed it several more times in much the same style at various festivals. Even when one theater offered her a big production budget for costumes, she opted for minimalism.

"I believe in theater where I can imagine things," she said. "If I can't see it, my imagination works stronger."

After the success of "The Brothers Size," McCraney went on to write the prequel, "In the Red and Brown Water" (which introduced Elegba and chronicled Ogun's doomed relationship with the barren Oya), and the sequel, "Marcus; or the Secret of Sweet" (a coming-of-age tale about Elegba's gay son, Marcus).

Alagic hasn't directed the other two plays in the trilogy, but she said she is returning to "The Brothers Size" with fresh insights about the characters.

"I am discovering new things," she said. "I thought

I knew it so well, but in rehearsals this week I'm understanding things I didn't before. A lot of the ideas we came up with back then were more organic, and now they make more sense. There have been a lot of exciting surprises. I am happy to work on the show again, and I hope that people will enjoy it. We always have a good time with audiences wherever it plays."

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Staff writer James Hebert contributed to this report.

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[pam.kragen@utsandiego.com](mailto:pam.kragen@utsandiego.com)  
(760) 839-3341



## African myths, music infuse Old Globe's 'Brothers Size'

By [Pam Kragen \(/staff/pam-kragen/\)](/staff/pam-kragen/) 6:10 p.m. Jan. 19, 2013



[\(/photos/2013/jan/18/770391/\)](/photos/2013/jan/18/770391/)

Playwright Tarell Alvin McCraney. McCraney's The Brothers Size will run Jan. 26 - Feb. 24, 2013 at The Old Globe. Photo by Deana Lawson.

Sometimes the less you have, the more you make of it.

That's what happened with "The Brothers Size," the acclaimed play making its Southern California premiere Saturday at the Old Globe Theatre.

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In "The Brothers Size," Ogun Size (named for the Yoruban god of iron) is an auto mechanic who welcomes home his younger brother, Oshooshi (the Yoruban warrior/free spirit), after he's released from prison. Ogun tries to keep Oshooshi on the straight and narrow, but Oshooshi can't break free from the influence of Elegba (the trickster god), a young man he met — and perhaps fell in love with — in prison, and a rivalry develops for Oshooshi's heart and soul.

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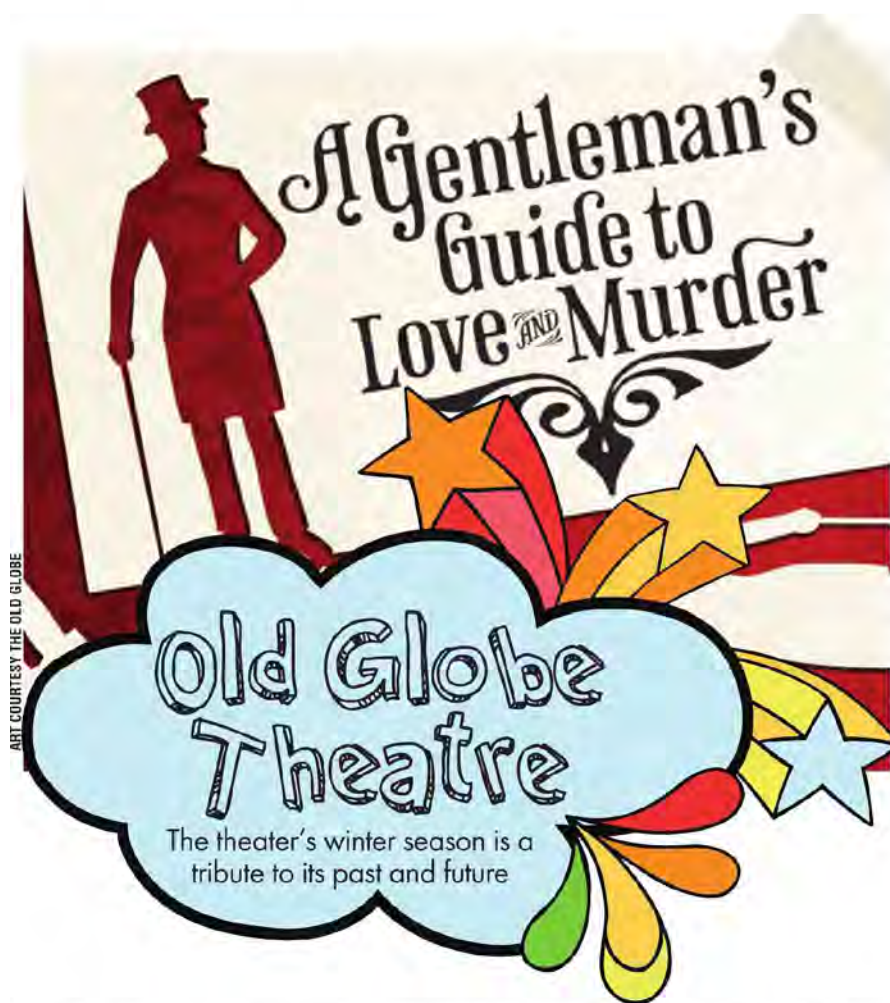
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*Staff writer James Hebert contributed to this report. [pam.kragen@utsandiego.com](mailto:pam.kragen@utsandiego.com) (760) 839-3341*

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# ARTS & ENTERTAINMENT



Classic and contemporary. That's been a long-running theme at San Diego's venerable 77-year-old Tony Award-winning theater, the Old Globe — from the space itself (a replica of Shakespeare's Globe in London, coupled with a state-of-the-art arena stage) to the mix of plays presented.

Consider its winter season: two classics, one of them a world premiere adaptation commissioned by the Globe; one centennial production; a world premiere musical co-production; and two recent New York hits: a West Coast and a Southern California premiere, both

from emerging young talents. Not to mention more than a few Jewish connections, including incoming artistic director Barry Edelstein (more on him in a future issue).

"We wanted to present both classics and challenging new work," says Globe Managing Director Michael Murphy. "And we wanted to make sure we were giving a strong welcome season to our new artistic director. Something we could all be proud of."

After they'd made their choices, Richard Seer, interim artistic advisor (who also serves as chair of the graduate and undergraduate theater programs at the University of San

Diego, which has a joint MFA program with the Globe), noticed that "many of these plays center around women. That wasn't the plan, but it worked out nicely.

"Amazingly, 'A Doll's House' had never been done at the Globe before," Seer says. "Maybe that's because it's an odd-size show, usually eight to 10 characters, with children. We looked for a smaller version and couldn't find one. And then the idea came to us, 'Why don't we do our own?'"

Seer says he loves the idea of a homegrown production, referring to the commissioned collaboration between internationally acclaimed Scandinavian theater expert (and professor emerita of San Diego State University) Anne-Charlotte Harvey and well-regarded director and provocative theater creator Kirsten Brandt, former artistic director of the edgy Sledgehammer Theatre, who's helmed several productions at the Globe. This will be part of the Globe's 'Classics Up Close' series, which presents dramatic masterworks in the intimate White Theatre.

"It's a great idea," says Seer of the six-year-old program. "It forces us to re-imagine what these plays are really all about. And it's a whole different adventure to perform them in the round."

Then there's George Bernard Shaw's "Pygmalion," a satirical riff on the Greek myth of the sculptor who fell in love with one of his creations, which came to life. Perhaps the original is best known as the inspiration for the musical "My Fair Lady."

The Globe is mounting a lavish production of "Pygmalion," in honor of the 100th anniversary of the play's premiere. Murphy is thrilled to be bringing back highly regarded director Nicholas Martin, an associate artist of the Globe.

Another female-centric play is a very recent one, "Be a Good Little Widow" by Bekah Brunstetter (MTV's "Underemployed").

"It's a bittersweet comedy," Seer says, "about a difficult subject. About a newly married young woman whose husband dies in an accident. She was just learning how to be a wife; now she has to re-evaluate her life and learn to be a widow. She turns in an unlikely direction, to her mother-in-law, a 'professional widow,' who ends up being a

**ABOVE: "A Gentleman's Guide to Love and Murder" runs March 8-April 14.**

**OPPOSITE: Tarell Alvin McCraney is the playwright behind the Old Globe's show, "The Brothers Size," which runs Jan. 26-Feb. 24.**



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very positive influence. This is a young playwright with a funny, quirky approach to a heavy subject, and it turns out to be quite moving."

A distinctive point of view also shows up in Tarell Alvin McCraney's "The Brothers Size," part of a trilogy, "The Brother/Sister Plays," which premiered in 2006 and is widely considered to be an emotional and theatrical tour de force.

The first part of the trilogy, "In the Red and Brown Water," was presented at UC San Diego in November.

Part two, "The Brothers Size," blends the music and rhythms of New Orleans with West African mythology, in a modern-day story of two brothers reuniting on the Louisiana bayou. Director Tea Alagić, who also helmed the show at The Public Theater in New York, will make her debut at the Globe.

So, by this point, you must be wondering: What about those Jewish connections?

Well, first, there's "Other Desert Cities" by Jon Robin Baitz (Jewish). Almost all the characters in the play are Jewish. The play was one of this year's Pulitzer Prize finalists.

"What Baitz has written is a kind of Red State/Blue State dilemma," explains Seer, who directs. "It pits liberal, anti-war types in a family against their conservative, 'Friends of Reagan' parents. And it takes a rather fair look at the values of each generation.

"They're a Jewish family, but with a Christmas tree ('we're that kind of Jews,' they say). The 30-something offspring look at their parents as hypocrites, being both Jewish and conservative. Baitz is a wonderful writer who writes a lot about Jewish characters in circumstances we don't expect. It would have been easy for him to write a white bread version of this play, but that's not his style. What he's done is far more thought-provoking. And, like the L.A. production that

precedes ours, our own, now-local associate artist Robert Foxworth will play the former movie star, a part tailor-made for him."

One of the most highly anticipated events of the winter season at the Globe is the co-world premiere of "A Gentleman's Guide to Love and Murder," directed by Darko Tresnjak, former Globe co-artistic director.

The hilarious new musical is based on an early 20<sup>th</sup> century book called "Israel Rank," by Roy Horniman, a comedy about a serial killer, with a Jewish main character.

The novel inspired the popular 1949 film, "Kind Hearts and Coronets" (not very Jewish), which concerned, as the musical does, a poor relative of a Duke who plots to inherit the family title by murdering the eight other heirs who are ahead of him in the line of succession. The funniest part is that all eight contenders (and their oddball deaths) are portrayed by one actor: Alec Guinness in the movie, former San Diegan and Tony Award-winner Jefferson Mays in the musical.

The composer and co-lyricist of "A Gentleman's Guide" is Steven Lutvak (Jewish), the librettist and co-lyricist is Robert Levi Freedman (same).

When the show opened in late October at Hartford Stage Company (the Globe's co-producer, where Tresnjak is now artistic director), New York Times theater critic Charles Isherwood said the "effervescent show ... ranks among the most inspired and entertaining new musical comedies I've seen in years."

"I laughed out loud when I read the script," Murphy says. "Darko was working on this project while he was here five years ago. It's really his baby. He's a brilliant director, and we're thrilled to have him back."

"All told," adds Murphy, "this season is a celebration of the best of the Old Globe — looking ahead to the future while honoring our past." ☆

**The Old Globe Theatre**  
 1363 Old Globe Way  
 San Diego, CA 92101  
 (619) 234-5623  
[www.theoldglobe.org](http://www.theoldglobe.org)  
 -Pat Lawner





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Publication Date: January 24, 2013  
Page Number: B10  
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Value: \$1,325.42

# 'The Brothers Size' will heat up The Old Globe stage

BY LONNIE BURSTEIN HEWITT

One of the hottest names in theater these days is playwright Tarell Alvin McCraney, a graduate of Yale School of Drama, member of Chicago's Steppenwolf Theatre Company, resident playwright at New York's New Dramatists and London's Royal Shakespeare Company, and a multiple award-winner on both sides of the Atlantic. Now, "The Brothers Size," for which he won the first *New York Times* Outstanding Playwright Award, is coming to The Old Globe Theatre Jan. 26.

Originally staged at Yale, where the playwright, director Tea Alagic, and actor Gilbert Owuor were at school together, the play had its New York premiere in 2007 at the Public Theater's Under the Radar Festival. Part of McCraney's "Brothers/Sisters" trilogy, three passionate, poetic pieces set in Louisiana's bayou country that all started out at Yale, it has since been performed at theaters around the world. This will be its first showing



Composer/percussionist Jonathan Melville Pratt (far left) and director Tea Alagic (center) with the cast of 'The Brothers Size': (from left) Antwayn Hopper, Okieriete Onaodowan and Gilbert Owuor. HENRY DIROCCO

in Southern California.

Pulsing to the beat of African drums, "The Brothers Size" is about two brothers who are opposites in nature: the older one, Ogun, is the hardworking owner of an auto-repair shop, while the younger, Oshoosi, a newly-released ex-con, is a carefree drifter about to be shaken up by a visit from an old prison friend. The characters are contemporary, but they're informed by West African mythology, with names derived from Yoruban deities: Ogun, god of iron and metal-

work; Oshoosi, a hunter-god and solitary seeker; and Elegba, god of mischief.

Gilbert Owuor, who originated the part of Ogun at Yale, and played it in New York and Washington, D.C., is no stranger to "The Brothers Size." But this time, he's performing with different actors.

"That changes everything," he said. "I have to step away from the world I was used to and approach the play in reference to the new actors, as if it were the first time. I have to ask new questions,

try to find new things — it's amazing how, with good writing, you can endlessly find new things. It's very exciting and refreshing."

Director Alagic's style is exciting, too. "I had the pleasure of working with her at Yale, doing everything from Brecht to Shakespeare to Tarell McCraney," Owuor said. "She's very much about the manifestation of character through physicality, encouraging actors to truly embody their roles."

Part of the play is stylized



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## If you go

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- **When:** Jan. 26-Feb. 24. Previews Jan. 26-30, Opening night Jan. 31
- **Where:** Sheryl and Harvey White Theatre at The Old Globe Theatre Center, Balboa Park
- **Box Office:** (619) 234-5623
- **Website:** TheOldGlobe.org

## Production Update

- Shortly before the play was scheduled to open, **Gilbert Owuor** had to withdraw from the company due to a family emergency. The part of **Ogun** will be taken by **Joshua Elijah Reese**, who played the role in the West Coast premiere of 'The Brother/Sister Plays' at San Francisco's Magic Theatre and most recently in a South African tour with Syracuse Stage.

movement, both athletic and dance-like, and the ever-present drumming. "It elevates everything to a different dimension," Owuor said. "Our words are contemporary, but the music creates a sense of awesome power underneath. The drums are really another element, the African side, the side of worship and transcendence."

Composer/percussionist Jonathan Melville Pratt first

worked with the play's original cast in New York. Now, at The Globe, he too is making changes, rewriting the score to fit the new trio of actors.

"The Brothers Size" is an unusual play about family, and what we do for those who are most important to us.

"Bring someone you love to watch the play with you," Owuor suggested. "If you have a brother, come with him."



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By Lonnie Burstein Hewitt



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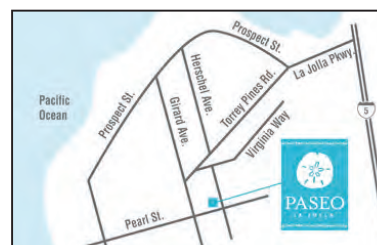


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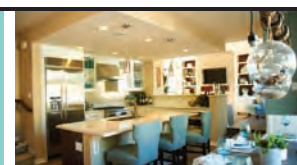
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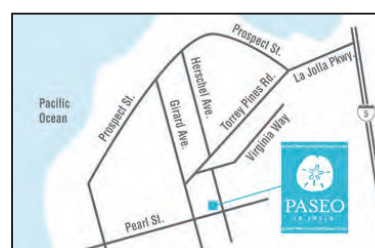


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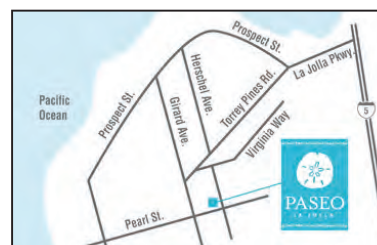


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# THE BROTHERS SIZE

## FRESH. MODERN. NEW.

by lisa lipsey

Welcome to San Diego the multiple award-winning playwright Tarell Alvin McCraney, a graduate of Yale School of Drama, member of Chicago's Steppenwolf Theatre Company, resident playwright at New York's New Dramatists and at London's Royal Shakespeare Company. His play *The Brothers Size*, for which he won the first *New York Times* Outstanding Playwright Award, is making its West-Coast premiere at The Old Globe Theatre.

*The Brothers Size* is the second play in McCraney's *The Brother/Sister Plays*, a trilogy of dramas taking place in the Black community on the Louisiana bayou, whose characters are inspired by deities from West Africa's Yoruban mythology. The play has been honored for its mix of contemporary language and characters, Greek myths, hip-hop music, African drumming and dance. It weaves together magical realism, Christian parables and dream sequences.

The play had its New York premiere in 2007 at the Public Theater's Under the Radar Festival when McCraney teamed up with fellow Yale student and then aspiring director Tea Alagic. The two continue their collaborative journey here at the Old Globe Theatre.

Specifically, *The Brothers Size* tells the story of Ogun Size (named for the Yoruban god of iron), an auto mechanic who welcomes home his younger brother, Oshooshi (the Yoruban warrior/free spirit), after he's released from prison. Ogun hopes to keep Oshooshi on the right track, but Oshooshi is influenced by Elegba (the trickster god), a young man he met in prison. A rivalry develops and so ensues a fight for Oshooshi's heart and soul.

*The Rage Monthly* caught up with Director Tea Alagic when she arrived in San Diego to begin work on this production. Alagic says when she was first asked to direct McCraney's script in 2006, "It was a class assignment. We were paired together and there was no possibility of using any designer for sets, lights or costumes. Our strategy the first week was only to talk about the text, to analyze the characters; then we talked about the vision for a full production."

"The story is funny and tragic, it's a play about what brothers are ready to do for each other. Everybody can connect to this play; I usually cry from the joy and the sorrow."



Director Tea Alagic



Photos by Henry DeRocca

Alagic thrived despite limitations, "Because we had limited resources and we had a need to blend interesting modern characters with Nigerian mythology, we were forced to be very creative. We settled on the idea of creating a production that could be performed in any space. To use only natural materials and have minimal costumes, bare chests to look more like Gods. We made trips to Home Depot and used stones, buckets, stuff from the natural world. We only had three weeks to experiment."

Alagic notes that, "McCraney wrote the play with all the lines in the middle of the page, like spoken poetry. He didn't write stage directions like: 'Character: Enter, stands here, look, jump and say the line...' So I started to explore how to fill the blank space; I began incorporating African instruments, we used those pauses and blanks to add in music and dance. The brilliant thing about McCraney's writing is this show can be done in many ways. With just our circle of sand and stone on the stage, it is ritualistic and abstract story-telling."

When asked about her vision for the show, Alagic says, "There is one important thing, the job the actors have. They have to take the character into themselves in front of the audience; there is no fourth wall. The actors say, 'Now [this person] will enter the room and perform the part of...' then they become that character. When they reference the past, another character plays them. It is a technique that really works well for *The Brothers Size*."

When asked about the complete picture created on the stage, the telling of the story *The Brothers Size*, Alagic says, "I love it. I love that they are using primal instruments; you can feel the rhythm of the drum in your stomach. There is this hip-hop, a whole modern vibe. Then there is the idea of physical theatre, using the body to create strong, emotional storytelling. The story is funny and tragic, it's a play about what brothers are ready to do for each other. Everybody can connect to this play; I usually cry from the joy and the sorrow."

***The Brothers Size* runs now through February 24 at the Old Globe Theatre in Balboa Park. For tickets and more information call 619.234.5623 or visit them online at [oldglobe.org](http://oldglobe.org).**



# Weekend

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## Sweet Brother Size

BY RAQUEL CALDERON STAFF WRITER

*"The Brothers Size"  
actor Joshua Reese  
talks minimalism, music  
and West African gods.*



Last quarter, UCSD students and faculty enlivened the Mandell Weiss Forum with their performance of "In the Red and Brown Water." Young track star, Oya, named after the wind goddess, must choose whether to follow her dreams or care for her ailing mother. As she grapples with the consequences of her decision, her husband, Ogun, struggles with their relationship and Oya's barrenness. But it is in "The Brothers Size" that the full scope of Ogun's character is shown.

Tarell Alvin McCraney's heralded "The Brothers Size" is a rhythmic exploration of the meaning of brotherhood and overcoming adversity. Oshoosi Size has just been released from prison and now seeks out the guidance of his older brother, law-abiding car shop owner Ogun Size. The brothers' bond is rivaled by the enigmatic, possibly homosexual romantic connection between Oshoosi and one of his old prison mates, Elegba, whose return appears to threaten Oshoosi's chance at a new life (or newfound sexuality). "The Brothers Size" is the second work in McCraney's "Brothers/Sisters" trilogy, which chronicles the lives and struggles of young African-Americans living in the contemporary American South.

Actor Joshua Elijah Reese, playing Ogun Size for the fourth time in his career, provided telling insight into the jazz play. According to Reese, Ogun exemplifies hope and love to his younger brother Oshoosi. The old trick of having the protagonist torn between the "good" and "bad," represented by the two characters, is an overused but surefire way of creating conflict. Whether "Brothers" employs this successfully, and if it breathes new life into the "devil-on-my-shoulder" dilemma, remains to be seen. Interestingly, the characters' names are borrowed from West African mythology. Elegba shares his name with the Yoruba god of doors and passageways. Ogun is the god of iron and Oshoosi derives from the hunter god. Adding to the African theme, primal drumming and other music is used throughout the play.

**The Guardian:** How did you respond to the music, the drum-

ming and the dancing?

**Joshua Reese:** It's very cool, because I've never been part of a production that had live accompaniment. So that extra energy on the stage is interesting to play off of because it's unfolding right before your eyes every night, and there are some moments that are going to happen that are unexpected. Not only [am I] sharing that moment with the other two actors, but also with the drummer, Jonathan Pratt — who is phenomenal, by the way. It's just one of those things where we're all listening to each other and we're all feeding off of each other, and so that force on stage has been really unique.

Ripe with humor and pulse-pounding drumming, the play intends to incite energy. Reese has experienced audiences that laugh along with every joke as well as ones that aren't amused. However, plays that deal with modern issues of homosexuality, African-American youth and poverty project a universal theme within a progressive context. The vehicle may have become more modern, but the message of togetherness is timeless. Reese also asserts the play's value to younger audiences.

**G:** So would you say this play is for a younger crowd, then?

**JR:** Yes [laughs]. It definitely has some language to it, that's for sure. But once you are able to sift through the language, you see this wonderful love story between two young guys who have been placed in extraordinary situations way too early in life, and so I think that a younger crowd would definitely benefit a lot from it, in terms of 14 or 15 years old on up. I think that there are some really interesting questions raised in this show that can maybe affect their lives and [help them] see things that they maybe would not have looked at in a certain way before.

**G:** So, the "Brothers/Sisters" plays borrow from West African mythology; how would you say that's significant in a modern, Louisiana town setting?

## Jacques Tati's Sound of Silence

THE HAUNTED TAPE DECK  
REN EBEL [REBEL@UCSD.EDU](mailto:REBEL@UCSD.EDU)



There's a period of time during my freshman year of college that I particularly attribute to my decision to change my major from Communication to Visual Arts. Every Thursday evening after our section meeting, I'd get high with my then-Arts & Entertainment editor Arielle, and we'd head to our one mandatory Comm film class to experience the next in a weekly lineup of miniature raptures.

As unresponsive oafs scanned their Facebooks in the dark, I had my first encounter with Godard ("Weekend"), witnessed for the first time that inexplicable miracle at the center of "La Jetée" and bore the full-on existential catharsis that is "The Passion of Joan of Arc."

It was also during this time that I first saw Jacques Tati's "Playtime."

I wouldn't necessarily go as far as UCSD's celebrity filmmaker/alleged corporal punisher Jean-Pierre Gorin and call aspects of contemporary film theory — particularly the notion of "the gaze" in a feminist context — "pathetic," but I have often been confused by the way many of my peers read film. The focus always seems to fall almost exclusively on the content rather than the form, the on-screen action rather than the constructed illusion. I've often heard students dismiss a film simply because they didn't like one of the characters — not the way in which these characters were developed by the style or narrative, but the characters themselves (as if they were real people that we had to grudgingly tolerate in order to enjoy the rest of the movie).

I often connect this seeming disinterest in the visual construction, the sound and the edit to a change in the function of the moving image. I recall watching "The Office" with a friend back in high school who would always gossip about the characters as we were watching the show. Each time Steve Carell's oblivious Michael Scott would do something poignantly immature or misogynistic, she'd turn to me and say something like, "Can you believe it? He would do that!" I thought this was totally weird, but I also began to realize that while I derived my pleasure from witnessing snappy and smart dialogue and phenomenal improv character acting, she was hav-

See **HAUNTED**, page 8

### CONCERT PREVIEW

## Redfish Bluefish: UCSD's Beat Fleet

Stephen Schick's percussion ensemble perform at Mandeville this Thursday, Feb. 6.

BY ANDREW WHITWORTH  
ASSOCIATE A&E EDITOR

This Thursday, Feb. 7, UCSD contemporary percussion ensemble redfishbluefish are playing a free show at Mandeville Auditorium. Founded in 1991 by UCSD professor Steve Schick, redfishbluefish is composed of UCSD graduate music majors.

The Guardian recently spoke with Stephen Solook, one of the ensemble's members.

The concert this Thursday consists of a performance of Gerard Grisey's "Le Noir de l'Etoile," a piece that involves six percussionists playing from within the crowd. Solook, who claims that the piece is "one of the greatest works for percussion sextet," says that the idea to perform "Le Noir de l'Etoile" has

been talked about for years here at UCSD, and I feel very honored to finally be able to play it with such great musicians in such a compelling musical presentation." The piece uses its unconventional performance setup to examine pulsars, radio waves emitted by massive, disintegrating stars. "By placing the percussionists around the audience," says Solook, "there becomes very trackable musical ideas that

travel around the audience. This is just a representation of pulsars spinning."

Don't let that description intimidate you; Solook promises that "As part of the performance, there is some text that gives some information about pulsars," and that though "it is very difficult to be able to present this work in an ideal situation ... we have done a fair amount of work to give an experience that is

unique to live performance that one can not get from a recording."

Redfishbluefish, for those unfamiliar with it, is an exceedingly successful group. This is likely due to the fact that, according to Solook, "One of the biggest strengths of the ensemble is its ability to not only play on a high level, but also to conceptualize works to a level very few

See **REDFISH**, page 8

See **SIZE**, page 9

## The Priciness of Salon 101 is Outweighed by Convenience and the Array of Services

► **Salon 101**, from page 7

Having spent my last class picking split ends, I jumped on the bandwagon and booked a "shampoo, cut + blowdry" for the discounted price of \$32 (usual price \$40) for the following day. My friendly hair stylist, Lauren Champion, was very chatty and accommodating to my long locks. According to Claude, the salon employs 14 stylists and is looking to take on more. None of them knew each other, an idea which "allows a clean slate," Champion said. I was captivated by Lauren's blow-drying skills,

which involved endless flicking of round brushes, spraying a plethora of products on my head and having me slouch down in my chair due to the added challenge of my height and my hair combined. Lauren is often asked how she tones her arms, and she just replies: blow-drying. I can see why. Student reaction to the opening of the salon has been mixed.

"I think it's a little pricey, but it's a brilliant idea that helps those out on campus who don't have a car," Roosevelt College sophomore Vivahni Shashtry said.

On the one hand, the convenience

of the salon is undeniable, and the location is perfect, but perhaps it merely encourages the idea of the campus bubble for the laziest among us.

"I get to be lazy and get my hair done between classes," Muir College junior Jasmine Chu said.

But others did not see the future as bright for the salon.

"Students at UCSD aren't rich to begin with," an anonymous student said. "It's not going to go well."

Other students are angry that there is even a salon on campus when other places have been shut down — such as the crafts center — and been replaced

with private businesses, turning UCSD into a private university with a public name.

If you can afford it, or simply want to treat yourself to a haircut, pedicure or an array of bodily waxes between classes, Salon 101 may be a good option.

"As long as they can do my cornrows, I'm down for it," Warren College senior Tracy Brittner said. Perhaps Claude needs to think about adding this to her repertoire.

READERS CAN CONTACT  
LARA BUDGE (LUDGE@UCSD.EDU)

## HAVE A DRINK ON US

### DRAGONDROPTINI

The *Guardian* asked bartender Gaby from R-Gang Eatery in Hillcrest to recommend a fun drink for college students. This is her choice:



Dragondrop Tini embodies a tropical flavor without being overly sweet. And regardless if you're a fan of fruity mixed drinks or not, try this recipe at home, and see why customers rave about this signature R-Gang drink.

#### INGREDIENTS

2 ounces Skye Dragon Berry Vodka  
1/2 ounce Simple Syrup  
A squeeze of lemon juice  
A squeeze of lime juice  
2 ounces pineapple juice

Shake it all together, and pour into a sugar rimmed martini glass. Don't have Dragon Berry Vodka? Gaby says you can switch it up with other kinds of vodka; the result will be still delicious.

— Adrienne Foley  
CONTRIBUTING WRITER

## Actor Joshua Reese Chats About West African Mythology in 'The Brothers Size'

► **SIZE**, from page 6

JR: I would say it's significant because the mythology builds with the gods and the goddesses, and the thing about playing a god is that it is very, very, very, very hard ... The thing that one must do in order to be successful and for it to engage the audience is to approach it from the most human emotional standpoint, the most universal standpoint, and that is what all the gods present anyway ... the story lies [in] that you have these gods, but they have ordinary character traits, ordinary human emotions and ... you'll see the gods blow through that in the show when we deal with the extraordinary circumstances that we go through. I think Ok [Okieriete Onaodowan] and Antwan [Hooper, who plays Elegba] do beautiful work onstage, and it is easy to feed off of that, and that is what gives me the strength that Ogun, the warrior god, possesses — just being present with the other gods, just doing fantastic work onstage.

G: Speaking of how you work with the other actors, this play is very minimalistic in nature, as are the other "Brothers/Sisters" plays — so how do you approach that as an actor with only yourself to bring this out?

JR: [I] just rely on all the tools that I have been able to acquire as an actor, using my body as an instrument, whether it [is] physical or vocal or emoting on stage ... [With] very little props, very little set, you have to be able to still tell a full and complex story, so you basically just rely on tools you have acquired from actually being out there, doing it and just listening. That's the biggest tool that I utilize — just listening to what is happening, whether it is from the other actors onstage, whether it is from an audience member opening a piece of candy, answering a telephone call — hopefully, that doesn't happen — but you have to just listen and be present in each moment onstage.

The deliberate minimalism that "The Brothers Size" exhibits appears to be even more engaging. Without elaborate scenery, the audience will

have to imagine the car Ogun is working on and the doors the characters open just like the actors must, placing both parties in the same position of having to construct the story's context, and thereby uniting them in the practice.

G: It sounds like there are a lot of elements to this play, and it sounds like it's always moving and very dynamic.

JR: Yes, but even though that dynamic is there in terms of the intensity of the show, it is also very specific to a certain realm — a certain world, if you will — and from that specificity comes this universal story that everybody can relate to. There are some wonderfully touching moments. There are some humorous moments; it is all live, so I think that it is so unique, because there are very few shows that show three black men on stage trying to find ways to communicate with each other and love each other. There are very few shows that have such a cast and such a dynamic as that without any female characters; ["The Brothers Size" has]

just three masculine guys, but you're still getting such a wide range of emotion from the whole performance.

G: Would you recommend we playgoers see "In the Red and Brown Water" and "Marcus; or the Secret of Sweet," the other plays in the "Brothers/Sisters" plays trilogy?

JR: I would definitely recommend it, but it is not "required." These plays ... are standalone pieces. They are great evenings of theater all within their own right.

Much praise has been poured on McCraney and his plays, which focus on community and personal development among African-Americans and homosexuals, two groups that continue to be marginalized in the present day U.S. McCraney has transposed West African mythology into a modern context, proving that even though stories may pass through different voices, different gestures and different sounds, good storytelling is timeless.

Catch "The Brothers Size" at the Old Globe Theatre until Feb. 24.

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## Sweet Brother Size Featured

“The Brothers Size” actor Joshua Reese talks minimalism, music and West African gods.

Written by Raquel Calderon

07 February 2013

Last quarter, UCSD students and faculty enlivened the Mandell Weiss Forum with their performance of “In the Red and Brown Water.” Young track star, Oya, named after the wind goddess, must choose whether to follow her dreams or care for her ailing mother. As she grapples with the consequences of her decision, her husband, Ogun, struggles with their relationship and Oya’s barrenness. But it is in “The Brothers Size” that the full scope of Ogun’s character is shown.



Tarell Alvin McCraney’s heralded “The Brothers Size” is a rhythmic exploration of the meaning of brotherhood and overcoming adversity. Oshoosi Size has just been released from prison and now seeks out the guidance of his older brother, law-abiding car shop owner Ogun Size. The brothers’ bond is rivaled by the enigmatic, possibly homosexual romantic connection between Oshoosi and one of his old prison mates, Elegba, whose return appears to threaten Oshoosi’s chance at a new life (or newfound sexuality). “The Brothers Size” is the second work in McCraney’s “Brothers/Sisters” trilogy, which chronicles the lives and struggles of young African-Americans living in the contemporary American South.

Actor Joshua Elijah Reese, playing Ogun Size for the fourth time in his career, provided telling insight into the jazz play. According to Reese, Ogun exemplifies hope and love to his younger brother Oshoosi. The old trick of having the protagonist torn between the “good” and “bad,” represented by the two characters,

is an overused but surefire way of creating conflict. Whether “Brothers” employs this successfully, and if it breathes new life into the “devil-on-my-shoulder” dilemma, remains to be seen. Interestingly, the characters’ names are borrowed from West African mythology. Elegba shares his name with the Yoruba god of doors and passageways, Ogun is the god of iron and Oshoosi derives from the hunter god. Adding to the African theme, primal drumming and other music is used throughout the play.

The Guardian: How did you respond to the music, the drumming and the dancing?

Joshua Reese: It’s very cool, because I’ve never been part of a production that had live accompaniment. So that extra energy on the stage is interesting to play off of because it’s unfolding right before your eyes every night, and there are some moments that are going to happen that are unexpected. Not only [am I] sharing that moment with the other two actors, but also with the drummer, Jonathan Pratt — who is phenomenal, by the way. It’s just one of those things where we’re all listening to each other and we’re all feeding off of each other, and so that force on stage has been really unique.

G: So would you say this play is for a younger crowd, then?

JR: Yes [laughs]. It definitely has some language to it, that’s for sure. But once you are able to sift through the language, you see this wonderful love story between two young guys who have been placed in extraordinary situations way too early in life, and so I think that a younger crowd would definitely benefit a lot from it, in terms of 14 or 15 years old on up. I think that there are some really interesting questions raised in this show that can maybe affect their lives and [help them] see things that they maybe would not have looked at in a certain way before.

Ripe with humor and pulse-pounding drumming, the play intends to incite energy. Reese has experienced audiences that laugh along with every joke as well as ones that aren’t amused. However, plays that deal with modern issues of homosexuality, African-American youth and poverty project a universal theme within a progressive context. The vehicle may have become more modern, but the message of togetherness is timeless. Reese also asserts the play’s value to younger audiences.

G: So, the “Brothers/Sisters” plays borrow from West African mythology; how would you say that’s significant in a modern, Louisiana town setting?

JR: I would say it’s significant because the mythology builds with the gods and the goddesses, and the thing about playing a god is that it is very, very, very, very hard ... The thing that one must do in order to be successful and for it to engage the audience is to approach it from the most human emotional standpoint, the most universal standpoint, and that is what all the gods present anyway ... the story lies [in] that you have these gods, but they have ordinary character traits, ordinary human emotions and ... you’ll see the gods blow through that in the show when we deal with the extraordinary circumstances that we go through. I think Ok



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# Black is Beautiful on San Diego Stages

By Pat Launer

Perfectly timed to Black History Month, the San Diego theater community is offering an exciting array of plays chronicling the African-American experience. Here are just a few.



Gem Poster

## "Gem of the Ocean" (Cygnnet Theatre)

A great place to start: at the beginning. This is the first installment of the widely acclaimed, 10-play chronicle by the late, much-celebrated playwright August Wilson, who dramatized African-American life in the 20th century, decade by decade.

Cygnnet Theatre, continuing its 10th anniversary season, is presenting yet another local first, staging the San Diego premiere of the drama set in 1904, in Pittsburgh's Hill District. This is its third production from Wilson's cycle; the other two were extremely well received.

At the center of the "Gem" action is Aunt Ester, a powerful, mystical 285-year-old former slave, the matriarch who courses through a number of the Cycle plays. She welcomes two men into her home: Solly Two Kings, her good friend and sometime suitor, a former guide on the Underground Railroad who clearly sees the economic and social barriers facing the newly-arrived ex-slaves; and Citizen Barlow, one of those recently freed, a troubled man up from

Alabama, searching for a new life — and redemption. Aunt Ester guides him to the City of Bones, where he confronts the collective memory of his people, as part of his journey of spiritual awakening.

When the play opened in New York in 2004, The New York Times called it "grandly evangelical," featuring dialogue in "the tasty, salty vernacular that Mr. Wilson is famous for," with moments "where the plain and the lyrical, the particular and the eternal, merge into a luminous whole."

Guest director Victor Mack (collaborating with Cygnnet artistic director Sean Murray, a fellow graduate of the North Carolina School of the Arts) has both acted in and directed August Wilson plays. Here, he helms an impressive cast of San Diego favorites (Antonio "TJ" Johnson, Grandison Phelps III, Leonard Patton, Laurence Brown, Ron Choularton) and a few new faces. It should be a celebrational and inspirational event.

"Gem of the Ocean" runs Jan. 24-Feb. 24 at Cygnnet Theatre in Old Town. Tickets (\$29-\$54) are available at (619) 337-1525 or [cygnnettheatre.com](http://cygnnettheatre.com).



Tarell Alvin McCraney, 'The Brothers Size' playwright.

## "The Brothers Size"

(Old Globe's Sheryl and Harvey White Theatre)

Another cycle, another unique AfricanAmerican voice; another other-worldly story grounded in gritty reality.

Chicago-based Tarell Alvin McCraney is the new wunderkind of the American theater, whose much-admired trilogy, "The Brother/Sister Plays," is set in the projects of the Louisiana bayou, deftly combining the African-American present with West African Yoruba mythology.

The stunning first section, "In the Red and Brown Water," was presented at UC San Diego in late 2012. Now the Old Globe is presenting the Southern California premiere of "The Brothers Size," which opened in New York in 2007. (The third segment is "Marcus; or The Secret of Sweet").

"The Brothers Size" is a stylized drama of love and sorrow. The Chicago Tribune called it "the greatest piece of writing by an American playwright under 30 in a generation or more."

The brothers of the title are Oshoosi, fresh out of prison, and Ogun, his upright, hard-working older sib (the only character to appear in all three plays in the trilogy). Then there's Elegba, Oshoosi's friend from prison, who preaches the gospel of the Good Life.

The names, which lend timelessness to the story (set in "the distant present"), come from Yoruba beliefs: Oshoosi is traditionally depicted as a wanderer and solitary hunter; Ogun is the shape-shifting god of war and iron; and Elegba is the trickster spirit of chaos.

Oshoosi is torn by his good and evil nature, his ambivalence toward his brother and his place in society.

According to the playwright, the trilogy is "inspired by Yoruba life and traditions, steeped in Southern rhythms and cadences, and seamed shut with the fire of urban music and dance."

Read that as an open invitation to attend, enjoy, be enlightened and inspired.

"The Brothers Size" runs in the Globe's Sheryl and Harvey White Theatre in Balboa Park. Ticket prices start at \$29; available at (619) 234-5623 or [theoldglobe.org](http://theoldglobe.org).



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The Old Globe has announced its upcoming productions, running December 2012 through March 2013. More details below!

### DECEMBER

November 17 – December 29, 2012  
 Donald and Darlene Shiley Stage - Old Globe Theatre - Conrad Prebys Theatre Center

#### DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

Book and Lyrics by Timothy Mason  
 Music by Mel Marvin  
 Original Production Conceived and Directed by Jack O'Brien  
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 Directed by James Vasquez

Dr. Seuss' How the Grinch Stole Christmas! is a wonderful, whimsical musical based upon the classic Dr. Seuss book. Back for its 15th incredible year, the family favorite features the songs "This Time of Year," "Santa for a Day" and "Fah Who Doraze," the delightful carol from the popular animated version of How the Grinch Stole Christmas! Celebrate the holidays as the Old Globe Theatre is once again transformed into the snow-covered Whoville, right down to the last can of Who-hash.

Previews Nov. 17-23, opens Nov. 23, closes Dec. 29. Tickets start at \$24. Showtimes vary throughout the run of the production. Visit the website for a complete list of performance times [HERE](#).

December 15, 2012 at 10:30 a.m.

Donald and Darlene Shiley Stage - Old Globe Theatre - Conrad Prebys Theatre Center

#### AUTISM-FRIENDLY PERFORMANCE OF DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

This year, The Old Globe will offer an autism-friendly performance of Dr. Seuss' How the Grinch Stole Christmas! Following in the footsteps of successful autism-friendly performances of The Lion King and Mary Poppins on Broadway, The Grinch will be performed in a friendly and supportive environment for children on the autism spectrum and their families. Slight adjustments will be made to the production, and additional features will help make the experience safer and more enjoyable for children with autism and other sensitivity issues, including a pre-show visit to the Globe, an online social story, a quiet area in the lobby during the performance and on-site volunteers to assist families as needed. Tickets start at \$42.

### JANUARY

January 12 – February 17, 2013

Donald and Darlene Shiley Stage - Old Globe Theatre - Conrad Prebys Theatre Center

#### PYGMALION

By George Bernard Shaw  
 Directed by Nicholas Martin

The Old Globe celebrates the 100th anniversary of Pygmalion with a lavish new production of George

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Bernard Shaw's masterwork starring Tony Award winner Robert Sean Leonard (TV's "House," Dead Poets Society). When speech professor Henry Higgins makes a bet with a fellow scholar that he can pass off a common cockney flower girl as the pinnacle of English society, he proves to be an expert in phonetics but a novice with people. Directed by Nicholas Martin (Broadway's Butley with Nathan Lane and Present Laughter with Victor Garber), Pygmalion is a charming classic full of wit and humor.

Previews Jan. 12-16, opens Jan. 17, closes Feb. 17. Tickets start at \$29.

INSIGHTS SEMINAR: Seminar series features a panel of artists from the current show. Monday, Jan. 14, 7:00 p.m. FREE POST-SHOW FORUMS: An informal question-and-answer session with cast members. Tuesdays, Jan. 22 and 29 and Wednesday, Feb. 6.

OUT AT THE GLOBE: An evening for GLBT theater lovers with a hosted wine and martini bar, appetizers and door prizes. Thursday, Jan. 24, 6:30 p.m. - 8:00 p.m. \$20 (show sold separately).

January 26 – February 24, 2013

Southern California Premiere

Sheryl and Harvey White Theatre - Conrad Prebys Theatre Center

### THE BROTHERS SIZE

By Tarell Alvin McCraney

Directed by Tea Alagi

Infused with music and the rhythms of the South, The Brothers Size blends West African mythology with a modern-day story of the Louisiana bayou. After his release from prison, Oshoosi Size seeks out his brother, Ogun, who is an upright and law-abiding car mechanic. When their family is threatened by the reappearance of a figure from Oshoosi's past, they must learn what it truly means to be brothers. Tarell Alvin McCraney's The Brothers Size is an emotional and theatrical tour-de-force.

Previews Jan. 26-30, opens Jan. 31, closes Feb. 24. Tickets start at \$29.

INSIGHTS SEMINAR: Seminar series features a panel of artists from the current show. Monday, Jan. 28, 7:00 p.m.

FREE POST-SHOW FORUMS: An informal question-and-answer session with cast members, Tuesdays, Feb. 5 and 12 and Wednesday, Feb. 20.

## FEBRUARY

January 12 – February 17, 2013

Donald and Darlene Shiley Stage - Old Globe Theatre - Conrad Prebys Theatre Center **PYGMALION**

(See January listing)

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## Antwayn Hopper, Okieriete Onaodowan and More Star in Old Globe's THE BROTHERS SIZE - Full Cast Announced!

[Feedback](#)[Print](#)[E-mail](#)Monday, January 7, 2013; 03:01 PM - by [BWW News Desk](#)

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the Box Office at 1363 Old Globe Way in Balboa Park.

The [Old Globe](#) today announced the complete cast and creative team for the Southern California premiere of *The Brothers Size* by award-winning playwright [Tarell Alvin McCraney](#). Directed by Tea Alagi?, *The Brothers Size* will run Jan. 26 - Feb. 24, 2013 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run Jan. 26 - Jan. 30. Opening night is Thursday, Jan. 31 at 8:00 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting

Infused with the music and rhythms of the South, *The Brothers Size* blends West African mythology with a modern-day story of the Louisiana bayou. After his release from prison, Oshoosi Size seeks out his brother, Ogun, who is an upright and law-abiding car mechanic. When their family is threatened by the reappearance of Elegba, a figure from Oshoosi's past, they must learn what it truly means to be brothers. *The Brothers Size* is part of McCraney's acclaimed trilogy *The Brother/Sister Plays*, which also includes *In the Red and Brown Water* and *Marcus; or the Secret of Sweet* and which garnered McCraney London's Evening Standard Award for Most Promising Playwright.

"The love that binds Ogun and Oshoosi Size is primal, the stuff of myth and fable," said Artistic Director [Barry Edelstein](#). "[Tarell Alvin McCraney](#) is a writer brave and bold enough to take on such big material and such eternal themes. *The Brothers Size* establishes Tarell as one of the most original and unique talents working today. His exciting play, in the wonderful Tea Alagi?'s production, will give San Diego audiences a chance to hear a voice that's sure to shape the future of the American theater."

The cast of *The Brothers Size* features [Antwayn Hopper](#) (Elegba), [Okieriete Onaodowan](#) (Oshoosi Size) and [Gilbert Owuor](#) (Ogun Henri Size).

The creative team includes [Peter Ksander](#) (Scenic Design), Michelle Hunt Souza (Costume Design), [Gina Scherr](#) (Lighting Design), [Paul Peterson](#) (Sound Design), Jonathan Melville Pratt (Original Music, Percussionist), Jan Gist (Dialect Coach), [Caparelliottis Casting](#) (Casting) and Diana Moser (Stage Manager).

*The Brothers Size* is supported in part through gifts from Production Sponsors Microsoft and National Corporate Theatre Fund.

Playwright [Tarell Alvin McCraney](#) is best known for his acclaimed trilogy, *The Brother/Sister Plays*: *The Brothers Size*, *In the Red and Brown Water* and *Marcus; or the Secret of Sweet*. They have been performed at [McCarter Theatre](#) Center in Princeton, [The Public Theater](#) in New York, [Steppenwolf Theatre](#) Company in Chicago and at a trio of theaters in the Bay Area (Marin Theatre Company, [American Conservatory Theater](#) and Magic Theatre), as well as the Young Vic in London (Olivier Award nomination) and around the world. His other plays include *The Breach* (Southern Rep, [Seattle Repertory Theatre](#)), *Wig Out!* (Sundance Institute Theatre Lab, [Royal Court Theatre](#), [Vineyard Theatre](#), GLAAD Award for Outstanding New York Theater: Broadway and Off-Broadway) and *American Trade* ([Royal Shakespeare Company](#) and Hampstead Theatre). [Steppenwolf Theatre](#) Company, where he is an ensemble member, will produce the world premiere of his commissioned play *Head of Passes* in April 2013. His play *Choir Boy*, commissioned by Manhattan Theatre Club, will be produced there in June 2013 and previously played to sold-out crowds at [The Royal Court Theatre](#) in London this past fall. McCraney was the [Royal Shakespeare Company's](#) International Playwright in Residence from 2008 to 2010 where he co-edited

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and directed the Young People's Shakespeare production of Hamlet, which toured throughout the U.K. and was presented at the Park Avenue Armory in New York. He is the recipient of the prestigious Whiting Writers' Award and Steinberg Playwright Award as well as London's Evening Standard Award for Most Promising Playwright, the inaugural New York Times Outstanding Playwright Award and the inaugural [Paula Vogel](#) Award in Playwriting. He is a graduate of the New World School of the Arts High School, The Theatre School at DePaul University in Chicago and Yale School of Drama. He is a resident playwright at [New Dramatists](#) and a member of [Teo Castellanos](#)/D-Projects in Miami.

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## Antwayn Hopper, Okieriete Onaodowan and More Star in Old Globe's THE BROTHERS SIZE - Full Cast Announced!

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Monday, January 7, 2013; 03:01 PM - by [BWW News Desk](#)

Director Tea Alagi? previously directed *The Brothers Size* at [The Public Theater](#), [The Studio Theatre](#) and [Abbey Theatre](#). She has also directed Bran [Don Jacobs-Jenkins'](#) *A Light Design* (Baryshnikov Art Center), Martyna Majok's *Petty Harbour* (Carlotta Festival of New Plays at Yale University), [Frances Ya-Chu Cowhig's](#) *Lidless* (Walkerspace Theater/Page 73 Productions), Cori Thomas' *Waking Up* ([The Ensemble Studio Theatre](#)), [Naomi Iizuka's](#) *Anonymous* (National Hispanic Cultural Center in Albuquerque), Rainer Werner Fassbinder's *The Marriage of Maria Braun* (ZKM in Croatia), Jack Womack and [Elliot Sharp's](#) *Binibon* (*The Kitchen*), Alberto Villarreal Diaz's *Events with Life's Leftovers* (DramaFest in Mexico City) and [Saviana Stanescu's](#) *Aliens with Extraordinary Skills* ([Women's Project](#)).

[Antwayn Hopper](#) (*Elegba*) most recently appeared in the New York premiere of *A Civil War Christmas* directed by [Tina Landau](#) (New York Theatre Workshop), and prior to that he played Kilroy in the revival of *Camino Real* ([Goodman Theatre](#)). His other New York credits include *Hair* (Broadway), the premiere of *Lesser Mercies* (*Exit, Pursued by a Bear*), *Yeast Nation* (the triumph of life) (New York International Fringe Festival), *Show Boat* in concert ([Carnegie Hall](#)), *Roller Derby* (New York Musical Theatre Festival) and readings or workshops at Roundabout Theatre Company, New York Stage and Film and [York Theatre Company](#). His select regional credits include the world premiere of [Whoopi Goldberg's](#) *White Noise* (Le Petit Théâtre du Vieux Carré), *Rent* ([Syracuse Stage](#)), *Porgy and Bess* in concert (Cincinnati Pops Orchestra), [Irving Berlin's](#) *White Christmas* (The Denver Center for the Performing Arts) and *The Who's Tommy* ([Dallas Theater Center](#)). Hopper's film credits include the forthcoming *Imogene* opposite [Kristen Wiig](#), and he has appeared on television in "A Gifted Man" (CBS) and "Bored to Death" (HBO).

[Okieriete Onaodowan](#) (*Osoosi Size*) has appeared on Broadway in *Cyrano de Bergerac* and Off Broadway in *Neighbors* ([The Public Theater](#)) and *Langston* in Harlem (Urban Stages). His Off Off Broadway credits include *The Shipment* (*The Kitchen*) and *Pontius Pilate* in *The Last Days of Judas Iscariot* ([Richmond Shepard Theatre](#)). He was also seen in the First National Tour of *American Idiot*. His regional credits include *Ruined* ([Huntington Theatre Company](#), [Berkeley Repertory Theatre](#) and [La Jolla Playhouse](#)), *Coalhouse* in *Ragtime* and being an opening performer for [Bernadette Peters](#) and [Brian Stokes Mitchell](#) (New Jersey Performing Arts Center).

[Gilbert Owuor](#) (*Ogun Henri Size*) most recently appeared in the world premiere of *Belleville* by [Amy Herzog](#) at [Yale Repertory Theatre](#). His New York credits include the Off Broadway productions of *The Orphans' Home Cycle* and *The First Breeze of Summer* ([Signature Theatre Company](#)) and *The Brothers Size* and *Hamlet* ([The Public Theater](#)). His regional credits include *The Orphans' Home Cycle* (Hartford Stage), *A Fair Country* and *The Blue Demon* ([Huntington Theatre Company](#)), *Mother Courage and Pericles* ([American Repertory Theater](#)), *Miss Julie* ([Yale Repertory Theatre](#)), *As You Like It* and *King Lear* (Shakespeare Santa Cruz), *Macbeth*, *Henry V*, *Twelfth Night* and *The Tempest* (Commonwealth Shakespeare Company), *The Brothers Size* ([The Studio Theatre](#)) and *A Raisin in the Sun* (Actors Theatre of Louisville). Internationally Owuor appeared in *Romeo and Juliet* and *Stagestruck* (Phoenix Players, Kenya). He appeared in the feature film *Someday This Pain Will Be Useful to You* and in the short film *Taharuki*. On television, Owuor has appeared on ABC's "Castle" and "All My Children."

TICKETS to *The Brothers Size* can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on Jan. 26 and continue through Feb. 24. Ticket prices start at \$29. Performance times: Previews: Saturday, Jan. 26 at 8:00 p.m., Sunday, Jan. 27 at 7:00 p.m., Tuesday, Jan. 29 at 7:00 p.m. and Wednesday, Jan. 30 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, Feb. 13 and no matinee performance on Saturday, Feb. 16. Discounts are available for full-time students, patrons 29 years of age and under,



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seniors and groups of 10 or more.

Associated events taking place during the run of The Brothers Size include:

INSIGHTS SEMINAR: The Brothers Size

Tuesday, Jan. 29 at 6:00 p.m. FREE

Insights Seminars are informal presentations of ideas and insights to enhance the theatergoing experience. The seminars feature a panel selected from the artistic company of each production. Reception, 5:30 p.m. Seminar, 6:00 p.m. Admission is free and reservations are not required.

POST-SHOW FORUMS: The Brothers Size

Tuesdays, Feb. 5 and 12 and Wednesday, Feb. 20. FREE


Discuss the play with members of the The Brothers Size cast and crew at post-show discussions led by the Globe's creative staff after the performances.

[The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit [www.BalboaPark.org](http://www.BalboaPark.org).

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for over 75 years. Under the leadership of Artistic Director [Barry Edelstein](#) and Managing Director [Michael G. Murphy](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and [Darlene Shiley](#) Stage in the 600-seat [Old Globe Theatre](#) and the 250-seat Sheryl and [Harvey White](#) Theatre, both part of [The Old Globe's](#) [Conrad Prebys](#) Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair and the annual holiday musical, [Dr. Seuss'](#) How the Grinch Stole Christmas!, have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

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Monday, January 7, 2013; 02:01 PM - by [BWW News Desk](#)

THE BROTHERS SIZE, by [Tarell Alvin McCraney](#), directed by Tea Alagi? runs January 26 - February 24, 2013 at the Sheryl and [Harvey White](#) Theatre, [Conrad Prebys](#) Theatre Center. Ticket prices start at \$29. BroadwayWorld has a sneak peek at the cast below.

When two brothers in the Louisiana bayou are threatened by the reappearance of a figure from the past, they must learn what it truly means to be family.

The creative team includes: [Tarell Alvin McCraney](#) (Playwright), Tea Alagi? (Director), [Peter Ksander](#) (Scenic Design), Michelle Hunt Souza (Costume Design), [Gina Scherr](#) (Lighting Design), [Paul Peterson](#) (Sound Design), Jonathan Melville Pratt (Original Music, Percussionist), Jan Gist (Dialect Coach), [Caparelliotis Casting](#) (Casting) and Diana Moser (Stage Manager).

The cast includes: [Antwayn Hopper](#) (Elegba), [Okieriete Onaodowan](#) (Oshoosi Size) and [Gilbert Owuor](#) (Ogun Henri Size).

For tickets and more information, visit: [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

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Jonathan Melville Pratt



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Tea Alagi



[Antwayn Hopper](#)

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[Okieriete Onaodowan](#)



[Gilbert Owuor](#)



Jonathan Melville Pratt and director Tea Alagi with the cast of The Brothers Size



Jonathan Melville Pratt and director Tea Alagi with the cast of The Brothers Size





[Barry Edelstein](#) with the cast and creative team of The Brothers Size



([Antwayn Hopper](#), [Okieriete Onaodowan](#) and [Gilbert Owuor](#))

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# STAGE TUBE: Meet the Cast and Creative Team Behind the Old Globe's THE BROTHERS SIZE!

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Monday, January 7, 2013; 03:01 PM - by [Stage Tube](#)

[The Old Globe](#) today announced the complete cast and creative team for the Southern California premiere of *The Brothers Size* by award-winning playwright [Tarell Alvin McCraney](#). Directed by Tea Alagi?, *The Brothers Size* will run Jan. 26 - Feb. 24, 2013 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run Jan. 26 - Jan. 30. Opening night is Thursday, Jan. 31 at 8:00 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The creative team includes [Peter Ksander](#) (Scenic Design), Michelle Hunt Souza (Costume Design), [Gina Scherr](#) (Lighting Design), [Paul Peterson](#) (Sound Design), Jonathan Melville Pratt (Original Music, Percussionist), Jan Gist (Dialect Coach), [Caparelliots Casting](#) (Casting) and Diana Moser (Stage Manager).

Meet the cast and creative team below!



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## Joshua Elijah Reese Replaces Gilbert Owuor in The Old Globe's THE BROTHERS SIZE, 1/26-2/24

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Thursday, January 17, 2013; 07:01 PM - by [BWW News Desk](#)

[The Old Globe](#) today announced that [Joshua Elijah Reese](#) will play the role of Ogun Henri Size in the Southern California premiere of [The Brothers Size](#) by award-winning playwright [Tarell Alvin McCraney](#). [Gilbert Owuor](#), who had been set to play the role, has withdrawn from the production due to a family emergency. The cast also features the previously announced [Antwayn Hopper](#) as Elegba and [Okieriete Onaodowan](#) as Oshoosi Size. Directed by Tea Alagi, [The Brothers Size](#) will run Jan. 26 - Feb. 24, 2013 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center.

Preview performances run Jan. 26 - Jan. 30. Opening night is

Thursday, Jan. 31 at 8:00 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Infused with the music and rhythms of the South, [The Brothers Size](#) blends West African mythology with a modern-day story of the Louisiana bayou. After his release from prison, Oshoosi Size seeks out his brother, Ogun, who is an upright and law-abiding car mechanic. When their family is threatened by the reappearance of Elegba, a figure from Oshoosi's past, they must learn what it truly means to be brothers. [The Brothers Size](#) is part of McCraney's acclaimed trilogy [The Brother/Sister Plays](#), which also includes [In the Red and Brown Water](#) and [Marcus; or the Secret of Sweet](#) and which garnered McCraney London's Evening Standard Award for Most Promising Playwright.

The creative team includes [Peter Ksander](#) (Scenic Design), Michelle Hunt Souza (Costume Design), [Gina Scherr](#) (Lighting Design), [Paul Peterson](#) (Sound Design), Jonathan Melville Pratt (Original Music, Percussionist), Jan Gist (Dialect Coach), [Caparelliotis Casting](#) (Casting) and Diana Moser (Stage Manager).

[The Brothers Size](#) is supported in part through gifts from Production Sponsors Microsoft and National Corporate Theatre Fund.

Playwright [Tarell Alvin McCraney](#) is best known for his acclaimed trilogy, [The Brother/Sister Plays](#): [The Brothers Size](#), [In the Red and Brown Water](#) and [Marcus; or the Secret of Sweet](#). They have been performed at [McCarter Theatre](#) Center in Princeton, [The Public Theater](#) in New York, [Steppenwolf Theatre Company](#) in Chicago and at a trio of theaters in the Bay Area (Marin Theatre Company, [American Conservatory Theater](#) and Magic Theatre), as well as the Young Vic in London (Olivier Award nomination) and around the world. His other plays include [The Breach](#) (Southern Rep, [Seattle Repertory Theatre](#)), [Wig Out!](#) (Sundance Institute Theatre Lab, [Royal Court Theatre](#), [Vineyard Theatre](#), GLAAD Award for Outstanding New York Theater: Broadway and Off-Broadway) and [American Trade](#) ([Royal Shakespeare Company](#) and Hampstead Theatre). [Steppenwolf Theatre Company](#), where he is an ensemble member, will produce the world premiere of his commissioned play [Head of Passes](#) in April 2013. His play [Choir Boy](#), commissioned by Manhattan Theatre Club, will be produced there in June 2013 and previously played to sold-out crowds at [The Royal Court Theatre](#) in London this past fall. McCraney was the [Royal Shakespeare Company's](#) International Playwright in Residence from 2008 to 2010 where he co-edited and directed the Young People's Shakespeare production of [Hamlet](#), which toured throughout the U.K. and was presented at the Park Avenue Armory in New York. He is the recipient of the prestigious Whiting Writers' Award and Steinberg Playwright Award as well as London's Evening Standard Award for Most Promising Playwright, the inaugural New York Times Outstanding Playwright Award and the inaugural



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[Paula Vogel](#) Award in Playwriting. He is a graduate of the New World School of the Arts High School, The Theatre School at DePaul University in Chicago and Yale School of Drama. He is a resident playwright at [New Dramatists](#) and a member of [Teo Castellanos/D-Projects](#) in Miami.

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## Joshua Elijah Reese Replaces Gilbert Owuor in The Old Globe's THE BROTHERS SIZE, 1/26-2/24



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Thursday, January 17, 2013; 07:01 PM - by [BWW News Desk](#)

Director Tea Alagi previously directed the world premiere of *The Brothers Size* at [The Public Theater](#), [The Studio Theatre](#) and [Abbey Theatre](#). She has also directed [Brandon Jacobs-Jenkins'](#) *A Light Design* (Baryshnikov Art Center), [Martyna Majok's](#) *Petty Harbour* (Carlotta Festival of New Plays at Yale University), [Frances Ya-Chu Cowhig's](#) *Lidless* (Walkerspace Theater/Page 73 Productions), [Cori Thomas'](#) *Waking Up* (The [Ensemble Studio Theatre](#)), [Naomi Iizuka's](#) *Anonymous* (National Hispanic Cultural Center in Albuquerque), [Rainer Werner Fassbinder's](#) *The Marriage of Maria Braun* (ZKM in Croatia), [Jack Womack](#) and [Elliot Sharp's](#) *Binibon* (The Kitchen), [Alberto Villarreal Diaz's](#) *Events with Life's Leftovers* (DramaFest in Mexico City) and [Saviana Stanesco's](#) *Aliens with Extraordinary Skills* ([Women's Project](#)).

[Antwayn Hopper](#) (Elegba) most recently appeared in the New York premiere of *A Civil War Christmas* directed by [Tina Landau](#) (New York Theatre Workshop), and prior to that he played Kilroy in the revival of *Camino Real* ([Goodman Theatre](#)). His other New York credits include *Hair* (Broadway), the premiere of *Lesser Mercies* (Exit, Pursued by a Bear), *Yeast Nation* (the triumph of life) (New York International Fringe Festival), *Show Boat* in concert ([Carnegie Hall](#)), *Roller Derby* (New York Musical Theatre Festival) and readings or workshops at Roundabout Theatre Company, New York Stage and Film and [York Theatre Company](#). His select regional credits include the world premiere of [Whoopi Goldberg's](#) *White Noise* (Le Petit Théâtre du Vieux Carré), *Rent* ([Syracuse Stage](#)), *Porgy and Bess* in concert (Cincinnati Pops Orchestra), [Irving Berlin's](#) *White Christmas* (The Denver Center for the Performing Arts) and *The Who's Tommy* ([Dallas Theater Center](#)). Hopper's film credits include the forthcoming *Imogene* opposite [Kristen Wiig](#), and he has appeared on television in "A Gifted Man" (CBS) and "Bored to Death" (HBO).

[Okieriete Onaodowan](#) (Oshoosi Size) has appeared on Broadway in *Cyrano de Bergerac* directed by [Jamie Lloyd](#) and Off Broadway in *Neighbors* ([The Public Theater](#)) and *Langston* in Harlem directed by [Kent Gash](#) (Urban Stages). His Off Off Broadway credits include *The Shipment* directed by [Young Jean Lee](#) (The Kitchen) and *Pontius Pilate* in *The Last Days of Judas Iscariot* ([Richmond Shepard Theatre](#)). He was also seen in the First National Tour of *American Idiot*. His regional credits include *Ruined* directed by [Liesl Tommy](#) ([Huntington Theatre Company](#), [Berkeley Repertory Theatre](#) and [La Jolla Playhouse](#)), *Coalhouse* in *Ragtime*, *Guys and Dolls* and an opening performer for [Bernadette Peters](#) and [Brian Stokes Mitchell](#) (New Jersey Performing Arts Center). He has also been featured in several readings at [The Public Theater](#), New York Stage and Film, [Lark Theatre Company](#) and many others.

[Joshua Elijah Reese](#) (Ogun Henri Size) is reprising the role of Ogun after being a part of the West Coast premiere of *The Brother/Sister Plays* in San Francisco at Magic Theatre and also most recently with [Syracuse Stage](#), which toured Cape Town and Johannesburg, South Africa. He has appeared regionally as Elegba in *The Brothers Size*, Nate in [Charlayne Woodard's](#) *Flight* and Devaun in the world premiere of *When January Feels Like Summer*, which was a recipient of the M. Elizabeth Osborn Award (City Theatre, Pittsburgh), Floyd "Schoolboy" Barton in *Seven Guitars* (American Stage Theatre Company), Youngblood in *Jitney* (Pittsburgh Playwrights Theatre Company), Davey Battle in *Take Me Out* (Bare Bones Theater Company) and Octavius Caesar in *Julius Caesar* (Pittsburgh Irish and Classical Theatre). His film credits include *The Dark Knight Rises*, *One for the Money*, *Riddle*, *Unstoppable* and *Homecoming*. His television credits include "The Kill Point," "Person of Interest," "Three Rivers," *Those Who Kill* and "Low Winter Sun," which will premiere on AMC this year.

TICKETS to *The Brothers Size* can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on Jan. 26 and continue through Feb. 24. Ticket prices start at \$29. Performance times: Previews: Saturday, Jan. 26 at 8:00 p.m., Sunday, Jan. 27 at 7:00 p.m., Tuesday, Jan. 29 at 7:00 p.m. and Wednesday, Jan. 30 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday

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and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, Feb. 13 and no matinee performance on Saturday, Feb. 16. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Associated events taking place during the run of *The Brothers Size* include:

**INSIGHTS SEMINAR: *The Brothers Size***

Tuesday, Jan. 29 at 6:00 p.m. FREE

Insights Seminars are informal presentations of ideas and insights to enhance the theatergoing experience. The seminars feature a panel selected from the artistic company of each production. Reception, 5:30 p.m. Seminar, 6:00 p.m. Admission is free and reservations are not required.

**POST-SHOW FORUMS: *The Brothers Size***

Tuesdays, Feb. 5 and 12 and Wednesday, Feb. 20. FREE

Discuss the play with members of the *The Brothers Size* cast and crew at post-show discussions led by the Globe's creative staff after the performances.

[The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit [www.BalboaPark.org](http://www.BalboaPark.org).

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for over 75 years. Under the leadership of Artistic Director [Barry Edelstein](#) and Managing Director [Michael G. Murphy](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and [Darlene Shiley](#) Stage in the 600-seat [Old Globe Theatre](#) and the 250-seat Sheryl and [Harvey White](#) Theatre, both part of [The Old Globe's](#) [Conrad Prebys](#) Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as *The Full Monty*, *Dirty Rotten Scoundrels*, *A Catered Affair* and the annual holiday musical, *Dr. Seuss' How the Grinch Stole Christmas!*, have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

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## Photo Flash: First Look at Antwayn Hopper, Okieriete Onaodowan and More in Old Globe's THE BROTHERS SIZE



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Tuesday, January 29, 2013; 03:01 PM - by [BWW News Desk](#)

THE BROTHERS SIZE, by [Tarell Alvin McCraney](#), directed by Tea Alagi? runs January 26 - February 24, 2013 at the Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center. Ticket prices start at \$29. BroadwayWorld has a first look at the production below.

When two brothers in the Louisiana bayou are threatened by the reappearance of a figure from the past, they must learn what it truly means to be family.

The creative team includes: [Tarell Alvin McCraney](#) (Playwright), Tea Alagi? (Director), Peter Ksander (Scenic Design), Michelle Hunt Souza (Costume Design), Gina Scherr (Lighting Design), Paul Peterson (Sound Design), Jonathan Melville Pratt (Original Music, Percussionist), Jan Gist (Dialect Coach), Caparelliotis Casting (Casting) and Diana Moser (Stage Manager).

The cast includes: [Antwayn Hopper](#) (Elegba), [Okieriete Onaodowan](#) (Oshoosi Size) and Joshua Elijah Reese (Ogun Henri Size).

For tickets and more information, visit: [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

Photo Credit: Henry DiRocco

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Percussionist and composer Jonathan Melville Pratt

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[Antwayn Hopper](#)

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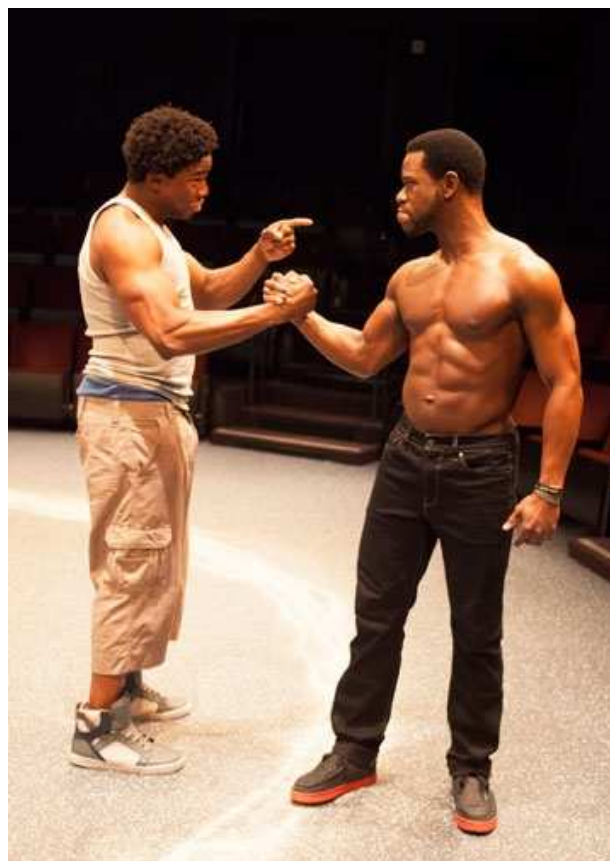
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## Lotus Theatre

Artists working together to tell stories in a theatrical setting

### WE ARE HERE: A SHOWCASE OF QUEER STORIES AND ART

The Lotus Theatre is a relative newcomer to the theatre scene here in San Diego, one of their tenants as stated on their website reads like this; "We believe there is enough for everyone, by supporting each other all our dreams manifest." Come and join them at **Snooze an AM Eatery** in Hillcrest, for an evening of live music, visual art and hula-hooping, with a stage workshop performance of Teresa Beckwith's original scripting of *The Weight of the Matter*. Set in the battleground that is Michele Bachmann's district in Minnesota, this play deals with the harsh realities of school climates faced by LGBT youth and confronts institutionalized homophobia, bullying and the ongoing violence toward them. The story is a message of hope and opens dialogue about challenging the government and school system to take action. Performances run on **Fridays and Saturdays, November 9 through November 24** at 8 p.m. Tickets are \$5 for students, \$20 for general admission and only available at the door just prior to performances.

### WIDE OPEN: AN EVOLVING EVENING OF LIVE ART

Come To the Barrio Logan Arts District on **Saturday, November 10** and witness the veil as it is lifted off the artist's process, as live models become pigmented canvases, separate parts that will be integrated into a larger canvas simultaneously created for the evening finale. Throughout the evening various artists take the stage to discuss their work and process, helping to weave a rich textural understanding about them and the works the audience is observing. Participants include Sculptor/ Painter Dennis Covey, Make-up Artist Lindsey Jackson, Painter Gary Harper, Glass Artist Vicki Leon, Vocalist and Model Josh Martindale, and Make-up Assistant Zac Sievers. Also appearing are DJ Ditidank and food by Catering by Meze' Mediterranean Cuisine. For more information on the event contact Denis Covey at 619.341.2444 or via E-mail at [denniscovey@denniscovey.com](mailto:denniscovey@denniscovey.com).

## THE BROTHER/SISTER PLAYS

BY  
TARELL  
ALVIN  
MCCRANEY

### THE BROTHER/SISTER PLAYS

Rising black playwright Tarell Alvin McCraney, recently wrote this trilogy of plays which have been performed to great critical acclaim in New York, Chicago, London and most recently San Francisco. The *New York Times* opined, "Watching [*The Brother/Sister Plays*], you experience the excited wonder that comes from witnessing something rare in the theatre: a new, authentically original vision." Two of the productions are making their way to San Diego, the first being; *In The Red and Brown Water*, performed by the UCSD Graduate program, at the Mandell Weiss Forum Theatre and directed by Gregory Wallace.

Oya can run faster than anyone, but not fast enough to escape her fate. Her journey from the promise of youth to the complicated yearnings of womanhood is a joyous, raucous, brazenly theatrical experience. The show takes place from **Thursday, November 16 through Saturday, December 1**. For tickets and more information go to [theatre.ucsd.edu](http://theatre.ucsd.edu).

Watch for the second in the series; *The Brothers Size*, coming to The Old Globe's White Theater from **Saturday, January 26 through Sunday, February 24**. For more information go to [theoldglobe.org](http://theoldglobe.org).

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**A CHRISTMAS CAROL**  
ADAPTED BY  
SEAN MURRAY  
NOVEMBER 23 - DECEMBER 30

### CYGNET PLAYHOUSE OF THE AIR PRESENTS A CHRISTMAS CAROL

Time to dust off those chains Jacob Marley and bring your Christmas tale of redemption and rejuvenation out of the past and send it across the air-waves! Join the Cygnet Theatre as they create their annual holiday tradition anew, presenting their twist on an old classic as a live radio play. Be a part of the studio audience as the WCYG Radio Players bring the classic *A Christmas Carol* to life—complete with holiday music, commercials and live sound effects. Come join the Cygnet Playhouse and help them keep Christmas well! The show runs from **Friday, November 23 through Sunday, December 30** at the Cygnet Theatre in Old Town. For tickets and more information call 619.337.1525 or go to [cygnettheatre.com](http://cygnettheatre.com). And don't forget to attend the **Playwrights in Process: New Play Festival**, which is a series of readings of new plays by theatre artists in San Diego—at the Cygnet Theatre from **Thursday, November 1 through Sunday, November 4**.



**WHEN LAST WE FLEW**  
A NEW PLAY BY HARRISON DAVID RIVERS  
Directed by COLETTE ROBERT  
**Nov 8 - Dec 9**

Featuring Faeren Adams, Marshall Anderson  
Lynae DePriest, Deanna Driscoll, Rory Lipede  
Noah Longton and Cordell Mosteller

### WHEN LAST WE FLEW

The Diversionary has fast become the place to see the best in LGBT theatre in Southern California—their 2012 season has been chocked full of wonderful programming such as, *Next Fall*, *The Pride*, *Harmony*, *KS* and *Pippin*. The next in their line-up is no exception: *When Last We Flew* takes its inspiration from Tony Kushner's *Angels in America*, a deeply moving and at many times humorous look at life in a small town from the perspective of a young teenage boy named Paul. He is a misfit in his community and after stealing the library's only (and unread) copy of *Angels in America*, he discovers ordinary lives of his and those he cares about are about to transform... Into the extraordinary "Before we were human. We were birds. And. We. Were. Magnificent!" The show runs from **Thursday, November 8 through Sunday, December 9** at the Diversionary Theatre. For tickets and more information call 619.220.0097 or go to [diversionary.org](http://diversionary.org).



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Martha Wash's fight



(l to r) Gerard Joseph, Toby Onwumere, Chaz Hodges, Tesiana Elie and Maurice Williams, with Jasmine St. Clair (not pictured), in the UCSD Department of Theatre and Dance production of "In the Red and Brown Water" (Photo by Jeffrey Weiser)

## 'In the Red and Brown Water'

UCSD stages first in trilogy addressing African-American experience

By Charlene Baldridge | GSD Reporter

Here is the buzz: 32-year-old gay, African-American playwright Terrell Alvin McCraney's plays are hot. McCraney's three-part "Brother/Sister Plays" are considered amazing, interconnected works and earned him

acclaim in New York City, San Francisco and Chicago, where the entire cycle was produced.

Readers can see two of the plays in the San Diego area, with the first opening in previews Friday, Nov. 16 at the University of California, San Diego UCSD campus. Also the first

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see UCSD, pg 17

## Coming out for '8'

Mayor Sanders, Councilmember Gloria to participate in play marking a pivotal moment in LGBT history

By Anthony King | GSD Editor

Set for a reading on Monday, Nov. 19 at the Birch North Park Theatre, the Dustin Lance Black play "8" – chronicling the Ninth Circuit Court's Proposition 8 trial word for word – will bring out some of the most influential members of the city.

Mayor Jerry Sanders, whose term ends two weeks after the reading, is scheduled to participate with Black in a talkback discussion after the play. Councilmember Todd Gloria will have a more active role, reading the part of Justice Vaughn Walker.

While an entertaining and fun night, the reading has deeper meaning for both.

"I think when history looks at this period, they're going to judge people who refused to grant the idea of equality," Sanders said. "They're not going to judge them too well."

The mayor also said he felt his stance for marriage equality – Sanders voiced his official support for equal rights in 2007 and then again this year, serving on the national Mayors For the Freedom to Marry coalition – would be one of the most important, and remembered, aspects of his time in office.



(l to r) John C. Reilly, Jane Lynch, George Takei, Chris Colfer and Cleve Jones during the Los Angeles reading of "8." (Photo by Jason Merritt/Getty Images for American Foundation for Equal Rights)

"When I came out with my announcement that I was going to support equality, I had a few staff members come up and say that, with everything else we've done, that this may be the one thing that stands the test of time," Sanders said. "I feel very proud of that and I think that, if nothing else, that will have a lasting impression."

For Councilmember Gloria, participation in the production represents thinking outside of ourselves as a community.

"I'm proud of my LGBT accomplishments, but I acknowledge ... a lot of that groundbreaking work was done by [Sen.] Chris Kehoe and [Assemblymember] Toni Atkins," he said, adding that there are many places outside of San Diego

see '8', pg 8

## Bob Filner, mayor-elect

Community members voice support for neighborhoods; say City is 'proud' for DeMaio's run as LGBT candidate

By Morgan M. Hurley | GSD Assistant Editor

On Dec. 3, after a grueling and historic campaign, the new mayor of San Diego will have completed his transition process and taken the reigns of the country's eighth largest city.

Identifying his recent election as "humbling," Congressman and soon-to-be mayor Bob Filner addressed a crowd in an impromptu press conference held Nov. 7 at Trolley Barn Park in University Heights. He spoke briefly about the election, formally introduced his fiancée Bronwyn Ingram and laid out plans he has for San Diego.

"You're gonna see a team that is aggressive and visible," he said of the city's new first couple.

Just hours before, Councilmember Carl DeMaio – Filner's sole opponent since the June primary – walked hand in hand with his partner Johnathan Hale to a lectern at the US Grant Hotel to deliver what Filner later called a "gracious statement." Had he won, DeMaio would have been the city's first openly gay mayor.

"[Filner] has my commitment that I will help in any way possible," DeMaio said. "It may be the end of the campaign, but it is not the end of my involvement with a city that I love."

A volunteer for DeMaio's campaign, Dave McCulloch said that while he was grieving following the results, he would move forward and welcome Filner with honor and respect.

"One of the toughest things to do is to work on a project for almost a year and a half and be disappointed in the outcome," McCulloch said. "But if we went without the conversations and debate that the past year and a half has brought us, the San Diego we know today would not be the same, and the

see Filner, pg 10



(l to r) Bronwyn Ingram and Bob Filner in University Heights (Photo by Anulak Singhphat)

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# National Diabetes month: dedicating yourself to a healthy and fit life



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FITNESS

Diabetes is the seventh leading cause of death in the United States. Almost 26 million Americans – both adults and children – battle this chronic, serious disease, which is a leading cause of kidney failure, heart disease, stroke, non-traumatic lower limb amputations and blindness.

According to the American Diabetes Association (ADA), there are two major types of diabetes: Type 1 and Type 2. Individuals' bodies with Type 1 diabetes are unable to produce insulin. This type of diabetes is usually diagnosed in children and young adults. Type 2 diabetes is the most common, where bodies either do not produce enough insulin or their cells simply ignore it. Insulin is responsible for the body being able to use glucose from the food you eat for energy and to fuel the cells in your body.

The ADA suggests that a healthy lifestyle made up of a nutritious diet and regular exercise can contribute to preventing diabetes. In honor of National Diabetes Month in November, dedicate yourself to living a healthy and fit lifestyle by incorporating the following three guidelines into your daily life.

### Eat healthy

Everyone has heard the saying, "You are what you eat." But the truth of this simple saying is more accurate than most are willing to give credit. The food you put in your mouth fuels your internal systems to function appropriately, your brain to think clearly, and

your cardiovascular and muscular systems to perform physical tasks appropriately.

Food is such an important factor to your body's livelihood that it's important to focus your eating habits on a nutrient-rich, whole-food diet that is packed with fruits, vegetables, lean proteins, healthy fats and whole grains.

### Exercise regularly

A healthy diet and regular exercise routine go hand in hand to help reduce your risk of disease and live an overall healthy lifestyle. The ADA offers the following benefits to being active, as it relates to combating diabetes: improves blood-glucose management, lowers blood pressure, improves blood fats and cholesterol, promotes weight loss and a healthy weight, lowers risk of common diseases, increases energy, improves quality of sleep, reduces stress, anxiety and depression, and builds stronger bones and muscles.

### Maintain a healthy weight

There isn't one magic number when it comes to determining a healthy body weight. Everyone's ideal weight is unique to their specific body structure, muscle mass, water retention and overall health. To determine what your specific healthy weight range should be, consult your health care provider or a licensed nutritionist or dietitian. After you work with a professional to determine your healthy weight range, these providers can help establish and adjust weight loss or management goals to align with achieving overall health and fitness.

Before you begin any weight loss or exercise program, always seek the advice of an appropriate professional.

—Gwen and Blake Beckcom own Fitness Together Mission Hills, which offers personal training with qualified professionals by regular appointment in private suites. Exercise and nutritional programs are custom designed to fit your needs and abilities. Call 619-794-0014 for more information or to schedule a free assessment session. ▼



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## FROM PAGE 1 UCSD

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For information and tickets to the UCSD production, visit theatre.ucsd.edu/season/Water. For information and tickets to "The Brothers Size," opening early next year at The Old Globe, visit theoldglobe.com. ▼

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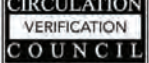
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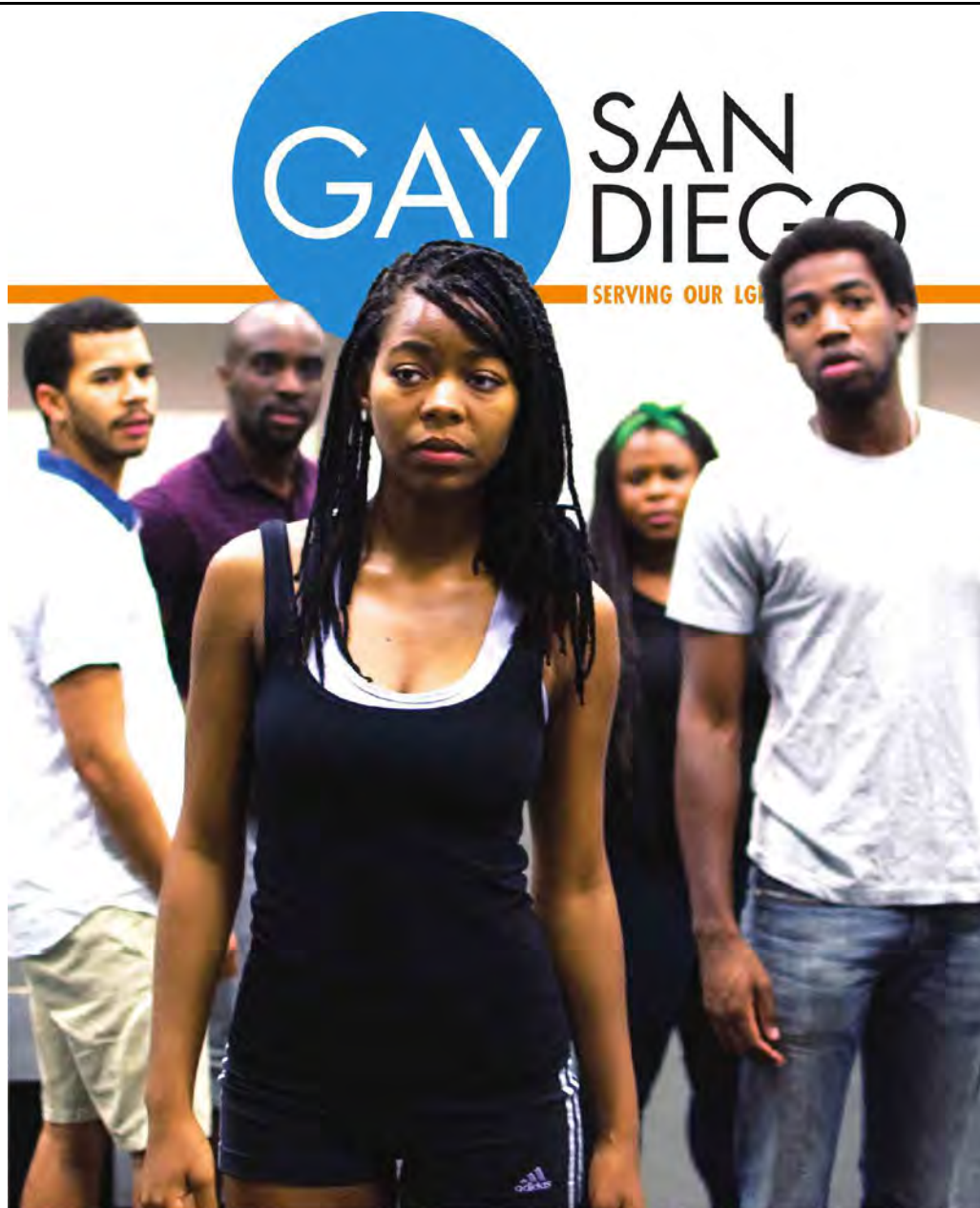


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Circulation: 22,000  
Size: 94 sq inch  
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(l to r) Gerard Joseph, Toby Onwumere, Chaz Hodges, Tesiana Elie and Maurice Williams, with Jasmine St. Clair (not pictured), in the UCSD Department of Theatre and Dance production of "In the Red and Brown Water"  
(Photo by Jeffrey Weiser)

## 'In the Red and Brown Water'

UCSD stages first in trilogy addressing African-American experience

By Charlene Baldridge | GSD Reporter

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## In the Red and Brown Water<sup>4</sup>

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(l to r) Jasmine St. Clair, Gerard Joseph, Toby Onwumere, Chaz Hodges, Tesiana Elie and Maurice Williams in the UCSD Department of Theatre and Dance production of *In the Red and Brown Water*<sup>®</sup> (Photo by Jeffrey Weiser)

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# After Dark

## San Diego Entertainment Guide

### 1/4: The Tighten Ups

([www.thegranddelmar.com/club-m](http://www.thegranddelmar.com/club-m))

### 1/5: The 3rd Annual Beat

Farmers Hootenany featuring The Farmers, Dave Alvin, Steve Berlin, The Mentals, Nancarrow, and special guests

([www.bellyup.com](http://www.bellyup.com))

### 1/5: Mark Fulton with The Mighty Untouchables

([www.thegranddelmar.com/club-m](http://www.thegranddelmar.com/club-m))

### 1/6: The Pettybreakers, Benefit for Hurricane Sandy Victims

([www.bellyup.com](http://www.bellyup.com))

### 1/9: An Intimate Duo Evening with Lucinda Williams and her guitarist Doug Pettibone

([www.bellyup.com](http://www.bellyup.com))

### 1/9-2/3: *Educating Rita*

In this award-winning comedy, Frank, a university lecturer, needs to earn some extra money, so he agrees to tutor Rita, a brash, earthy hairdresser with a recently discovered passion for higher education. The result is a delightful comedy filled with self-discoveries, temptation, and heartfelt humanity that tackle personal and social issues with insight and grace.

([www.northcoastrep.org](http://www.northcoastrep.org))

### 1/11: Betamaxx

([www.thegranddelmar.com/club-m](http://www.thegranddelmar.com/club-m))

### 1/11-2/17: *Mixtape*

An amazing collection of those favorite memories from the '80s — the music of Genesis, Peter Dinklage, Dire Straits, Journey, Paul Simon, The Cure, U2, Amy Grant, Duran Duran, the B52s, Tears for Fears, Billy Joel, Madonna, Sting, Michael Jackson, and much more. ([www.lambsplayers.org](http://www.lambsplayers.org))

### 1/12: Liquid Blue

([www.thegranddelmar.com/club-m](http://www.thegranddelmar.com/club-m))

### 1/12-13: Handel's Messiah

Handel's great masterwork, Messiah, will be performed by the Center Chorale with the Festival Orchestra, a select ensemble of professional players. Ulli Reiner is concertmaster, and soloists are Anne-Marie Dicce, soprano; Katherine Lundeen, mezzo-soprano; Alvin Brightbill, tenor; John Polhamus, bass; and Joseph Valent, harpsichord continuo. The performance will be conducted by the Center Chorale conductor, Joe Stanford. \$10-25. California Center for the Arts, Escondido.

([www.artcenter.org](http://www.artcenter.org))

### 1/12-2/17: *Pygmalion*

Renowned director Nicholas Martin

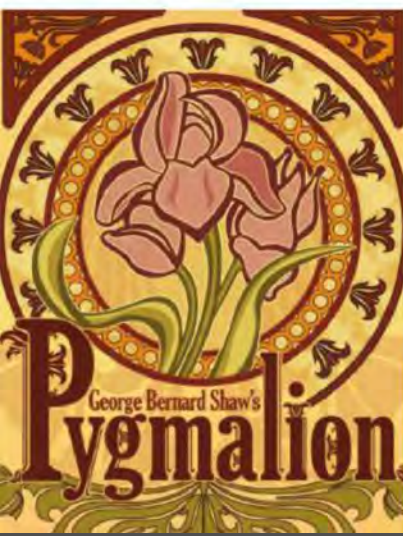
returns to the Globe to direct Shaw's most popular modern masterpiece (which Lerner and Loewe adapted as the musical *My Fair Lady*). The poor flower-seller Eliza Doolittle is in the right place at the right time, just as speech professor Henry Higgins makes a friendly wager that he can change her accent and pass her off as the epitome of English society. But will she survive Higgins' boorish bullying? ([www.theoldglobe.org](http://www.theoldglobe.org))

### 1/15: Avant Garde C.A.T. Series

Avant Garde is MCASD's newest special interest group created especially for art enthusiasts between the ages of 25 and 40-something to network with artists, curators, collectors, and peers, while experiencing the best in contemporary culture. Contemporary Art Thing (C.A.T.), the newest in the Avant Garde program series, features an exclusive tour of a private San Diego collection. ([www.mcasd.org](http://www.mcasd.org))

### 1/17: Perspectives: The Making of *Behold, America!* A Conversation with three Museum Directors

Perspectives offer a new way to look at the world. Using the current exhibition or works on view as a starting point, this series offers visitors direct access to artists, curators, and specialists in







various fields of knowledge. Join in a conversation about the ambitious collaborative project and exhibition, *Behold, America!* Free for members and UCSD students, \$5 for all other students; \$10 for general admission. 7pm. MCASD's La Jolla location. ([www.beholdamerica.com](http://www.beholdamerica.com))

**1/18: Joe Wood and the Lonely Ones**  
([www.thegrandelmar.com/club-m](http://www.thegrandelmar.com/club-m))

**1/19: Paul Cannon Band**  
Benefit concert at the Hyatt Regency La Jolla at Aventine to raise funds for Team Godfather Charitable Foundation in support of ALS (Lou Gehrig's disease) research. The event will honor retired Captain John Constans, and his personal battle with the devastating disease affecting 35,000 families nationwide. In addition to Paul Cannon Band, the evening will also feature a very special musical guest, dazzling auction items, sumptuous cuisine, and more. ([ashley@redfearnassociates.com](mailto:ashley@redfearnassociates.com), [www.teamgodfather.org](http://www.teamgodfather.org))

**1/19: Mark Fulton with The Mighty Untouchables**  
([www.thegrandelmar.com/club-m](http://www.thegrandelmar.com/club-m))

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**1/24-3/3: DNA New Work Series**  
La Jolla Playhouse announces a new play development initiative, entailing a six-week period of workshop productions and readings of new plays and musicals. The focus is to give established and emerging artists the opportunity to develop a script by providing rehearsal time, space, and resources, culminating in a public reading or workshop production. ([www.lajollaplayhouse.org](http://www.lajollaplayhouse.org))

**1/25: Blue Moonies**  
([www.thegrandelmar.com/club-m](http://www.thegrandelmar.com/club-m))

**1/25-26: Ozomatli**  
\$30. ([www.bellyup.com](http://www.bellyup.com))

**1/26: Breez'n**  
([www.thegrandelmar.com/club-m](http://www.thegrandelmar.com/club-m))

**1/26-2/24: The Brothers Size**  
A poetic, highly theatrical work infused with West African mythologies and pulsing with the rhythms of the Louisiana Bayou, award-winning playwright Tarell Alvin McCraney spins a powerful tale of freedom, desire, and the irrepressible power of the human heart. Contains strong language and adult situations. ([www.oldglobe.org](http://www.oldglobe.org))

**1/29: To Write Love On Her Arm's Heavy & Light Tour featuring Jon Foreman of Switchfoot**  
With Christina Perri, Now Now, Noah Gunderson. \$16-\$30. House of Blues San Diego. ([www.livenation.com](http://www.livenation.com))

**Thru 2/10: Behold, America!**  
This exhibition is a dynamic collaboration between three San Diego art institutions: the Museum of Contemporary Art San Diego, The San Diego Museum of Art, and the Timken Museum of Art. ([www.beholdamerica.com](http://www.beholdamerica.com))





## — ON STAGE —

# Spotlight on Community Theatre

Previews by Diana Saenger

**A**New Year is staging San Diego's creative theatre stages with wonderful plays and terrific performers. From classic tales, to Tony award-winning productions there's something for everyone. Watching a movie is fun; watching a play unfold its story with live actors is thrilling. Make those reservations soon.

## Cygneth Theater Company

Set in 1904, when slavery was still a living memory, **GEM OF THE OCEAN** is the story of drifter Citizen Barlow, who arrives at the home of Aunt Ester in search of asylum and spiritual redemption. At 287 years old, Aunt Ester guides Barlow on a soaring, lyrical journey of self-discovery to the mythical City of Bones, on which, Ester tells Barlow, everything is built. Once there, Barlow finds absolution and makes a startling discovery of faith that moves him to act beyond the boundaries of his conscience. *Gem of the Ocean* runs Jan 24 - Feb 24 at the Cygneth Theatre in Old Town. For more information call (619) 337-1525, or visit [www.cygneththeatre.com](http://www.cygneththeatre.com)

## La Jolla Playhouse

The La Jolla Playhouse announces a new play development initiative, the **DNA NEW WORK SERIES**, entailing a six-week period of workshop productions and readings of new plays and musicals, taking place from January 24 through March 3, 2013. The focus of this exciting series is to give established and emerging artists the opportunity to develop a script by pro-

viding rehearsal time, space and resources, culminating in a public reading or workshop production. New play development - it's in our DNA. All projects in the DNA New Work Series take place with little to no scenic, costume or staging elements. You may see actors reading with scripts in hand. This is an exciting opportunity to be a part of the process as new work as it develops. All seats general admission. For more information call (858) 550-1010, [www.lajollaplayhouse.org](http://www.lajollaplayhouse.org)

## North Coast Repertory

From the author of the play *Shirley Valentine* comes **EDUCATING RITA**, an award-winning comedy. Frank, a university lecturer, needs to earn some extra money, so he agrees to tutor Rita, a brash, earthy hairdresser with a recently discovered passion for higher education. The result is a delightful Pygmalion-style comedy filled with self-discoveries, temptation, and heartfelt humanity that tackle personal and social issues with insight and grace. Made into a highly successful film starring Michael Caine and Julie Walters, see why the play captivated audiences from London to New York with its humor, heart, and intelligence. *Educating Rita* runs now - Feb. 3 For more information call (858) 481-1055, or visit <http://www.northcoastrep.org>

## Old Globe Theatre

The Old Globe celebrates the 100th anniversary of **PYGMALION** with a lavish new production of George Bernard Shaw's masterwork. When speech professor Henry Higgins makes a bet with a fellow

scholar that he can pass off a common Cockney flower girl as the pinnacle of English society, he proves to be an expert in phonetics but a novice with people. Directed by Nicholas Martin (Broadway's *Butley* with Nathan Lane and Present Laughter with Victor Garber), *Pygmalion* is a charming classic full of wit and humor and runs Jan. 12 - Feb 17.

## In THE BROTHERS

**SIZE**, Oshoosi Size is just out of prison and looking for a fresh start, but a job in his brother's car repair shop is not what he had in mind. When an old prison mate appears with an enticing gift, a fierce tug-of-war ensues which will test the bounds of family, friendship, and his dreams. A poetic, highly theatrical work infused with West African mythologies and pulsing with the rhythms of the Louisiana Bayou, award-winning playwright Tarell Alvin McCraney spins a powerful tale of freedom, desire, and the irrepressible power of the human heart. Contains strong language and adult situations. *The Brothers Size* runs Jan. 26- Feb. 24. For more information on either show; (619) 23-GLOBE, or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

## San Diego Repertory Theatre

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*Park* has been called by critics and audiences both "shockingly entertaining" and "appallingly funny." It promises to be one of the feistiest and funniest evenings of American theatre in years. *Clybourne Park* runs Jan. 10 - Feb. 10, 2013, at the The Lyceum Stage in Horton Plaza. For more information call (619) 544-1000 or visit [www.sdrep.org](http://www.sdrep.org)

**Right: Charlotte Parry as Eliza Doolittle and Robert Sean Leonard as Henry Higgins in The Old Globe's 100th Anniversary production of George Bernard Shaw's Pygmalion, directed by Nicholas Martin, Jan. 12 - Feb. 17, 2013. Photo Credit: Henry DiRocco.**



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Previews by Diana Saenger

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**Right: Charlotte Parry as Eliza Doolittle and Robert Sean Leonard as Henry Higgins in The Old Globe's 100th Anniversary production of George Bernard Shaw's *Pygmalion*, directed by Nicholas Martin, Jan. 12 - Feb. 17, 2013. Photo Credit: Henry DiRocco.**







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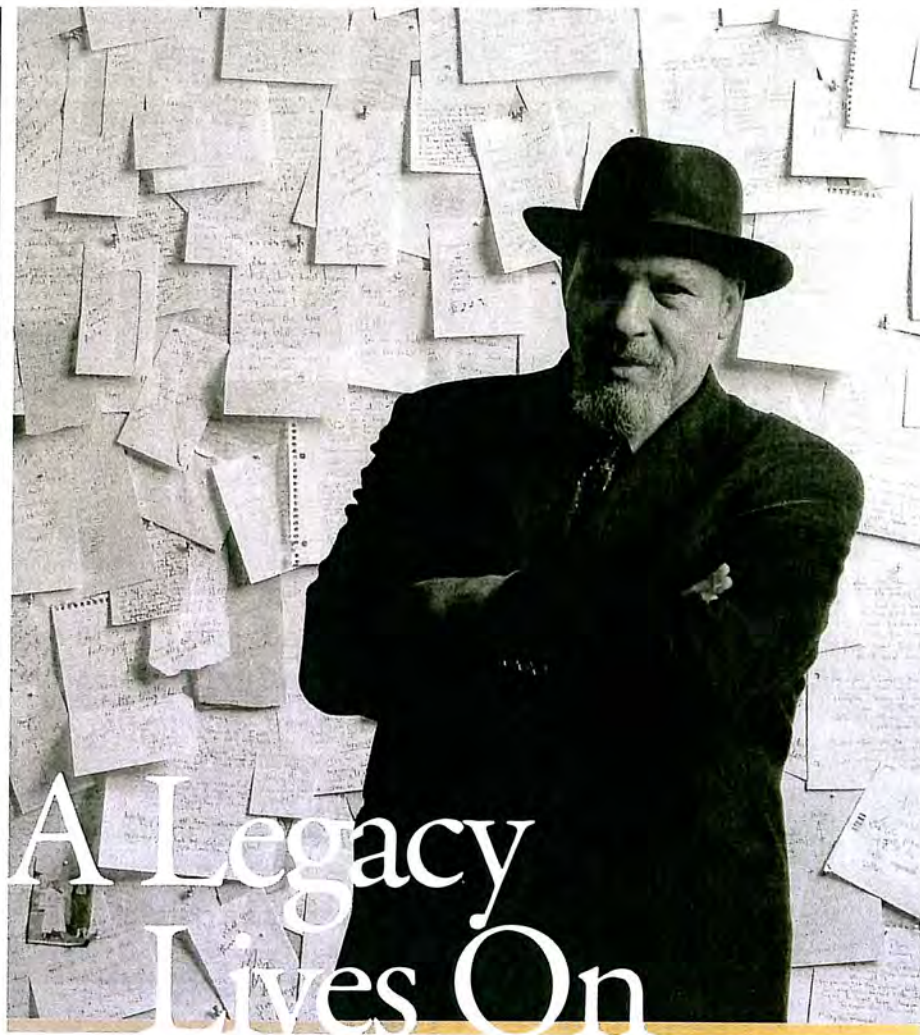
*Twelve Angry Men*

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*The Marvelous Wonderettes*



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## **A Legacy Lives On**

Late playwright August Wilson's imprint on  
African-American theater

Theatrically speaking, Black History Month embraces three important plays at major San Diego theaters. Such a confluence of prize-winning works by black playwrights would have been impossible a quarter-century ago, when the late August Wilson (April 27, 1945-Oct. 2, 2005) began changing the world, inspiring generations of actors, directors, playwrights and audience members with his plays about the African experience in 20th-century America.

The diverse lineup includes several notable productions. Inspired by Lorraine Hansberry's *A Raisin in the Sun*, and recipient of Tony and Olivier awards and the Pulitzer Prize, Bruce Norris's *Clybourne Park* completes its engagement Feb. 10 at San Diego Repertory Theatre. Wilson's *Gem of the Ocean*, chronologically the first in his Century Cycle (also known as the Pittsburgh Cycle), and Tarell Alvin McCraney's *The Brothers Size*, the second in his acclaimed trilogy, *The Brother/Sister Plays*, continue, respectively, at Cygnet Theatre and the Old Globe through Feb. 24.

Major change arrived in San Diego when the Old Globe, Yale Uni-





August Wilson

versity, Wilson, and his mentor, director Lloyd Richards, introduced the Broadway-bound Joe Turner's Come and Gone in 1988, *The Piano Lesson* in 1990, and *Two Trains Running* in 1992.

Initially the Old Globe had trouble attracting African-American theatergoers, but when they staged a revival of *Two Trains Running* in 2006, audiences were enthusiastic and racially mixed.

By then, Wilson had been declared the "African-American Shakespeare" and received Pulitzer Prizes for *The Piano Lesson* and *Fences*. Before his death, he fulfilled his dream to write one play for each decade of the 20th



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century, sweeping hooked audiences from *Gem of the Ocean*, set in 1904 when the Civil War was still fresh in memory, to *Radio Golf*, set in the 1990s. Others include Joe Turner's *Come and Gone* (1910s), *Ma Rainey's Black Bottom* (1920s), *The Piano Lesson* (1930s), *Seven Guitars* (1940s), *Fences* (1950s), *Two Trains Running* (1960s), *Jitney* (1970s), and *King Hedley II* (1980s).

According to San Diego actor Antonio T.J. Johnson, who understudied Laurence Fishburne in the Old Globe's *Joe Turner's Come and Gone* and who portrays Solly Two Kings in Cygnet Theatre's *Gem of the Ocean*, Wilson was one of the angriest men he ever knew, but he changed Johnson's life.

"He brought me back to my blackness," says Johnson. "I tried to get away from it. I tried to run, and he brought me back into the richness of it. He allowed people everywhere to start being black for real. I understand other races because of August. Jewish people had the same thing going; they've got this history, this tradition, this wonderfulness."

An NEA grant that supports production of *Gem of the Ocean* also provides funds for presentation of Johnson's one-man show titled *Walking in the Shadows* [of August Wilson] in numerous venues this month, including the Mingei International Museum on Feb. 11. Johnson's show emphasizes the influence of music and authors James Baldwin and Amiri Baraka,



as well as visual artist Romare Bearden, on Wilson's work.

*Gem of the Ocean* involves a drifter named Citizen Barlow, who arrives at the home of 287-year-old Aunt Ester seeking spiritual redemption. Aunt Ester takes Citizen to the City of Bones aboard a ship named *Gem of the Ocean*.

*Gem of the Ocean* is the third Wilson play produced by Cygnet; others were *Fences* (starring Johnson as Troy Maxson) in 2008 and *The Piano Lesson* in 2010. Cygnet also produced readings of seven Wilson plays.

"I'm a gigantic fan of all these plays," says Cygnet Artistic Director Sean Murray, who, in his search for a Wilson play to produce this year, ultimately decided the best place to begin was at the beginning. "We'll probably work our way through most of the cycle over the years," he says.

Murray co-directs with Victor Mack, who recently appeared in *King Hedley II* in Portland, Ore. Mack and Murray were classmates at North Carolina School of the Arts. Along with Johnson and others, Mack is part of what Murray terms "the August Wilson 'repertory company.' A lot of wonderful actors are finding good consistent work doing Wilson's plays. More and more have worked together, and the circle widens because people are recommending actors and directors to one another. They bring with them a history and a style." > CONTINUED ON PAGE 54



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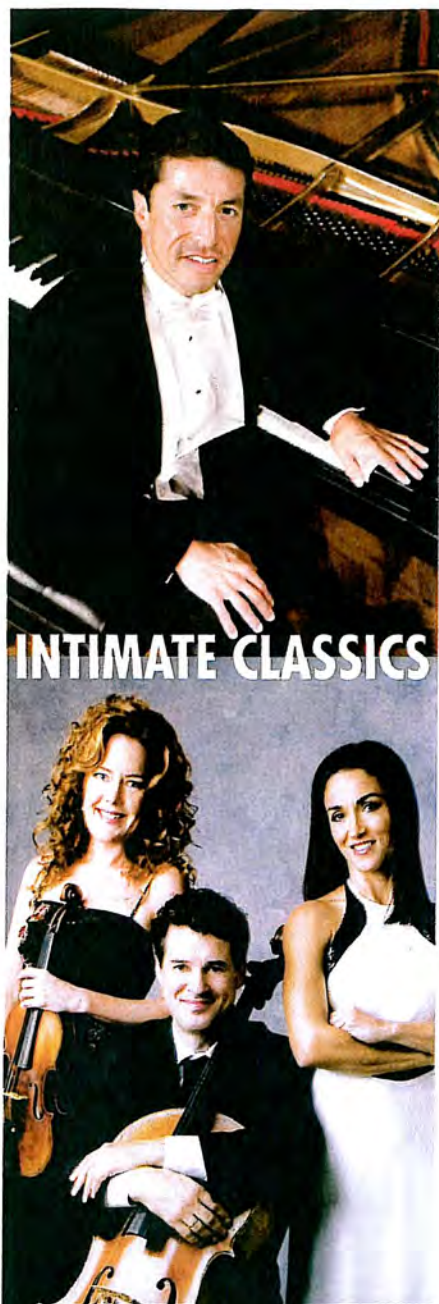
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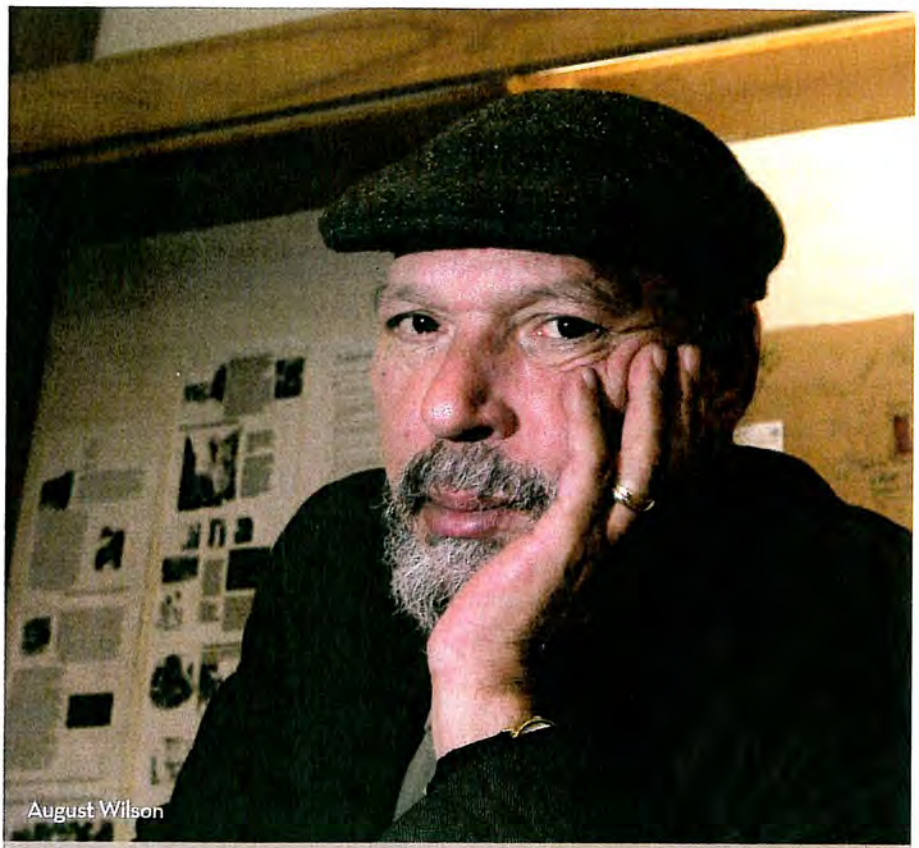


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August Wilson

Director/actor Ruben Santiago-Hudson calls the cadre "Wilsonian Soldiers" and proclaimed (in Gemma Watson's interview on Broadway.com in January 2012) that Wilson's work is not so much history as it is anthropology because it evokes the smell of his mother's kitchen, "the things in her cabinet, the feel of the fabrics she wore, the way her hat looked when she went to church."

In addition to a providing a wealth of potential work, Wilson also influenced legions of younger playwrights. McCraney, 32, is an example.

*The Brothers Size* at the Old Globe is directed by Tea Alagic, a half-Bosnian, half-Croatian woman who was McCraney's Yale School of Drama classmate (2004-07). She staged the world premiere of *The Brothers Size* at Yale. She also directed its world premiere at the Public Theater and subsequent productions at Washington D.C.'s Studio Theatre and Dublin's Abbey Theatre. According to the New York-based director, "What I love about Tarell's playwriting is the poetry of the language."

McCraney's plays look like poetry on the page. Actors voice their stage directions aloud, and where most playwrights write the word "pause" (a beat), McCraney leaves a space in the middle of the page, as Alagic says, "so you have your own interpretation of what to do with it."

Because Yale challenged Alagic and McCraney to work without designers, sets and costumes, she came up with a kind of ritualistic, narrative story-



telling technique that she describes as "a theatre inside a theatre."

Inside the beats she created sound, at first a live drummer on stage, and then she lifted the beats to match the music and poetry of the text. Eventually, she developed a full score. The onstage musician and the three actors all make music. The effect is impressive.

When McCraney was studying at Yale, Wilson was in residence developing *Radio Golf*. Wilson needed an assistant, and McCraney, the only African-American male in the program at the time, was chosen. Wilson encouraged the young playwright, said his voice was very strong and his work needed music.

*The Brothers Size* is the middle play of McCraney's stirring trilogy. The first, *In the Red and Brown Water*, was seen recently at UC San Diego. The third is titled *Marcus; or the Secret of Sweet*. The plays concern inhabitants of the projects in fictional San Pere, a bayou town in Louisiana and take place in McCraney's "distant present." The trilogy draws on elements, icons and stories from Yoruba mythology.

The world will hear more of McCraney, recipient of the first *New York Times* playwriting award for *The Brothers Size*. His *Head of Passes* will be produced at Chicago's Steppenwolf Theatre this spring.

For more details: San Diego Repertory Theatre, [sdrep.org](http://sdrep.org); Old Globe, [oldglobe.org](http://oldglobe.org); Cygnet Theatre, [cygnettheatre.com](http://cygnettheatre.com).



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## Old Globe

“The Brothers Size” is by Tarell Alvin McCraney and directed by Tea Alagić and runs through Feb. 24, 2013 at the Sheryl and Harvey White Theatre at the Conrad Prebys Theatre Center

When two brothers in the Louisiana bayou are threatened by the reappearance of a figure from the past, they must learn what it truly means to be family.

The cast includes Antwain Hopper (Elegba), Okieriete Onaodowan (Oshoosi Size) and Gilbert Owuor.

The Old Globe is located in San Diego’s Balboa Park at 1363 Old Globe Way. For information, call (619) 23-GLOBE [234-5623].



*Okieriete Onaodowan stars as Oshoosi Size in the Southern California premiere of Tarell Alvin McCraney’s “The Brothers Size.” Photo by Henry DiRocco.*



## Mo'olelo Performing Arts Company and MOXIE Theatre

Toni Morrison's "The Bluest Eye" is the first co-production between Mo'olelo Performing Arts Company and MOXIE Theatre. Adapted by Lydia Diamond, the play, about the legacy of racism on a young black girl, begins previews on February 2 and runs to March 3, 2013, at MOXIE Theatre, located at 6663 El Cajon Blvd. Suite N, San Diego, CA, 92115.

"The Bluest Eye" tells the story of one year in the life of a young black girl in 1940s Ohio. Eleven-year-old Pecola Breedlove wants nothing more than to be loved by her family and schoolmates. Left to fend for herself, she blames her dark skin and prays for blue eyes, sure that love will follow. Adapted from the debut novel of Toni Morrison by the playwright of Mo'olelo's 2011 production of "Stick Fly," "The Bluest Eye" paints a portrait of the legacy of racism on a young girl's psyche.

MOXIE Theatre's award-winning Artistic Director, Delicia Turner Sonnenberg, will helm the project, directing a dynamic ensemble of actors.



Cashae Monya stars as Pecola.

Leading the storytelling of "The Bluest Eye" will be UCSD MFA alumnae Lorene Chesley as Claudia, last seen in Mo'olelo's "Stick Fly" by Lydia Diamond, and Marshel Adams as Frieda.

Tickets are available at [www.moolelo.net](http://www.moolelo.net) or 619-342-7395.

## Diversiónary Theatre

"Birds of a Feather," an LGPT comedy about family by Marc Acito and directed by James Vásquez runs through March 3 at Diversiónary Theatre (4545 Park Blvd San Diego, CA 92116).

The cast includes Steve Gunderson as Roy/Pale Male, Kevin Koppman-Gue as Birdwatcher, Mike Sears as Silo/Lola and Rachael VanWormer as Zookeeper.

"Birds of a Feather" is a smart and surprisingly human comedy about two bird families – a pair of male penguins at the Central Park Zoo who hatch and adopt a chick and two hawks living and raising their own brood on a Central Park rooftop. Based on the

true events that inspired the famously banned children's book, "And Tango Makes Three," and which kept all of New York City looking up at a luxury apartment building in rapt fascination, families of every breed - whether in captivity or in their natural habitat, conventional or not, gay or straight - are celebrated in this heart-warming play. Audiences will surely be atwitter with laughter, but really what's new at the zoo is the wildly uplifting exploration of psychology, zoology and what it is that truly defines a family.

Tickets are available at [www.diversionary.org](http://www.diversionary.org), by calling 619-220-0097 or by visiting 4545 Park Boulevard San Diego, CA 92116.

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San Diego Opera's mission of including new and unusual works alongside timeless classics continues when the Company presents the West Coast Premiere of "Cruzar la Cara de la Luna" ("To Cross the Face of the Moon"), a Mariachi Opera, on Saturday, March 16, 2013 for two performances only at 2 p.m. and 7 p.m.

The renowned Mariachi Vargas de Tecalitlán, known as the World's Best Mariachi and heard on more than 800 recordings, takes the stage for this bi-lingual work following three generations of a single family, spanning countries, cultures and customs. Performed to ecstatic reviews in Houston and Paris, this semi-staged production receives its West Coast premiere here in San Diego.

To learn more, visit [www.sdopera.com](http://www.sdopera.com).

[www.PresidioSentinel.com](http://www.PresidioSentinel.com)

## Old Globe

"The Brothers Size" is by Tarell Alvin McCraney and directed by Tea Alagić and runs through Feb. 24, 2013 at the Sheryl and Harvey White Theatre at the Conrad Prebys Theatre Center

When two brothers in the Louisiana bayou are threatened by the reappearance of a figure from the past, they must learn what it truly means to be family.

The cast includes Antwain Hopper (Elegba), Okieriete Onaodowan (Oshoosi Size) and Gilbert Owuor.

The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. For information, call (619) 23-GLOBE [234-5623].



Okieriete Onaodowan stars as Oshoosi Size in the Southern California premiere of Tarell Alvin McCraney's "The Brothers Size." Photo by Henry DiRocco.

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# WHAT'S GOIN' ON?

## A New Year of Performances

by eileen sondak • nsondak@gmail.com

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PHOTO COURTESY WASHINGTON NATIONAL OPERA



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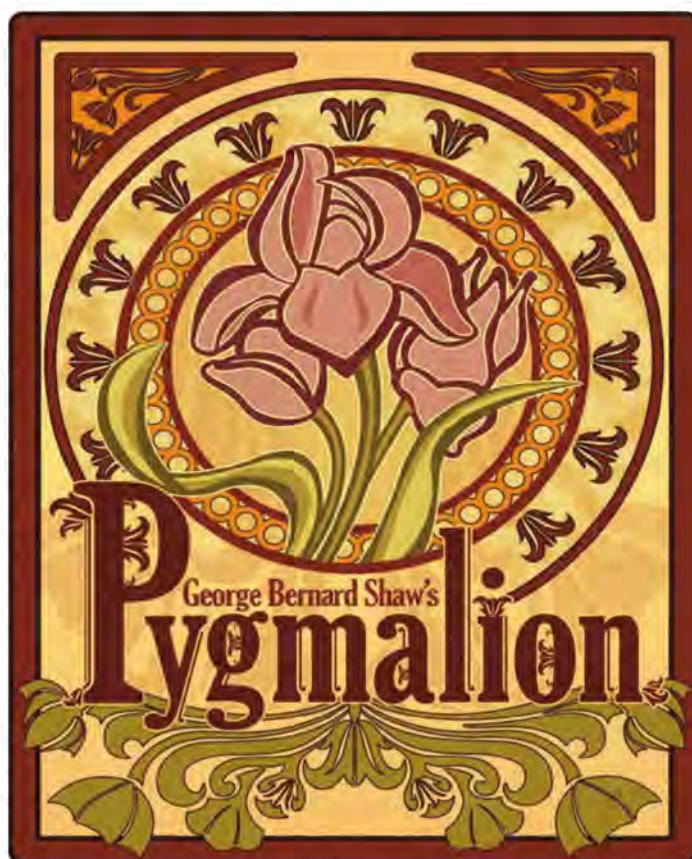
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## What's Goin' On: A New Year of Performance

by Eileen Sondak | [January 2013](#) | [Post your comment »](#)

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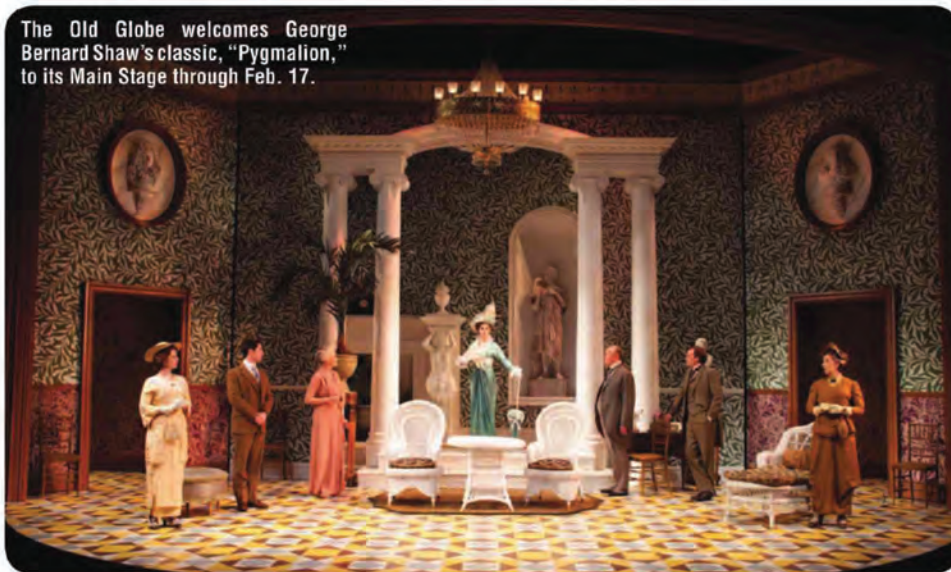


PHOTO BY HENRY DIROCCO



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**SDBJ INSIDER**

*Tom York*

Finally, this item worthy of after-hour consideration. The Southern California premier of **Tarell Alvin McCraney's**, "The Brothers Size," the newest production from **The Old Globe** in Balboa Park, runs through Feb. 24. **Chicago Tribune** said the play was the greatest piece of writing by someone under 30 in more than a generation.



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## The Brothers Size at The Old Globe till Feb 24

The Old Globe today announced the complete cast and creative team for the Southern California premiere of *The Brothers Size* by award-winning playwright Tarell Alvin McCraney. Directed by Tea Alagic, *The Brothers Size* in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Infused with the music and rhythms of the South, *The Brothers Size* blends West African mythology with a modern-day story of the Louisiana bayou. After his release from prison, Oshoosi Size seeks out his brother, Ogun, who is an upright and law-abiding car mechanic. When their family is threatened by the reappearance of Elegba, a figure from Oshoosi's past, they must learn what it truly means to be brothers. *The Brothers Size* is part of McCraney's acclaimed trilogy *The Brother/Sister Plays*, which also includes *In the Red and Brown Water* and *Marcus; or the Secret of Sweet* and which garnered McCraney London's Evening Standard Award for Most Promising Playwright.

"The love that binds Ogun and Oshoosi Size is primal, the stuff of myth and fable," said Artistic Director Barry Edelstein. "Tarell Alvin McCraney is a writer brave and bold enough to take on such big material and such eternal themes. *The Brothers Size* establishes Tarell as one of the



(from left) Antwayn Hopper stars as Elegba, Okieriete Onaodowan as Oshoosi Size and Gilbert Owuor as Ogun Henri Size in the Southern California premiere of Tarell Alvin McCraney's *The Brothers Size*, directed by Tea Alagic, now - Feb. 24, 2013 at The Old Globe. Photo by Henry DiRocco.

most original and unique talents working today. His exciting play, in the wonderful Tea Alagic's produc-

tion, will give San Diego audiences a chance to hear a voice that's sure to shape the future of the American theater."



I'd like

## KPBS Evening Edition | Friday, February 22, 2013

San Diego shipbuilders rallied to protect their jobs against sequestration this morning. [Details](#)



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Page 1 of 3

# In the Red and Brown Water

## an Interview with

# Gregory Wallace

By Barbara Smith  
Staff Writer

A brilliant writer with an uncommon and authentic voice: this is how Gregory Wallace describes award-winning playwright Tarell Alvin McCraney, whose play "In the Red and Brown Water" Wallace is directing for performance at UCSD's Mandell Weiss Theatre, beginning November 14. The play is the first of McCraney's trilogy, "The Brother/Sister Plays." "The Brothers Size," the second installment, will be staged at the Old Globe Theatre in January; and "Marcus; or the Secret of Sweet" is the third. All have earned critical and audience acclaim in London, Chicago, New York and most recently in their West Coast premiere in San Francisco.

Wallace, who serves as teacher and director for UCSD's master in theatre arts program, took time to talk about his excitement in presenting this rising young playwright to San Diego audiences. "He is a writer with a distinct and amazing voice, captivating from the moment you begin reading him. He has

a reverence and wit and isn't afraid to attack difficult subject matter," says Wallace.

Director Wallace came to San Diego in 2011 with an impressive resume that prepared him for such an ambitious theatrical project. A graduate of the Yale School of Drama during the tenure of American drama icons Lloyd Richards and August Wilson, his 12-year stint with the prestigious American Conservatory of Theatre (ACT) in San Francisco included acting, directing, and teaching, where one of his last projects was performing in ACT's production of "Marcus; or the Secret of Sweet," the last play in the McCraney trilogy. The "In the Red and Brown Water" production gives him an opportunity to come full circle, he says, as "now I see where a lot of these characters began."

And the characters who populate McCraney's plays are well-drawn and multi-faceted, in many ways sculpted from the young playwright's experiences as an African American child growing up in the 80's in the Liberty City housing projects in Miami, where he saw

crime, prostitution and drug addiction devastate his family and friends. He saw children growing up without parents, adolescents struggling for their identities and adults clinging to dreams deferred. Out of this mélange of despair and yearning, young McCraney struggled to find his own way, developing a sensitivity and poetical ability to tell stories that, while particular to his own experience, have the universal ring of truth. McCraney's journey took him from the projects to the New World

**See Wallace page A9**



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## Wallace

continued from page A4

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"In the Red and Brown Water" is a compassionate look at a disenfranchised community living in the south, says Wallace, which follows the odyssey of a gifted African American teenage girl growing up in the Louisiana Projects. She must choose between going to college on a full track scholarship or staying home to care for her dying mother. "It's a coming of age story about her very unwieldy journey toward womanhood. There are lessons about how we all stumble and fall as a result of the choices we make out of deep love for someone else."

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UCSD presents "In the Red and Brown Water" from Nov. 16 to Dec. 1 in the Mandell Weiss Forum Theatre. For tickets call 858-534-4574 or visit <http://theatre.ucsd.edu>.





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Gregory Wallace



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## TARELL ALVIN MCCRANEY'S "IN THE RED AND BROWN WATER" AT UCSD



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A brilliant writer with an uncommon and authentic voice: this is how Gregory Wallace describes award-winning playwright Tarell Alvin McCraney, whose play "In the Red and Brown Water" Wallace is directing for performance at UCSD's Mandell Weiss Theatre, beginning November 14. The play is the first of McCraney's trilogy, "The Brother/Sister Plays." "The Brothers Size," the second installment, will be staged at the Old Globe Theatre in January; and "Marcus; or the Secret of Sweet" is the third. All have earned critical and audience acclaim in London, Chicago, New York and most recently in their West Coast premiere in San Francisco.

Wallace, who serves as teacher and director for UCSD's master in theatre arts program, took time to talk about his excitement in presenting this rising young playwright to San Diego audiences. "He is a writer with a distinct and amazing voice, captivating from the moment you begin reading him. He has a reverence and wit and isn't afraid to attack difficult subject matter," says Wallace.

Director Wallace came to San Diego in 2011 with an impressive resume that prepared him for such an ambitious theatrical project. A graduate of the Yale School of Drama during the tenure of American drama icons Lloyd Richards and August Wilson, his 12-year stint with the prestigious American Conservatory of Theatre (ACT) in San Francisco included acting, directing, and teaching, where one of his last projects was performing in ACT's production of "Marcus; or the Secret of Sweet," the last play in the McCraney trilogy. The "In the Red and Brown Water" production gives him an opportunity to come full circle, he says, as "now I see where a lot of these characters began."

And the characters who populate McCraney's plays are well-drawn and multi-faceted, in many ways sculpted from the young playwright's experiences as an African American child growing up in the 80's in the Liberty City housing projects in



...without parents, adolescents struggling for their identities and adults clinging to dreams deferred. Out of this mixture of despair and yearning, young McCraney struggled to find his own way, developing a sensitivity and poetical ability to tell stories that, while particular to his own experience, have the universal ring of truth. McCraney's journey took him from the projects to the New World School of the Arts High School in Miami, then to DePaul University and later to the Yale School of Drama, where he was an assistant to August Wilson, whose 10-play 10-decade cycle of plays clearly were an inspiration for his work. At 32, the playwright has been produced internationally and has won numerous awards including his selection as an international playwright in residence for the Royal Shakespeare Company.

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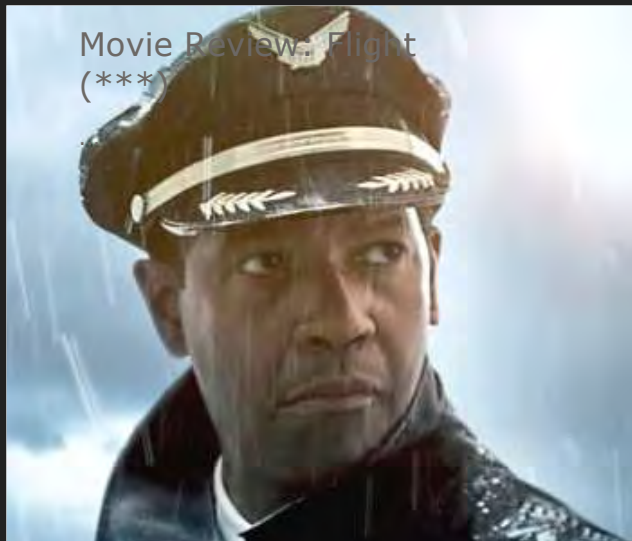
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*Barbara Smith*




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## TARELL ALVIN MCCRANEY'S "IN THE RED AND BROWN WATER"

by Barbara Smith



A brilliant writer with an uncommon and authentic voice: this is how Gregory Wallace describes award-winning playwright Tarell Alvin McCraney, whose play "In the Red and Brown Water" Wallace is directing for performance in San Diego

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And the characters who populate McCraney's plays are well-drawn and multi-faceted, in many ways sculpted from the young playwright's experiences as an African American child growing up in the 80's in the Liberty City housing projects in Miami, where he saw crime, prostitution and drug addiction devastate his family and friends. He saw children growing up without parents, adolescents struggling for their identities and adults clinging to dreams deferred. Out of this mélange of despair and yearning, young McCraney struggled to find his own way, developing a sensitivity and poetical ability to tell stories that, while particular to his own experience, have the universal ring of truth. McCraney's journey took him from the projects to the New World School of the Arts High School in Miami, then to DePaul University and later to the Yale School of Drama, where he was an assistant to August Wilson, whose 10-play 10-decade cycle of plays clearly were an inspiration for his work. At 32, the playwright has been produced internationally and has won numerous awards including his selection as an international playwright in residence for the Royal Shakespeare Company.

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Page 1 of 2

UC San Diego intrigued by playwright Tarell Alvin McCraney's visceral and verbal way of reaching an audience

# Bold, new voice of theater

JAMES HEBERT • U-T

**G**rowing up in the housing projects of Miami's Liberty City, Tarell Alvin McCraney yearned to become a dancer. Now he makes language pirouette off the page — and has caused theater types to trip over their own feet in excitement over his bold writing. McCraney, who just turned 32, is fast gaining a reputation as one of the most promising young voices in American theater. Much of that buzz comes on the strength of a trilogy known as “The Brother/Sister Plays.”

In January, the Old Globe Theatre will stage “The Brothers Size,” the second play of the three. But right now, UC San Diego's Department of Theatre and Dance is introducing San Diego audiences to McCraney with “In the Red and Brown Water,” the first installment of the “Brother/Sister” saga. (It's one of four productions in the department's fall season.)

The plays, which chronicle the plight of disenfranchised African-Americans across two generations, are connected by family ties among characters. But they're

also linked by the way McCraney messes with theatrical convention — making characters speak their own stage directions, for example.

“I'm always interested in the dexterity of words, the dexterity of actors,” explains the playwright, speaking by phone from Chicago, where for two years he has been a member of the renowned Steppenwolf Theatre.

“In that way, it's similar to ballets or dance. A ballerina is never just dancing with a partner. She's dancing with a partner for an audience.”

To McCraney, American theater has suffered to the extent that playwrights have encouraged actors to “get onstage and pretend the audience isn't there.”

In ballet, by contrast, the dancer has a kind of implicit conversation with the audience about what's coming next. The way McCraney has his own characters say exactly what they're about to do, he says, is a kind of parallel to that dynamic.

“There's a moment when the audience is being asked, ‘Look, are you ready? Now we're going to turn,’” McCraney says. “And that's the moment when people are holding their breath, saying, ‘How many turns is she going to do?’”

“It's, ‘Here: Watch me be in this story.’”

## In rare company

Gregory Wallace, the UC San Diego acting professor who is directing “In the Red and Brown Water,” has experienced McCraney's plays from inside and out.

Before he came to San Diego, Wallace was a member of the acting company at the American Conservatory Theatre in San Francisco. Like the playwright, he's a graduate of the Yale School of Drama, and

at some point he came into possession of an early draft of the “Brother/Sister” works.

“I was immediately struck by how particular his voice was,” Wallace says. “There's a muscularity in the language, and this biting, irreverent wit that I just loved. I was sort of astonished that someone this young was writing like that.”

Wallace says he eventually talked ACT into doing “Marcus; or The Secret of Sweet,” the third work in the trilogy. As things developed, two other Bay Area theaters staged “Water” and “Size” around the same time.

“It was an event for the whole city to witness the writer,” says Wallace, who joined the cast of that 2010 ACT production in the role of Ogun Size, the sole character to appear in all three plays.

Wallace describes the feel of McCraney's writing as “urban poetry. It's very heightened theatrical language. He has taken African mythology and folklore and is looking at it through a distinctly urban, American vernacular.”

“It's hip, funny, edgy writing, which is

SEE “WATER” • E6

**“In the Red and Brown Water”** | UC San Diego Department of Theatre and Dance | **When:** In previews. Opens Monday, 8 p.m. Nov. 19-20, 29-30, and Dec. 1; 2 and 8 p.m. Nov. 24. | **Where:** Mandell Weiss Forum, 2910 La Jolla Village Drive (La Jolla Playhouse/UC San Diego theater district)  
**Tickets:** \$20 (discounts available) | **Phone:** (858) 534-4574 | **Online:** theatre.ucsd.edu

## ‘WATER’ • Play involves a young track star who dreams of running toward a better future

FROM E3  
 just immediately noticeable when you hear it. And it's also deeply, deeply moving.”

Wallace goes so far as to put McCraney in the company of such American theatrical titans as Tennessee Williams (at least his early works) or August Wilson. The latter comparison seems unavoidable; the late, Pulitzer Prize-winning Wilson's greatest legacy is “The Pittsburgh Cycle,” his own series of 10 plays about the African-American experience.

“In the Red and Brown Water” focuses on Oya, a lightning-fast young sprinter who dreams of a life beyond the housing projects.

That dream seems within reach when she's offered a college scholarship. But her mother is seriously ill, and Oya has to decide whether family takes precedence over her future.

“It's kind of how a track star gets outrun by life,” as Wallace puts it.

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Gregory Wallace • professor/director

Besides experimenting with the way plays are usually scripted, McCraney also has written “Water” in a way that encourages some call-and-response interplay with the audience. Not that it always works out that way.

“It depends on the audience,” the playwright says. “Sometimes it happens a great deal; sometimes it doesn't happen at all. The play works best, of course, when there is that dialogue.”

Still, he says, “I don't

really prefer (one way or the other). I've seen people not say anything during the play, and absolutely enjoy it.”

While the plays are interconnected, they also stand on their own well enough that seeing all three isn't crucial to an audience's understanding of the story, says the playwright.

“The hope is that whatever piece they see, they enjoy it,” McCraney says. “They work together differently than they do

separately. But it's really more about getting the full impact of what the plays can do.”

Wallace may not be an impartial observer, but the director says impact is one thing this playwright seems destined to deliver.

“He took New York by storm,” Wallace says. “I think he'll do the same for San Diego.”

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## Fall season

UC San Diego's Department of Theatre and Dance has achieved national prominence, with an MFA program that consistently ranks among the top three in the country (alongside those at Yale and New York University).

Among its distinguished alumni are the Broadway star Danny Burstein and the designer Paloma Young, who won a Tony Award this year for costuming the La Jolla Playhouse-launched Broadway hit “Peter and the Starcatcher.”

As the department marks its 40th anniversary, here's what's in store for its fall season besides “In the Red and Brown Water”:

**“Elizabeth I”:** Kate Jopson directs Paul Foster's story of a rogue acting troupe that performs an illicit piece about the iron-fisted British queen. In the Potiker Theatre, now through Nov. 25.

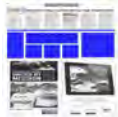
**“Lumping in Fargo”:** Bryan Reynolds and Michael Hooker's musical (directed by department chairman Jim Carmody) is an ambitious and fanciful collage of Shakespeare works and more. The piece has its final performances today at 2 and 7 p.m. at the Arthur Wagner Theatre on campus.

**“Arts in Action: Connected”:** Patricia Rincon and Robert Castro, plus UC San Diego MFA candidates Natalia Valerdi, Lisa Frank and Sammy Mitchell, created this site-specific dance/theater piece. It takes place Nov. 30 and Dec. 1; attendees meet at the north entry to Atkinson Hall, across from the P502 parking lot.

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Chaz Hodges (center) will star as Oya, along with (from left) Gerard Joseph, Toby Onwumere, Tesiana Elie and Maurice Williams, in "Water." JEFFREY WEISER



Friday, Nov. 16th 2012



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## 'Water' a glimpse of a rising playwright

### UCSD show introduces McCraney to San Diego as part of fall season

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Chaz Hodges (center) stars as the track phenom Oya, alongside (left to right) Jasmine St. Clair, Gerard Joseph, Toby Onwumere, Tesiana Elie and Maurice Williams, in the UCSD production of Tarell Alvin McCraney's "In the Red and Brown Water." — Jeffrey Weiser



Written by  
**James  
Hebert**

Growing up in the housing projects of Miami's Liberty City, Tarell Alvin McCraney yearned to become a dancer.

1:07 p.m., Nov. 16, 2012

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**DETAILS****“In the Red and Brown Water”**

UCSD Dept. of Theatre and Dance

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Tickets: \$20 (discounts available)

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Playwright Tarell Alvin McCraney — AP

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## STRONG DEBUTS IN UCSD'S 'WATER'

Playwright's fresh storytelling matched by director's vibrant work

PAM KRAGEN • U-T

Like the wind spirit Oya, who swirls at the core of "In the Red and Brown Water," Tarell Alvin McCraney's play at UC San Diego sweeps up in its storytelling orbit a compelling mix of African mythology, Spanish drama, Greek chorus, urban American slang and hip-hop music.

"In the Red and Brown Water" is the first play in the fast-rising Chicago playwright's "Brother/Sister" trilogy. The second, "The Brothers Size," makes its Southern California premiere in January at the Old Globe. Making his local debut, McCraney's lyrical theatrical voice is surprising and fresh — a mix of the poetic and the profane, the mythical and the modern, the traditional and the unconventional.

Gregory Wallace, who joined UCSD's theater faculty last year, makes an impressive directorial debut here with a vibrant production that's chocka-block with colorful imagery, ritualistic movement, humor and energy. And he generously allows each member of his 10-student cast to shine.

The characters in "Water" are named for the spirit gods of West African Yoruban mythology, and Wallace's production weaves in the African motif with stylized dance, ear-pounding sound by Melanie Chen and ethnic costuming by Mary Rochon. The plot is inspired by Federico Lorca's play "Yerma," about a young peasant woman driven to violence by her infertility. McCraney sets his self-described "fast and loose" tale in the slums of Louisiana's bayou. His unusual script allows



A scene from Tarell Alvin McCraney's "In the Red and Brown Water." UC SAN DIEGO THEATRE & DANCE

characters to announce their own stage directions (for example, the warrior Shango steps into a spotlight and says, "Shango stands in a bed of light") — a narrative structure that adds a layer of classic storytelling.

Talented young MFA student Chaz Hodges stars as Oya (the Yoruban goddess of wind), a black teen track star forced to turn down a college scholarship to care for her dying mother, Mama Moja. With no education, job skills or foreseeable way out of the projects, she finds some satisfaction in relationships with two men — her common-law husband Ogun (the stuttering but kind mechanic) and her lover Shango (a charismatic but womanizing Army enlistee). Oya is desperate to make her "mark" on the world, to see herself reflected in the face of a baby, but her body remains stubbornly barren. Eventually, she becomes desperate, unhinged and ultimately violent.

UCSD has a strong core of young black actors who make up the fully invested ensemble of this show. Standouts are the regal Ngozi Anyanwu as Mama Moja and a voodoo priestess; the hilarious Tesiana

### 'In the Red and Brown Water'

**When:** 2 and 8 p.m. Saturday; 8 p.m. Nov. 29, 30 and Dec. 1

**Where:** Mandell Weiss Forum Theatre, UC San Diego, La Jolla

**Tickets:** \$20, general; \$15, seniors; \$10, UCSD students

**Online:** theatre.ucsd.edu

Elie as the outspoken Aunt Elegua; Jasmine St. Clair as the trappy neighborhood gossip, Shun; Maurice Williams as the candy-loving street youth Elegba (who masks his homosexuality with macho swagger); charming Ronald Washington as Shango; an understated Gerard Joseph as Ogun; and Scott Patteson, who adds levity as the goofy shopkeeper O Li Roon.

The action plays out on a stylized tenement set by Christopher Scott Murillo, with floating aboveground doorways that are evocatively just out of Oya's reach. The play runs just under two hours and has strong language and sexual themes.

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## THEATER REVIEW

# Vivid 'Water' a strong local debut for director, playwright

Tarell Alvin McCraney's play at UCSD is chockablock with energy, music and good performances

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Chaz Hodges as Oya and Ronald Washington as Shango in UCSD's "In the Red and Brown Water." CREDIT: UCSD Theatre & Dance

Written by  
[Pam Kragen](#)

Like the wind spirit Oya, who swirls at the core of "In the Red and Brown



12:53 p.m., Nov. 20, 2012

Water,” Tarell Alvin McCraney’s play at UC San Diego sweeps up in its storytelling orbit a compelling mix of African mythology, Spanish drama, Greek chorus, urban American slang and hip-hop music.

“In the Red and Brown Water” is the first play in the fast-rising Chicago playwright’s “Brother/Sister” trilogy. The second, “The Brothers Size,” makes its Southern California premiere in January at the Old Globe. Making his local debut, McCraney’s lyrical theatrical voice is surprising and fresh — a mix of the poetic and the profane, the mythical and the modern, the traditional and the unconventional.

Gregory Wallace, who joined UCSD’s theater faculty last year, makes an impressive directorial debut here with a vibrant production that’s chockablock with colorful imagery, ritualistic movement, humor and energy. And he generously allows each member of his 10-student cast to shine.

The characters in “Water” are named for the spirit gods of West African Yoruban mythology, and Wallace’s production weaves in the African motif with stylized dance, ear-pounding sound by Melanie Chen and ethnic costuming by Mary Rochon. The plot is inspired by Federico Lorca’s play “Yerma,” about a young peasant woman driven to violence by her infertility. McCraney sets his self-described “fast and loose” tale in the slums of Louisiana’s bayou. His unusual script allows characters to announce their own stage directions (for example, the warrior Shango steps into a spotlight and says, “Shango stands in a bed of light”) — a narrative structure that adds a layer of classic storytelling.

Talented young MFA student Chaz Hodges stars as Oya (the Yoruban goddess of wind), a black teen track star forced to turn down a college scholarship to care for her dying mother, Mama Moja. With no education, job skills or foreseeable way out of the projects, she finds some satisfaction in relationships with two men — her common-law husband Ogun (the stuttering but kind mechanic) and her lover Shango (a charismatic but womanizing Army enlistee). Oya is desperate to make her “mark” on the world, to see herself reflected in the face of a baby, but her body remains stubbornly barren. Eventually, she becomes desperate, unhinged and ultimately violent.

UCSD has a strong core of young black actors who make up the fully invested ensemble of this show. Standouts are the regal Ngozi Anyanwu as Mama Moja and a voodoo priestess; the hilarious Tesiana Elie as the outspoken Aunt Elegua; Jasmine St. Clair as the trumpy neighborhood

## “In the Red and Brown Water”

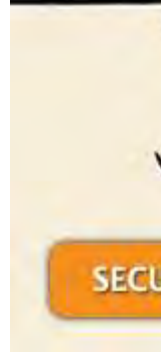
When: 2 and 8 p.m. Saturday; 8 p.m. Nov. 29, 30 and Dec. 1

Where: Mandell Weiss Forum Theatre, UC San Diego, La Jolla

Tickets: \$20, general; \$15, seniors; \$10, UCSD students

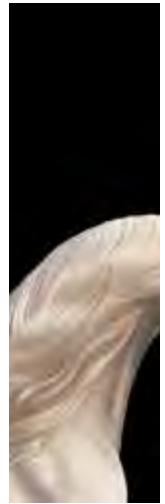
Online:

[theatre.ucsd.edu](http://theatre.ucsd.edu)



gossip, Shun; Maurice Williams as the candy-loving street youth Elegba (who masks his homosexuality with macho swagger); charming Ronald Washington as Shango; an understated Gerard Joseph as Ogun; and Scott Patteson, who adds levity as the goofy shopkeeper O Li Roon.

The action plays out on a stylized tenement set by Christopher Scott Murillo, with floating aboveground doorways that are evocatively just out of Oya's reach. The play runs just under two hours and has strong language and sexual themes.



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## New Theatrical Voice Stuns at UCSD

- [THEATER REVIEW](#)

by Bill Eadie



### Chaz Hodges and Ronald Washington

Photos by: Jim Carmody

Theatre needs authentic and talented young voices, not just to survive but to grow and prosper. So, it's a cause for celebration when one of those voices comes along. San Diego theatre goers can break out the champagne.

Over the next couple of months, we get two opportunities to experience the work of Tarell Alvin McCraney, whose breakout trilogy, *The Brother/Sister Plays* has excited audiences around the country, most recently at the Steppenwolf Theatre Ensemble, where Mr. McCraney is a company member.

Two of the three plays in the trilogy are scheduled to perform here, and the first, *In the Red and Brown Water*, opened Monday for a short run at the Mandell Weiss Forum, courtesy of UCSD's Department of Theatre and Dance. The second, *The Brothers Size*, opens at the Old Globe's White Theatre in January.

Mr. McCraney is clearly a theatrical heir of playwright August Wilson, and Mr. Wilson served as a mentor during his graduate playwriting education at Yale. Mr. McCraney's work, like that of his mentor, is a product of big ideas and bold theatricality while at the same time honing to the cultural traditions of the African American community.

*In the Red and Brown Water* was the second play that Mr. McCraney wrote for the trilogy, but it is the first play in chronological time, and it serves not only to introduce characters who appear in the other plays but also to foreshadow the action of those plays. Each play stands on its own, but if you plan to see *The Brothers Size* next month you should have a deeper and richer experience by seeing *In the Red and Brown Water* first.



### Gerard Joseph

Subtitled “A Fast and Loose Play on Spanish *Yerma* and African Oya/Oba,” *In the Red and Brown Water* dizzyingly appropriates its theatricality from Spain’s García Lorca and its spirit from the Yoruba culture of central Africa. The plot comes from Lorca’s *Yerma*, a play about a barren woman who is shunned for being so by the local villagers.

But, even though Mr. McCraney resets his play to a Louisiana housing project, he retains Lorca’s poetic style and some of Lorca’s storytelling methods.

And, he overlays a very realistic tale of African American life with Yoruba ideas about how names predestine individuals by describing qualities that will dominate their lives. Indeed, Mr. McCraney’s character names reflect Yoruba deities and the qualities they represent. For example, Oya, Mr. McCraney’s heroine, is a runner and her primary life force comes from breathing, a quality of her Yoruban namesake. Other characters are similar: Elegba is the trickster, Ogun has a big heart, Shango represents virility, and Oshun (Shun for short) represents fertility and sensuality.

The tale Mr. McCreary tells is a lot more accessible than the rich tradition in which it is based. Oya (Chaz Hodges) excels at running, but she turns down a college scholarship to care for her ailing mother (Ngozi Anyanwu). Since she has not escaped the projects, she is courted by Shango (Ronald Washington) until he leaves for military service, and then Ogun Size (Gerard Joseph), a kind man who works hard and dreams of getting his own business going. When Oya does not become pregnant by either man, her world begins to fall apart, and her neighbor, Shun (Jasmine St. Clair), takes her place and becomes pregnant with Shango’s baby. Meanwhile, Oya’s godbrother, Elegba (Maurice Williams), who had an unrequited crush on her, gets another woman pregnant and is forced to confront not only his immature actions but his identity as a man.

Ogun Size, whose character is the only one that appears in all three plays, will become the focus of the second play, the three-character *The Brothers Size*. Elegba also appears in that play, and other characters from *In the Red and Brown Water* appear in the third play, *Marcus: Or the Secret of Sweet*.

UCSD theatre professor Gregory Wallace has coached his *Red and Brown Water* cast to perform with remarkable assurance, movingly portraying the script’s ritual and ceremony, pathos, and theatrical ecstasy. Before your eyes, the cast melds into an ensemble that supports the maxim that the whole is, indeed, greater than the sum of its parts.

Mr. McCraney’s remarkably unique voice should thrill serious San Diego play-goers. Make it a priority to catch *In the Red and Black Water* during its short run.

### Related Posts

- [Triple Threat Needs Help With John Doe Musical](#)
- [Protest Goes Another Round at the REP](#)



In the Red and Brown Water may be seen at the Mandell Weiss Forum Theatre, on the UCSD campus (in the same complex with the La Jolla Playhouse). Remaining performances are: Sat, Nov 24, 2:00 pm  
MATINEE Sat, Nov 24, 8:00 pm Thu, Nov 29, 8:00 pm Fri, Nov 30, 8:00 pm Sat, Dec 01, 8:00 pm  
CLOSING Tickets (\$20) are available by calling 858.534.4574 or by visiting [the production's website page](#).

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### [Bill Eadie](#)

In addition to reviewing theatre for San Diego Story, Bill also reviews for [TalkinBroadway.com](#). He is a member of the [San Diego Theatre Critics Circle](#) and a professor in the [School of Journalism and Media Studies](#) at [San Diego State University](#).

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the consortium's director.)

San Diego Rep co-founder Doug Jacobs directs a cast that includes a couple of excellent actors not seen here much of late - Linda Castro and Todd Blakesley - plus Carment Beaubeaux and Brian Salmon.

The reading is at 7:30 p.m. Feb. 11 at the Encinitas Library, 540 Cornish Drive; go to [etcinfo.net](http://etcinfo.net).

- And it's not too late to catch the last few performances of "Vampire Lesbians of Sodom," Charles Busch's vignette-based comedy that has two vampy immortals battling it out in 1920s Hollywood and Vegas. (In case the title wasn't a tipoff, the show is described as "geared for an adult audience.")

Performances of the Different Stages production are at 8:30 p.m. Jan. 25-26 and Feb. 1, at Swedenborgian Hall, 1531 Tyler Ave. in University Heights. More info: (760) 473-5963 or [differentstages.biz](http://differentstages.biz).

- Finally, the rundown of major productions going into previews or opening over the next week or so: the comedy "Pete 'n' Keely," (<http://web.utsandiego.com/news/2013/jan/15/play-spotlights-dueling-duo/>) running through March 3 at Lamb's Players Theatre: Cygnet Theatre's San Diego premiere of (<http://web.utsandiego.com/news/2013/jan/22/cygnet-polishing-off-a-gem/>) August Wilson's "Gem of the Ocean," Jan. 24 to Feb. 24; the Globe's local premiere (<http://www.signonsandiego.com/news/2013/jan/19/african-myths-music-infuse-old-globes-brothers/>) of Tarell Alvin McCraney's "The Brothers Size," Jan. 26 to Feb. 24; Intrepid Shakespeare Co.'s "Hamlet," Jan. 26 - Feb. 17; Diversionary Theatre's production of the new Marc Acito play "Birds of a Feather," Jan. 31 to March 3; the latest edition of (<http://www.signonsandiego.com/news/2012/oct/25/winning-dramatists-take-their-first-bows/>) Playwrights Project's annual "Plays by Young Writers" festival, featuring contest-winning works by school-age dramatists, Feb. 1-9; and the joint Moxie Theatre / Mo`olelo Performing Arts Co. staging of "The Bluest Eye," Lydia Diamond's adaptation of the Toni Morrison book, running Feb. 2 to March 3.



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## EXPLORING Balboa Park



Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and  
performance  
bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's iPhone app be your guide.

### ARTS & CULTURE

Performing arts abound in the park. The **Old Globe Theatre** routinely presents top talent in world-renowned productions; winter features include the popular holiday classic, *Dr. Seuss' How the Grinch Stole Christmas* (through Dec. 29), followed by *Pygmalion* (Jan. 12-Feb. 17) and *The Brothers Size* (Jan. 26-Feb. 24). See p. 64-65 for more theater listings.

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 p.m.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibits, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a large Asian collection; an exhibition featuring works from the colonial period, *Behold, America!*, tells the story of the history of the U.S. and runs through Feb. 10. The world-class **Museum of Photographic Arts**



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showcases compelling photography and also presents films in its state-of-the-art theater. The **Mingei International Museum** is dedicated to folk art, craft and design from around the world, while the **Timken Museum of Art** is home to the Putnam Foundation's renowned collection of European and Byzantine art, including Russian religious paintings.

The San Diego Art Institute's **Museum of the Living Artist** presents exhibitions by contemporary local artists every four to six weeks, and the historic **Spanish Village Art Center** is a collection of 37 studios representing more than 200 artists working in media ranging from sculpture to blown glass; the charming courtyard setting is meant to evoke an Old World town square.

## SCIENCE & HISTORY

Balboa Park's many non-visual-art museums are a huge draw for children, but most distinguish themselves by crafting exhibitions that also appeal to adult sensibilities.

The **San Diego Air and Space Museum** salutes aviation with 68 original, reproduction and model airplanes and spacecraft. The **Reuben H. Fleet Science Center** has interactive science exhibitions and an IMAX Dome theater. The country's largest multi-sports museum, the **San Diego Hall of Champions** has interactive displays inviting sports fans to test their athletic and broadcasting skills. From antiques to hot rods, the **San Diego Automotive Museum's** collection illustrates the evolution of the automobile.

The **San Diego Natural History Museum's** life-sized T-Rex skeleton, fossil exhibits and 3-D theater let visitors explore the natural world.

Dedicated to the study of anthropology,



## GREAT FIND SWEET TOOTH

From rainforest treasure to luscious treat, the world of chocolate is rich with history. Get the story behind an all-time favorite dessert at **Chocolate**, currently on exhibit at the San Diego Natural History Museum. Visit the ancient civilization of Central America and discover what chocolate meant nearly 1,500 years ago—originating from the seeds of cacao trees and evolving into a bitter treat sipped by royalty—and follow its transformation into a world commodity. Explore the plant, the products and the culture of chocolate through its science, history and popular culture aspects. Now through March 10, 2013, at the San Diego Natural History Museum, 1788 El Prado, Balboa Park, 619.232.3821 —Jordan Fraser



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the **San Diego Museum of Man** explores cultures of the world, especially the Americas.

The largest of its kind, the **Model Railroad Museum** boasts scale models and interactive features for children. The **Museum of San Diego History** features traveling shows and exhibitions culled from the Historical Society's vast collection. At the **Veteran's Museum & Memorial Center** visitors will find military uniforms from World War I, Vietnam and the Korean War, as well as maritime paintings by local artists and other displays.

The **Marston House** (see p. 69), a Craftsman Prairie-style mansion designed in 1905 by noted architect Irving Gill, is a must for history and architecture buffs; the grounds also feature a carriage house and gardens.

## ATTRACTIONS & GARDENS

The park's major attraction is, of course, the **San Diego Zoo** (see p. 68), with some 4,000 rare and endangered species. Among the animal residents you'll find the much-beloved meerkats, Asian and African elephants, monkeys, birds and more. Be sure to stop by Panda Canyon to say hello to the newest giant panda cub, born this past summer.

After visiting the zoo, try your hand at the brass ring game from your perch atop a hand-carved pony on the **Balboa Park Carousel**. Both kids and grown-ups are welcome on the **Balboa Park Miniature Railroad**, which takes a three-minute, half-mile trip through four acres of the park.

The park also features several gardens, a legacy left by its founding "mother," botanist Kate Sessions. Complete with ornate fountains and colorful tiling, the Spanish-style **Alcazar Garden**, which abuts the Art Institute and Mingei Museum, blooms with 7,000 brilliantly colored annuals. The **Japanese Friendship Garden** features a Zen meditation garden and bonsai exhibit, while the sunken **Zoro Garden** has an interesting history: It was designed as a nudist colony during the 1935 California-Pacific International Exposition but is now a habitat for monarch, sulfur and swallowtail butterflies. Also built for the Expo, the **Old Cactus Garden** has succulents and other exotic plants.

With some 2,100 orchids, ferns, poinsettias and other plants, the **Botanical Building** is among the world's largest lath structures; along with its gorgeous **Lily Pond**, it's one of the park's most photographed sites.

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## RECREATION

From hiking and jogging to tennis and bocce ball, you'll find it in the park. The **Balboa Park Activity Center** has facilities for badminton, table tennis, volleyball and more, while the **Balboa Park Municipal Golf Course** offers striking views of downtown and Coronado.

At Texas and Upas streets, on the park's northeast end, the **Morley Field Sports Complex** is a haven for disc golf fans and other sports nuts, boasting a pool, velodrome, archery range and bocce court. Check in here for information on the many hike and bike trails through **Florida Canyon**, a popular workout spot for joggers.

The nearby **Balboa Tennis Club** is open to the public, with 25 courts and a full-service pro shop, plus lessons and clinics.

The dapper, white-clad members of the **San Diego Lawn Bowling Club**, which has been around for more than 75 years, play seven days a week near the corner of Sixth Avenue and Laurel Street. Visitors are welcome to join the fun and get a free lesson.

There are also a few **leash-free dog parks** here, including one at Balboa Drive and El Prado, south of the Cabrillo Bridge, and another at Morley Field, northwest of the tennis courts.

## DINING

Several casual snack bars and coffee carts can be found throughout the park and inside certain museums. For a sit-down experience, try **The Prado**, whose lively, colorful interior and charming garden patio—not to mention hearty American cuisine, refreshing salads and exotic South American cocktails—have made it a long-time local favorite.

**The Tea Pavilion** at the Japanese Friendship Garden serves tea, noodles and sushi in a casual setting, while the **Sculpture Court Café** at the San Diego Museum of Art is a good bet for salads and sandwiches.

For the at-home gourmand, the **Balboa Park Food & Wine School** has classes in everything from fondue-making to sushi-rolling taught by celebrated local chefs, plus wine education. Be sure to make reservations in advance, though, as classes tend to fill up quickly. 🍷

*A map of Balboa Park is on page 78. Museums and attractions are listed in the **where** guide.*





Client Name: The Old Globe  
Publication Name: UT San Diego-North County Inland  
Publication Date: January 13, 2013  
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Value: \$120.21



### **Wednesday 1.30**

#### **"The Brothers Size"**

Final preview before opening  
at The Old Globe



Client Name: The Old Globe  
Publication Name: UT San Diego-North County Coastal  
Publication Date: January 13, 2013  
Page Number: 012  
Circulation: 130,375  
Size: 1 sq inch  
Value: \$39.50



**Wednesday 1.30**

**“The Brothers Size”**

Final preview before opening  
at The Old Globe



featuring "Take Me Home, Country Roads," "Sunshine on My Shoulders," "Rocky Mountain High," "Leader of the Band" and "Go Down Easy." Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$20-\$58. (562) 467-8818. cerritoscenter.com.

## SUNDAY, JANUARY 20

### CLASSICS AT THE MERC

Corporeal Saxophone: Michael Gray, soprano alto; Jordan Jellison, alto; Bradley Nash, tenor and Jesse Audelo, baritone. Chamber performances by the region's best professional musicians. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$12. (866) 653-8696. temeculatheater.org.

## SATURDAY, JANUARY 26

### THE BROTHERS SIZE

After his release from prison, Oshoosi Size seeks out his brother, Ogun, who is an upright and law-abiding car mechanic. When their family is threatened by the reappearance of a figure from Oshoosi's past, they must learn what it truly means to be brothers. Infused with music and the rhythms of the South, the play blends West African mythology with a modern-day story of the Louisiana bayou. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through Feb. 24. \$29-plus. (619) 234-5623. theoldglobe.org.

## SUNDAY, JANUARY 27

### THE ROSE TATTOO

This Tennessee Williams play is filled with tragic stories of characters struggling to survive the pain and torment of loneliness. Williams reminds us that loneliness, isolating by nature is a powerful experience that can draw us together. Little Theatre/Humanities Hall, University of California, Irvine, 4000 Mesa Road, Irvine. Through Feb. 3. \$14-\$15. (949) 824-2787. arts.uci.edu/tickets.

## TUESDAY, JANUARY 29

### THE JOFFREY BALLET

Program Highlights: "In the Middle," "Somewhat Elevated," "After the Rain" and "Son of Chamber Symphony." Ashley C. Wheeler, artistic director. La Jolla Music Society, Copley Symphony Hall, 1245 Seventh Ave., San Diego. \$22-\$77. (858) 459-3728. ljms.org.

## THURSDAY, JANUARY 31

### MOZART'S REQUIEM & MORE

Mozart's deathbed composition--a requiem--now enjoys iconic status as one of the most superb achievements in sacred music. Mozart's desire to create "some higher form of church music" also led to the Ave Verum Corpus. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 2. \$25-\$185. (714) 556-2787. scfta.org.

### MIRO QUARTET

One of America's highest-profile chamber groups enjoys its place at the top of the international chamber music scene. Now

in its second decade, the quartet continues to captivate audiences and critics around the world with its startling intensity, fresh perspective and mature approach. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$30-\$50. (562) 467-8818. cerritoscenter.com.

## FEBRUARY

## SUNDAY, FEBRUARY 3

### CLASSICS AT THE MERC

Corporeal Saxophone: Michael Gray, soprano alto; Jordan Jellison, alto; Bradley Nash, tenor and Jesse Audelo, baritone. Chamber performances by the region's best professional musicians. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$12. (866) 653-8696. temeculatheater.org.

## TUESDAY, FEBRUARY 5

### GEORGE WASHINGTON CARVER

The inspiring musical pays tribute to a remarkable American hero. Carver, born a slave, transformed the agricultural industry and American life through his research of the peanut and sweet potato. LifeHouse Theater, 1135 N. Church St., Redlands. \$7. Mornings through Feb. 8. (909) 335-3037 ext. 21. lifehousetheater.com.

## THURSDAY, FEBRUARY 7

### JAZZ AT THE MERC

Sherry Williams hosts. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$15. (866) 653-8696. temeculatheater.org.

## FRIDAY, FEBRUARY 8

### HAMBURG BALLET: THE LITTLE MERMAID

John Neumeier has created a modern but timeless interpretation of "The Little Mermaid" to celebrate Hans Christian Andersen's 200th birthday. This beloved story that has touched hearts throughout the years is a dramatic tale that contrasts the simplicity and mystery of underwater life with the worldly nature of humans. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Also Feb. 9-10. \$25-\$90. (714) 556-2787. scfta.org.

### RHYTHM OF THE DANCE

Embraced internationally as one of the most popular Irish Step dance shows in the world, the show features a live band, tenors, dancers and vibrant costumes, in an inspiring epic reliving the journey of the Irish-Celts throughout history. The extravaganza merges traditional dance and music with state-of-the-art technology. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. Also Feb. 9. \$30-\$60. (562) 467-8818. cerritoscenter.com.

### SCHEHERAZADE

Mei-Ann Chen, conductor; Benjamin Jaber, horn. San Diego Symphony, Copley Symphony Hall, 1245 Seventh Ave., San Diego. Also Feb. 10. \$20-\$90. (619) 235-0804. sandiegosymphony.com.

## 9 TO 5, THE MUSICAL

For anyone who put in too many hours at their workplace for too little money and too little thanks, this show is based on the 1980 movie and features a score full of hit sounds. Plummer Auditorium, 201 E. Chapman Ave., Fullerton. Thurs.-Sun. through Feb. 24. Ticket prices vary. (714) 589-2770. 3dtshows.com.

## SATURDAY, FEBRUARY 9

### TOUR DE PALM SPRINGS

Annual bicycle ride (routes in varying lengths from five to 100 miles) to raise money for a variety of charities. A two-day vendor fare of Coachella Valley nonprofit organizations, bicycle manufacturers, bicycle gear, apparel, other bicycle ride programs, food court and tour de jazz live entertainment. New this year--beer and wine garden. On North Palm Canyon between Tahquitz and Alejo, Palm Springs. (760) 674-4700. tourdepalmsprings.com.

## EXHIBITIONS

### ENVIROSCAPES: JEN TRUTE RETROSPECTIVE

Recognized for her environmentally conscious oil paintings, Jen Trute's explored her passion for combining Renaissance-style techniques of glazing with her desire to create greater

awareness for our changing ecology through art. This exhibition features large-scale paintings from her many different series along with a selection of never-before-seen drawings. Oceanside Museum of Art, The Groves Gallery, 704 Pier View Way, Oceanside. Through April 21. \$5-\$8. (760) 435-3720. oma-online.org.

### NANO

This engaging exhibition about nanoscale science, technology and engineering explores a small world where big science happens. This 400-square-foot exhibition includes hands-on interactive displays that invite you to dive into the nano world, discover its real-world applications and explore the societal and ethical implications of this new technology. Reuben H. Fleet Science Center 1875 El Prado, Balboa Park, San Diego. \$10-\$12. (619) 238-1233. rhfleet.org.

### READ MY PINS: THE MADELEINE ALBRIGHT COLLECTION

Shortly after becoming a diplomat, Madeleine K. Albright discovered the power of jewelry to convey a foreign policy message. The brooches soon became her diplomatic signature. Their stories and messages reflect the secretary's sense of humor and humanity. The Albright collection consists of pins that Albright, America's ambassador to the United Nations (1993-1997) and then the first woman to occupy the position of U.S. Secretary of State (1997-2001), wore before, during and after her



## TUESDAY, JANUARY 22 WAR HORSE

The powerful story of young Albert's beloved horse, Joey, who has been enlisted to fight for the English in World War I. Caught in enemy crossfire, Joey ends up serving both sides of the war before landing in no man's land. Albert, not old enough to enlist, embarks on a treacherous mission to find his horse and bring him home. What follows is a remarkable tale of courage, loyalty and friendship, filled with stirring music and songs. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 3. \$20-plus. (714) 556-2787. scfta.org.



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: January 17, 2013  
Page Number: 024  
Circulation: 164,339  
Size: 1 sq inch  
Value: \$84.97



#### Upcoming

**"The Brothers Size":** Old Globe  
Theatre, 1363 Old Globe Way, Balboa  
Park. Jan. 26-Feb. 24. (619) 234-5623,  
[theoldglobe.org](http://theoldglobe.org). Tickets start at \$29.





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: January 17, 2013  
Page Number: 026,027  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$198.27



# THEATER LISTINGS

## Upcoming

**"The Brothers Size":** [Old Globe](#)  
Theatre, 1363 Old Globe Way, Balboa  
Park. Jan. 26-Feb. 24. (619) 234-5623,  
[theoldglobe.org](http://theoldglobe.org). Tickets start at \$29.



Client Name: The Old Globe  
Publication Name: UT San Diego-North County Inland  
Publication Date: January 20, 2013  
Page Number: 013  
Circulation: 175,479  
Size: 4 sq inch  
Value: \$673.22



### Wednesday 1.30



### "The Brothers Size"

Final preview before opening  
at The Old Globe.





Client Name: The Old Globe  
Publication Name: UT San Diego-North County Coastal  
Publication Date: January 20, 2013  
Page Number: 013  
Circulation: 130,375  
Size: 4 sq inch  
Value: \$221.25



### Wednesday 1.30



### "The Brothers Size"

Final preview before opening  
at The Old Globe.



Client Name: The Old Globe  
Publication Name: Fine Magazine  
Publication Date: January 01, 2013  
Page Number: 078  
Circulation: 25,000  
Size: 1 sq inch  
Value: \$28.63



**The Old Globe**

"Pygmalion," Jan. 12-Feb. 17

"The Brothers Size," Jan. 26 – Feb. 24

[theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: January 24, 2013  
Page Number: 023  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$70.81



## Running

**"The Brothers Size":** Old Globe  
Theatre, 1363 Old Globe Way, Balboa  
Park. Jan. 26-Feb. 24. (619) 234-5623,  
TheOldGlobe.org. Tickets start at \$29.

Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: January 24, 2013  
Page Number: 021  
Circulation: 164,339  
Size: 1 sq inch  
Value: \$70.81



#### Running

**"The Brothers Size":** Old Globe  
Theatre, 1363 Old Globe Way, Balboa  
Park. Jan. 26-Feb. 24. (619) 234-5623,  
TheOldGlobe.org. Tickets start at \$29.



Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: January 01, 2013  
Page Number: 017  
Circulation: 22,000  
Size: 3 sq inch  
Value: \$66.46



## SATURDAY – JANUARY 26

**The Brothers Size:** a play by Tarell Alvin McCraney, an emotional and theatrical tour-de-force. Preview Jan 26-30, opens Jan 31, closes Feb 24. Sheryl and Harvey White Theatre at Conrad Prebys Theatre Center, Old Globe Theatre; 1363 Old Globe Way Balboa Park. Tickets start at \$29. Showtimes vary. Visit – [theoldglobe.org](http://theoldglobe.org).



Client Name: The Old Globe  
Publication Name: San Diego City Beat  
Publication Date: January 23, 2013  
Page Number: 14  
Circulation: 50,000  
Size: 2 sq inch  
Value: \$23.68



**OPENING:**

***The Brothers Size:*** A young man is recently out of prison and living with his car-mechanic brother when an acquaintance from the lockup shows up and causes some turmoil. Opens Jan. 26 at The Old Globe's Sheryl and Harvey White Theatre in Balboa Park. [theoldglobe.org](http://theoldglobe.org)



# After Dark

## San Diego Entertainment Guide

**2/1: Billy Watson and the International Silver String Submarine Band**  
([www.thegradddelmar.com/club-m](http://www.thegradddelmar.com/club-m))

**2/1-2: Tristan Prettyman with Paul Cannon Band**  
\$20. ([www.bellyup.com](http://www.bellyup.com))

**2/2: DJ Greyboy, Beatnik & Maya B**  
([www.burlapeats.com](http://www.burlapeats.com))

**2/2: Heat**  
([www.thegradddelmar.com/club-m](http://www.thegradddelmar.com/club-m))

**2/4: ZZ Ward with Delta Rae**  
([www.bellyup.com](http://www.bellyup.com))

**2/7-8: Inaugural 1st Marine Division Anniversary Celebration**  
Celebrate Sousa and so much more when 50 of Camp Pendleton's finest musicians return for their annual patriotic and entertaining concert. Meet some of the Marine musicians before the show and check out rare military memorabilia on display in the lobby. ([www.artcenter.org](http://www.artcenter.org))

**2/8: Betamaxx**  
([www.thegradddelmar.com/club-m](http://www.thegradddelmar.com/club-m))

**2/9: The Wailers**  
\$23. ([www.bellyup.com](http://www.bellyup.com))

**2/9: Lady Dottie and The Diamonds**  
([www.thegradddelmar.com/club-m](http://www.thegradddelmar.com/club-m))

**Thru 2/10: Behold, America!**  
This exhibition is a dynamic collaboration between three San Diego art institutions: the Museum of Contemporary Art San Diego, The San Diego Museum of Art, and the Timken Museum of Art featuring works by Georgia O'Keefe, Thomas Sully, and many more. ([www.beholdamerica.com](http://www.beholdamerica.com))

**2/10: Benjamin Grosvenor, Piano**  
La Jolla Music Society's Discovery Series, The Auditorium at TSRL. ([www.ljms.org](http://www.ljms.org))

**2/12: Unsigned | Unrest**  
**Compilation CD Release Party with The Howls and Kut U Up**  
hosted by Drew Shirley of Switchfoot  
CD proceeds and a portion of concert proceeds benefit St. Jude Children's Research Hospital. San Diego nonprofit HOC Inc "Believe In Something" has teamed up with Indiana-based Broken Heart Records to release a compilation CD consisting of unreleased songs from 16 unsigned bands from across the U.S. and Ireland. \$12. ([www.bellyup.com](http://www.bellyup.com))

**2/14: The Hives**  
\$26. ([www.bellyup.com](http://www.bellyup.com))

**2/15: Blue Moonies**  
([www.thegradddelmar.com/club-m](http://www.thegradddelmar.com/club-m))

**2/15: BBC Concert Orchestra**  
Keith Lockhart, conductor, and Sophie Shao, cello. Copley Symphony Hall. ([www.ljms.org](http://www.ljms.org))

**2/16: Mark Fulton with The Mighty Untouchables**  
([www.thegradddelmar.com/club-m](http://www.thegradddelmar.com/club-m))

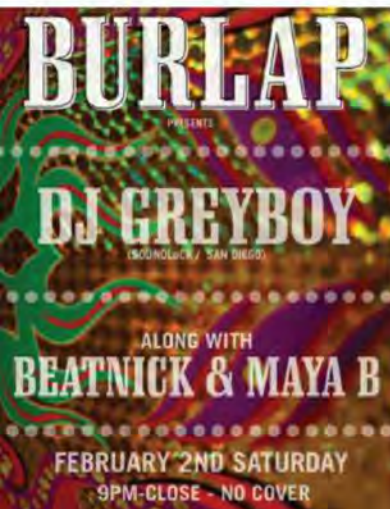
**2/20: Lux@Night**  
Free for members; \$5 non-members. ([www.luxartinstitute.org](http://www.luxartinstitute.org))

**2/22: The Devastators**  
([www.thegradddelmar.com/club-m](http://www.thegradddelmar.com/club-m))

**2/23: Cash'd Out, Johnny Cash B-Day Bash**  
\$18. ([www.bellyup.com](http://www.bellyup.com))

**2/23: Kicks**  
([www.thegradddelmar.com/club-m](http://www.thegradddelmar.com/club-m))

**Thru 2/24: The Brothers Size**  
A poetic, highly theatrical work infused with West African mythologies and pulsing with the rhythms of the Louisiana Bayou, award-winning playwright Tarell Alvin McCraney







spins a powerful tale of freedom, desire, and the irrepressible power of the human heart. Contains strong language and adult situations. ([www.oldglobe.org](http://www.oldglobe.org))

**2/24: Reckless Kelly with Micky and The Motorcars**  
([www.bellyup.com](http://www.bellyup.com))

**2/28: White Buffalo**  
\$15. ([www.bellyup.com](http://www.bellyup.com))

**3/1-5/27: Lifelike**  
Is it real? *Lifelike* invites a close examination of works based on commonplace objects and situations, which are startlingly realistic, often playful, and sometimes surreal. This group exhibition, which debuted at the Walker Art Center, features artists variously using scale, unusual materials, and sly contextual devices to reveal the manner in which their subjects' "authenticity" is manufactured. ([www.mcasd.org](http://www.mcasd.org))

**Thru 3/3: Pete 'n Keely**  
Eileen Bowman and Phil Johnson play a singing duo reunited for a comeback in this delightful off-Broadway musical hit. ([www.lambsplayers.org](http://www.lambsplayers.org))

**Thru 3/3: DNA New Work Series**  
La Jolla Playhouse announces a new play development initiative, entailing a six-week period of workshop productions and readings of new plays and musicals. The focus is to give established and emerging artists the opportunity to develop a script by

providing rehearsal time, space, and resources, culminating in a public reading or workshop production. ([www.lajollaplayhouse.org](http://www.lajollaplayhouse.org))

**3/8-4/14: A Gentleman's Guide To Love And Murder**

Former Old Globe co-artistic director Darko Tresnjak returns to direct this world premiere musical of merriment and murder. When Monty Navarro finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way, all played by one incredible actor. This witty music hall comedy explores how low we'll go to make it to the top. A co-production with Hartford Stage. ([www.theoldglobe.org](http://www.theoldglobe.org))

**3/9: Stand Up For Rady Children's Hospital**

Enjoy a Night with Jay Leno by joining the Rancho Santa Fe Unit of Rady Children's Hospital Auxiliary on March 9 at The Grand Del Mar for its 17th annual fundraising event. The evening promises fabulous cuisine, an amazing silent/live auction, the renowned comedy of Jay Leno, a late night menu, and dancing to Atomic Groove and The Fly Girlz — all in support of Rady Children's Hospital Peckham Center for Cancer and Blood Disorders. ([www.rcha-rsf.org](http://www.rcha-rsf.org))

**Thru 3/10: Chocolate**

Where does chocolate come from? How is it made? And how has it sweet-talked its way into our hearts? Take a walk with San Diego Natural History Museum through the

highlights of the exhibition *Chocolate* to find out. ([www.sdnhm.org](http://www.sdnhm.org))

**3/20-23: LJP Presents The Second City's Laughing Matters Tour**

Legendary sketch comedy theatre, The Second City, returns with their Laughing Matters Tour, featuring some of the best sketches, songs, and improvisations from the company's 53-year history. The Second City is a Chicago landmark and a national treasure, having launched the careers of Tina Fey, Stephen Colbert, Steve Carell, Gilda Radner, Bill Murray, and more. The exciting show takes place in the specially-designed cabaret space in the Sheila and Hughes Potiker Theatre. ([www.lajollaplayhouse.org](http://www.lajollaplayhouse.org))

**3/21: An Evening With Kenny Rogers**  
\$98. ([www.bellyup.com](http://www.bellyup.com))

**3/22-5/5: Damien**  
Robert Smyth's tour de force performance as the passionate priest who fought government and church for the lepers of Molokai. ([www.lambsplayers.org](http://www.lambsplayers.org))

**3/23: Henrik Ibsen's A Doll House**

The Classics Up Close series continues with Ibsen's *A Doll House*, a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre. ([www.theoldglobe.org](http://www.theoldglobe.org))





Client Name: The Old Globe  
Publication Name: Rancho Bernardo News Journal  
Publication Date: February 07, 2013  
Page Number: A23  
Circulation: 17,000  
Size: 3 sq inch  
Value: \$24.47



## THEATER

**The Old Globe** presents **"The Brothers Size,"** running through Sunday, Feb. 24 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center, 1363 Old Globe Way in Balboa Park. Tickets start at \$29. For tickets and information, call the box office at 619-23-GLOBE, or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).



Client Name: The Old Globe  
Publication Name: Poway News Chieftain  
Publication Date: February 07, 2013  
Page Number: A23  
Circulation: 14,234  
Size: 3 sq inch  
Value: \$24.47



## THEATER

**The Old Globe** presents **"The Brothers Size,"** running through Sunday, Feb. 24 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center, 1363 Old Globe Way in Balboa Park. Tickets start at \$29. For tickets and information, call the box office at 619-23-GLOBE, or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: January 31, 2013  
Page Number: 079  
Circulation: 175,000  
Size: 2 sq inch  
Value: \$110.47



## THEATER LISTINGS

### **The Brothers Size**

The ~~Old Globe~~ Theatre stages Tarell Alvin McCraney's tale of two brothers: Oshoosi and Ogun, and the bond they forge. Tea Alagic directed.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, THROUGH FEBRUARY 24.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: February 07, 2013  
Page Number: 010  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$226.59



#### Critic's Choice

**"The Brothers Size"**: African drums, dance and brotherly love make for a potent brew in The Old Globe's San Diego premiere of Tarell Alvin McCraney's 80-minute drama about an honest Louisiana bayou mechanic fighting for the soul of his ex-con little brother, who is tempted to return to his life of crime. Despite its strong language, this lively, magical staging by Tea Alagic is worth a look. (Pam Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 24. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). Tickets start at \$29.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: February 07, 2013  
Page Number: 09  
Circulation: 408,825  
Size: 15 sq inch  
Value: \$1,387.91

## Plays celebrate Black History Month

February is Black History Month, and local stages are bursting with plays with African-American themes and casts. Here are a few:

### **"Clybourne Park"**

San Diego Repertory Theatre presents Bruce Norris' Pulitzer Prize-winning 2011 story of two families, 50 years apart, living in the same Chicago home where Lorraine Hansberry set her landmark drama "A Raisin in the Sun." *Through Sunday. (619) 544-1000 or sdrep.org*

### **"Gem of the Ocean"**

Cygnnet Theatre presents the mystical first play in August Wilson's 10-part cycle on the black experience in 20th-century America. *Through Feb. 24. (619) 337-1525 or cygnnettheatre.com*

### **"The Brothers Size"**

The Old Globe presents Tarell Alvin McCraney's three-character drama infused with hip-hop music and African mythology and dance, set on the Louisiana bayou. *Through Feb. 24 in the Globe's Sheryl and Harvey White Theatre. (619) 234-5623 or oldglobe.org*

### **"The Bluest Eye"**

Mo'olelo and Moxie Theatre co-present Lydia Diamond's stage adaptation of Toni Morrison's controversial novel about two young black girls growing up in a foster home in 1930s Ohio. *Through March 3 at Moxie Theatre. (858) 598-7620 or moxietheatre.com*



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: January 31, 2013  
Page Number: 026  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$70.81



## Running

**"The Brothers Size":** Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 24. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). Tickets start at \$29.



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: February 07, 2013  
Page Number: 07  
Circulation: 164,339  
Size: 15 sq inch  
Value: \$1,387.91

## Plays celebrate Black History Month

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### **"Clybourne Park"**

San Diego Repertory Theatre presents Bruce Norris' Pulitzer Prize-winning 2011 story of two families, 50 years apart, living in the same Chicago home where Lorraine Hansberry set her landmark drama "A Raisin in the Sun." *Through Sunday. (619) 544-1000 or sdrep.org*

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### **"The Brothers Size"**

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### **"The Bluest Eye"**

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Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: February 07, 2013  
Page Number: 08  
Circulation: 164,339  
Size: 18 sq inch  
Value: \$1,685.32



### Critic's Choice

**"The Brothers Size":** African drums, dance and brotherly love make for a potent brew in the Old Globe's San Diego premiere of Tarell Alvin McCraney's 80-minute drama about an honest Louisiana bayou mechanic fighting for the soul of his ex-con little brother, who is tempted to return to his life of crime. Despite its strong language, this lively, magical staging by Tea Alagic is worth a look. (Pam Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 24. (619) 234-5623, TheOldGlobe.org. Tickets start at \$29.



**Antwayn Hopper as Elegba in the Southern California premiere of Tarell Alvin McCraney's "The Brothers Size" at the Old Globe. HENRY DIROCCO**



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: January 31, 2013  
Page Number: 024  
Circulation: 164,339  
Size: 1 sq inch  
Value: \$70.81



## Running

**"The Brothers Size":** Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 24. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). Tickets start at \$29.





Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: February 01, 2013  
Page Number: 017  
Circulation: 22,000  
Size: 3 sq inch  
Value: \$66.46



#### SATURDAY – FEBRUARY 23

**The Brothers Size:** a play by Tarell Alvin McCraney, an emotional and theatrical tour-de-force missing West African mythology with contemporary Bayou. 2 p.m. Sheryl and Harvey White Theatre at Conrad Prebys Theatre Center, Old Globe Theatre, 1363 Old Globe Way Balboa Park. Tickets start at \$29. Visit – [theoldglobe.org](http://theoldglobe.org).

Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: February 07, 2013  
Page Number: 082  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$134.14



## THEATER LISTINGS

### **The Brothers Size**

The Old Globe Theatre stages Tarell Alvin McCraney's tale of two brothers: Oshoosi and Ogun, and the bond they forge. Tea Alagic directs.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 2PM SATURDAYS, 8PM SATURDAYS, 2PM SUNDAYS, 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH FEBRUARY 24.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: February 14, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$226.59



#### Critic's Choice

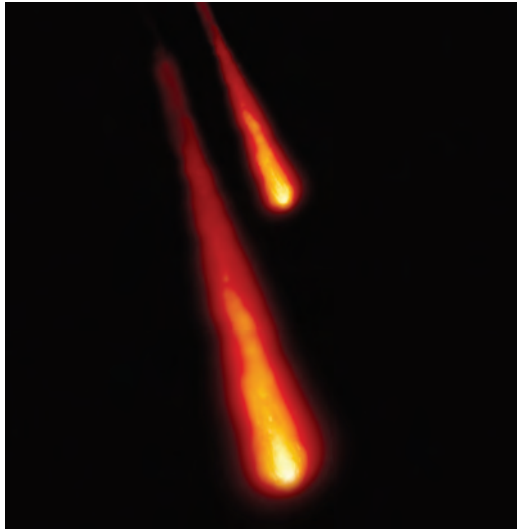
**"The Brothers Size":** African drums, dance and brotherly love make for a potent brew in The Old Globe's San Diego premiere of Tarell Alvin McCraney's 80-minute drama about an honest Louisiana bayou mechanic fighting for the soul of his ex-con little brother, who is tempted to return to his life of crime. Despite its strong language, this lively, magical staging by Tea Alagic is worth a look. (Pam Kragen) Old Globe

Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 24. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). Tickets start at \$29.



# CALENDAR

Orange County/San Diego/Inland Empire  
**FEBRUARY 2013**



## TUESDAY, FEBRUARY 12 GREAT BALLS OF FIRE!

What are asteroids, comets, and meteorites, and where do they come from? This exhibit explores recent discoveries and cutting-edge science relating to these incredible objects. Explore these mysterious space rocks through hands-on activities, computer-based interactives, meteorite specimens, scale models and Asteroid Encounter, an immersive audio-visual experience. Reuben H. Fleet Science Center's Heikoff Dome Theater, 1875 El Prado, Balboa Park, San Diego. Through April 28. \$10-\$12. (619) 238-1233. rhfleet.org.

## ENTERTAINMENT

### SUNDAY, FEBRUARY 10

#### SCHEHERAZADE

Mei-Ann Chen, conductor; Benjamin Jaber, horn. San Diego Symphony, Copley Symphony Hall, 1245 Seventh Ave., San Diego. \$20-\$96. (619) 235-0804. sandiegosymphony.com.

#### PUPPY LOVE RUN/WALK

The 3.1-mile course is fun for people and pets alike. The event features a "Furry Valentine Costume Contest" and the Wagging Wellness Village with vendors, food and entertainment. \$35-\$40. (858) 756-4117 x339. animalcenter.org.

#### HAMBURG BALLET: THE LITTLE MERMAID

John Neumeier has created a modern but timeless interpretation of "The Little Mermaid" to celebrate Hans Christian Andersen's 200th birthday. This beloved story that has touched hearts throughout the years is a dramatic tale that contrasts the simplicity and mystery

of underwater life with the worldly nature of humans. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. \$25-\$90. (714) 556-2787. scfta.org.

#### CLYBOURNE PARK

An unforgettable new story about race, class and real estate in America. Jokes fly and hidden agendas unfold in a tale told without good guys or bad guys, just real people with real concerns about the future of their community. San Diego Repertory Theatre at the Lyceum Space, Lyceum Stage, 79 Horton Plaza, downtown San Diego. \$31-\$52. (619) 544-1000. sandiegorep.com.

#### ITZHAK PERLMAN IN RECITAL

Acclaimed for his exceptional talent, legendary violinist Itzhak Perlman is one of the preeminent musicians of our generation. Honored with a Lifetime Achievement Grammy Award, Perlman has earned 15 Grammys and his recordings regularly appear on best-seller charts. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. \$50-\$350. (714) 556-2787. scfta.org.

### MONDAY, FEBRUARY 11

#### PYGMALION

Celebrate the 100th anniversary of "Pygmalion" with a lavish new production of George Bernard Shaw's masterwork starring Tony Award-winner Robert Sean Leonard. When speech professor Henry Higgins makes a bet with a fellow scholar that he can pass off a common cockney flower girl as the pinnacle of English society, he proves to be an expert in phonetics but a novice with people. Old Globe Theatre, Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through Feb. 17. \$29-plus. (619) 234-5623. theoldglobe.org.

### TUESDAY, FEBRUARY 12

#### MARDI GRAS IN THE GASLAMP

This outdoor celebration includes a spectacular parade on Fifth Avenue and a fabulous block party featuring many of the top DJs. Enjoy tasty treats, cold beverages and beads, beads, beads. Rain or shine. Ticketed event for 21 and up only. Gaslamp Quarter, San Diego. (619) 233-5227. gaslamp.org.

#### SOUTH PACIFIC

Set on a South Pacific island in the 1940s during wartime, this classical musical tells the story of racial intolerance in a moving and melodic way. Songs like "Some Enchanted Evening," "Wash That Man Right Out of My Hair" and "Nothing Like A Dame" make this musical one of the most cherished and beloved of all times. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Dates vary through March 17. \$57-\$73. (888) 802-7469. welktheatre.com.

#### PETE 'N KEELY

Eileen Bowman and Phil Johnson play a singing duo reunited for a comeback. Lamb's Players Theatre, 1142 Orange Ave., Coronado. Prices vary. Tues.-Sun. through March 3. (619) 437-6000. lambsplayers.org.

#### BBC CONCERT ORCHESTRA

England's treasured BBC Concert Orchestra makes a rare journey across the Atlantic with a repertoire featuring works by central figures of 20th century British classical music. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. \$30-\$250. (714) 556-2787. scfta.org.

### WEDNESDAY, FEBRUARY 13

#### TCHAIKOVSKY'S ROMEO AND JULIET

Russian National Ballet Theatre. San Diego Symphony, Copley Symphony Hall, 1245 Seventh Ave., San Diego. Also Feb. 14. \$20-\$96. (619) 235-0804. sandiegosymphony.com.

#### TEATRO ZINZANNI: LOVE, CHAOS AND DINNER

The experience, all set in a century-old Belgian

Spiegeltent, is a three-hour whirlwind of international cirque, comedy and cabaret all served up with a scrumptious five course feast and elegant libations. Famous for its intimate setting of 285 guests, the fast-paced action of the show unfolds above, around and alongside you. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa. Wed.-Sun. through Feb. 17. \$123-\$190. (714) 556-2787. scfta.org.

### THURSDAY, FEBRUARY 14

#### ON GOLDEN POND

Norman and Ethel Thayer have had a summer cottage on Golden Pond since early in their marriage. When their daughter Chelsea, whom they haven't seen for years, comes for Norman's birthday, she and her fiancé leave his son on their way to Europe. When Chelsea returns a married woman, she finds her stepson has the relationship with her father that she always wanted. Old Town Temecula Community Theater, 42051 Main St., Temecula. Thurs.-Sun. through Feb. 17. \$20-\$25. (866) 653-8696. temeculatheater.org.

#### 9 TO 5, THE MUSICAL

For anyone who put in too many hours at their workplace for too little money and too little thanks, this show is based on the 1980 movie and features a score full of hit sounds. Plummer Auditorium, 201 E. Chapman Ave., Fullerton. Thurs.-Sun. through Feb. 24. Ticket prices vary. (714) 589-2770. 3dtshows.com.

#### THE BROTHERS SIZE

After his release from prison, Oshoosi Size seeks out his brother, Ogun, who is an upright and law-abiding car mechanic. When their family is threatened by the reappearance of a figure from Oshoosi's past, they must learn what it truly means to be brothers. Infused with music and the rhythms of the South, the play blends West African mythology with a modern-day story of the Louisiana bayou. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through Feb. 24. \$29-plus. (619) 234-5623. theoldglobe.org.



#### MARIN MAZZIE AND JASON DANIELEY

For this special Valentine's Day cabaret

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Value: \$276.18



## THEATER LISTINGS

### **The Brothers Size**

If your brother is your keeper, how does it feel to be kept? Tarell Alvin McCraney's drama explores the entire zodiac of brotherhood. Ogun has watched over younger brother Oshoosi. Sly Elegba wants to sever that bond. As in his *In the Red and Brown Water*, the playwright shows a remarkable gift for language and dramatic intensity. *Brothers* has both flashes of brilliance and lulls, where the complex of myth-, dream-, and human-scapes don't quite jibe. Excellent performances by Joshua Elijah Reese (Ogun), Okieriete Onaodowan (Oshoosi), and Antwayn Hopper (Elegba), along with Jonathan Melville Pratt's drums, propel the piece to a stirring conclusion.

### *Worth a try.*

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 2PM AND 8PM SATURDAYS, 2PM AND, 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH FEBRUARY 24.



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
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Size: 16 sq inch  
Value: \$1,472.88



### Critic's Choice

**"The Brothers Size":** African drums, dance and brotherly love make for a potent brew in The Old Globe's San Diego premiere of Tarell Alvin McCraney's 80-minute drama about an honest Louisiana bayou mechanic fighting for the soul of his ex-con little brother, who is tempted to return to his life of crime. Despite its strong language, this lively, magical staging by Tea Alagic is worth a look. (Pam Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 24. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). Tickets start at \$29.



Okieriete Onaodowan as Oshoosi Size in "The Brothers Size" at the Old Globe Theatre. HENRY DIROCCO





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: February 21, 2013  
Page Number: 024  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$240.76



Critic's Choice

**"The Brothers Size":** African drums, dance and brotherly love make for a potent brew in The Old Globe's San Diego premiere of Tarell Alvin McCraney's 80-minute drama about an honest Louisiana bayou mechanic fighting for the soul of his ex-con little brother, who is tempted to return to his life of crime. Despite its strong language, this lively, magical staging by Tea Alagic is worth a look. (Pam Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 24. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). Tickets start at \$29.