

# THE BROTHERS SIZE

BY  
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World premiere of THE BROTHERS SIZE produced by the Foundry Theater  
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U.K. stage premiere produced by the Young Vic Company.

World premiere of THE BROTHER/SISTER PLAYS produced by  
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and McCarter Theatre Center  
(Emily Mann, Artistic Director; Timothy J. Shields, Managing Director).

THE BROTHER/SISTER PLAYS were developed with the support of McCarter Theatre Center.

THE BROTHERS SIZE received its world premiere at the McCarter Theatre in Princeton, New Jersey, on May 22, 2009. It was directed by Robert O'Hara; the set design was by James Schuette; the costume design was by Karen Perry; the lighting design was by Jane Cox; the sound design was by Lindsay Jones; and the production stage manager was Cheryl Mintz. The cast was as follows:

OGUN SIZE ..... Marc Damon Johnson  
OSHOOSI SIZE ..... Brian Tyree Henry  
ELEGBA..... André Holland

## CHARACTERS

OGUN (Oh Goon) HENRI SIZE, late 20s, a man of color, auto mechanic.

OSHOOSI (O Chew See) SIZE, early 20s, a man of color, ex-con, out on parole, younger brother to Ogun.

ELEGBA, (Eh Leg Bah) also ex-con, prisonmate and best friend of Oshoosi. Late 20s as well, of Creole heritage.

## PLACE

San Pere, Louisiana near the bayou.

## TIME

Distant present.

## NOTES

THE BROTHERS SIZE draws on elements, icons, and stories from the Yoruba cosmology.

Stage directions written as dialogue under character names are to be spoken as well as played. Stage directions written in parenthesis are to be played only.

Italicized words are songs.

If there is a space after a character name, it means there is a silent action or pause being played at that moment.

*A man that hath friends must show himself friendly:  
and there is a friend that sticketh closer than a brother.*

—Proverbs 18, Verse 24

# THE BROTHERS SIZE

## Prologue

### The Opening Song

*Lights come up on the three men standing onstage. This is the opening invocation and should be repeated for as long as needed to complete the ritual.*

OGUN SIZE.

Ogun Size stands in the early morning, with a shovel in his hand. He begins his work on the driveway, huh!

OSHOOSI SIZE.

Oshoosi Size is in his bed sleeping. He stirs, dreaming, a very bad dream, mmm ...

ELEGBA.

Elegba enters, drifting, like the moon. Singing a song.

OGUN SIZE.

Sharp breath out

ELEGBA.

*This road is rough ...*

OSHOOSI SIZE.

*Mmmm ...*

OGUN SIZE.

Huh!

ELEGBA.

*This road is rough.*

OSHOOSI SIZE.

*Mmm ...*

OGUN SIZE.

Huh!

ELEGBA.

*This road is rough and*

OGUN SIZE.

*Good God!*

ELEGBA.

*It's rough and hard*

OGUN SIZE.

*Lord God!*

ELEGBA.

*It's rough ...*

OSHOOSI SIZE.

*Mmm ...*

OGUN SIZE.

Huh!

ELEGBA.

*Lord God*

*it's rough.*

OSHOOSI SIZE.

*Mmm ...*

OGUN SIZE.

Huh!

ELEGBA.

*This road is rough. Yeah, this road is rough.*

OGUN SIZE.

*(Breath out!)*

# ACT ONE

## Scene 1

OGUN SIZE.

Ogun Size enters. Osi!

Calling for his brother Osi ... Oshoosi!

OSHOOSI SIZE.

Waking from his dream! What man, what?

OGUN SIZE.

Get up.

OSHOOSI SIZE.

Nigga comin' in here turning on lights!

OGUN SIZE.

That's the sun.

OSHOOSI SIZE.

Kissing his teeth

OGUN SIZE.

Oshoosi!

OSHOOSI SIZE.

Don't you get tired of going through this?

Every morning we go through this.

OGUN SIZE.

Nigga get yo' ass up!

OSHOOSI SIZE.

This hard?

Early in the morning you gotta be this hard?

OGUN SIZE.

Man don't bring me that ...

OSHOOSI SIZE.

That's your job.

That car shop got your name, that's your job.

OGUN SIZE.

Where your job?

OSHOOSI SIZE.

I ain't got none.

I am currently seeking employment.  
OGUN SIZE.  
Currently?  
OSHOOSI SIZE.  
I'm tired!  
OGUN SIZE.  
So you just gone lay up here today?  
OSHOOSI SIZE.  
Yeah buddy.  
I don't sleep good at night. and  
tossed and turned all this morning.  
Tired brother.  
OGUN SIZE.  
Kisses teeth  
OSHOOSI SIZE.  
Yeah man you should stay home  
OGUN SIZE.  
The shop man ...  
OSHOOSI SIZE.  
Ogun you better stop man.  
Stop doing it to yourself.  
You keep working like that  
Everyday all day at that damn shop  
You gone work yourself to death man.  
You better don't ...  
Death kill the lazy last.  
OGUN SIZE.  
Stop working?  
OSHOOSI SIZE.  
Nah ... Rest.  
Get you some ass.  
OGUN SIZE.  
Quit working?  
OSHOOSI SIZE.  
You own the car shop yeah?  
That car shop yours.  
Say Ogun's Carshack right?  
OGUN SIZE.  
Yeah ...

OSHOOSI SIZE.

You ain't got to quit just get somebody to work it for you.

OGUN SIZE.

Deal.

OSHOOSI SIZE.

What?

OGUN SIZE.

You hired.

OSHOOSI SIZE.

Nigga!

OGUN SIZE.

You ain't got no job right ...

OSHOOSI SIZE.

You know ...

OGUN SIZE.

You "currently seeking employment ..."

OSHOOSI SIZE.

Ogun ...

OGUN SIZE.

Seek yo' ass into that truck in five minutes.

OSHOOSI SIZE.

I ain't applied for this job

I ain't even knowed you was hiring ...

OGUN SIZE.

You more than qualified brother.

OSHOOSI SIZE.

Ah come on Og.

OGUN SIZE.

Effective today, Osi.

OSHOOSI SIZE.

Nah man, nah I'm turning this shit down.

I don't want your job.

OGUN SIZE.

Wait a minute ...

OSHOOSI SIZE.

Oh shit ...

OGUN SIZE.

You turning down work?

OSHOOSI SIZE.

Shit.

# THE BROTHERS SIZE

by Tarell Alvin McCraney

3M

In the Louisiana bayou, big brother Ogun Size is hardworking and steady. Younger brother Oshoosi is just out of prison and aimless. Elegba, Oshoosi's old prison-mate, is a mysterious complication. A simple circle defines a world that begins in ritual and evolves into a tough and tender drama of what it means to brother and be brothered. Flights of poetry, music, dance and West African mythology combine in a contemporary tale that explores the tenuousness of freedom and the need to belong somewhere, to something, to someone.

*"The greatest piece of writing by an American playwright under 30 in a generation or more."*  
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*"With his original and singular voice, McCraney crafts an intense story about the unbreakable bond between brothers, a bond that is equal parts love and despair."*  
—**The Miami Herald**

*"McCraney explores [the dramatic dilemmas] with rare urgency and emotional complexity, and a creative expansiveness that pushes THE BROTHERS SIZE beyond the ordinary."*  
—**The Seattle Times**

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