



IN THE RED AND BROWN WATER

BY
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DRAMATISTS
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IN THE RED AND BROWN WATER was originally produced by
Alliance Theatre, Atlanta, GA,
(Susan Booth, Artistic Director; Thomas Pechar, Managing Director).

U.K. stage premiere produced by the Young Vic Company.

World premiere of THE BROTHER/SISTER PLAYS produced by
the Public Theater
(Oskar Eustis, Artistic Director; Andrew D. Hamingson, Executive Director),
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.

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2 my sisters

IN THE RED AND BROWN WATER was presented at the Public Theatre (Oskar Eustis, Artistic Director; Andrew D. Hamingson, Executive Director) in association with the McCarter Theatre (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director) in New York City, opening on November 18, 2009. It was directed by Tina Landau; the set design was by James Schuette; the costume design was by Karen Perry; the lighting design was by Peter Kaczorowski; the sound design was by Lindsay Jones; and the vocal arrangements were by Zane Mark. The cast was as follows:

OYA Kianné Muschett
ELEGBA André Holland
OGUN Marc Damon Johnson
MAMA MOJA, THE WOMAN THAT
REMINDS YOU/NIA Heather Alicia Simms
AUNT ELEGUA Kimberly Hébert Gregory
SHUN Nikiya Mathis
SHANGO Sterling K. Brown
O LI ROON, THE MAN FROM STATE Sean Allan Krill
THE EGUNGUN Brian Tyree Henry

CHARACTERS

OYA begins the play a girl and ends it a woman, a woman of color.

ELEGBA begins the play a boy and ends it a man, godbrother to Oya, of Creole heritage.

OGUN, with Oya for a time, nephew of Aunt Elegua, a man of color.

MAMA MOJA, THE WOMAN THAT REMINDS YOU, mother of Oya, godmother to Elegba, a mother of color.

AUNT ELEGUA, Aunt to Ogun, godmother to Oya, a woman of color.

NIA, girl from around the way.

SHUN, girl from around the way, friend to Nia, a fair woman of color.

SHANGO, with Oya for a time, a dark man of color.

O LI ROON, THE MAN FROM STATE, a white man.

THE EGUNGUN, a DJ, a boy from around the way.

PLACE

Distant present.

TIME

San Pere, Louisiana.

NOTES

IN THE RED AND BROWN WATER draws on Yoruba traditions and stories both Caribbean and African.

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

The stage directions in the characters' speech are meant to be said as well as played.

IN THE RED AND BROWN WATER

PROLOGUE

Lights come on.

The cast is standing in a line downstage.

The men all begin to hum, a sad sweet hum,

Thick like the early morning mist.

They move upstage.

Halfway through the journey

Oya is left center alone.

She lies down on the ground, holds her head

*And stares up to the sky. Her lines are said from this position
like a chant or moan.*

*The others continue upstage, speaking their lines, the men still
humming.*

Until finally they stand still.

The cast glows like a pantheon of deities, ending the prologue.

OYA.

(Sharp breath out.)

Ah!

AUNT ELEGUA.

I don't know all ...

MAMA MOJA.

Nobody does.

AUNT ELEGUA.

But say she ain't even scream.

OYA.

Oya in the air Oya ...

SHUN.

Say it sound like the wind ...

MAMA MOJA.

Like a breeze ...

OYA.

A breeze over Oya.

SHUN.

That's what they say?

ALL.

Huh.

OYA.

Oya ... Oya ...

AUNT ELEGUA.

She enters.

OYA.

Oya.

MAMA MOJA.

Holding her head.

OYA.

Oya gal ...

SHUN.

Laying up somewhere.

MAMA MOJA.

Staring out somewhere.

MAMA MOJA, AUNT ELEGUA and SHUN.

Somewhere ...

ALL.

Huh.

IN THE RED AND BROWN WATER

by Tarell Alvin McCraney

5M, 5W

How far will fast, beautiful Oya go to make a mark in the world? *IN THE RED AND BROWN WATER* is the intoxicating story that charts a young girl's thrust into womanhood and her subsequent fall into the murky waters of life.

"A work of rare lyricism."

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—**Variety**

Also by Tarell Alvin McCraney

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