

USC School
of Dramatic Arts



MFA Acting Year 2 Repertory
The Los Angeles Theatre Center **November 7-16, 2019**

USC School of Dramatic Arts

presents

MFA Acting Year 2 Repertory

THE BROTHERS SIZE

IN REPERTORY WITH

The Minotaur

THE COMPANY

Lorena E. González **Michael Howard-Dossett***
Stephen Humes* **Charrell Mack**
Cameron Murphy **Kumar Rohit**
Jalen Stewart **Oscar Torres** **Galen J. Williams***

The Los Angeles Theatre Center
Theatre 3 **November 7-16, 2019**

REPERTORY PERFORMANCE SCHEDULE

The Brothers Size

Thursday, November 7, at 7:30 p.m.
Friday, November 8, at 7:30 p.m.
Saturday, November 9, at 2:30 p.m.
Saturday, November 9, at 7:30 p.m.

The Minotaur

Thursday, November 14, at 7:30 p.m.
Friday, November 15, at 7:30 p.m.
Saturday, November 16, at 2:30 p.m.
Saturday, November 16, at 7:30 p.m.

The USC School of Dramatic Arts has partnered with The Latino Theater Company to present the two productions for our MFA Acting at their home, The Los Angeles Theatre Center.

THE LATINO THEATER COMPANY was founded in 1985 with the goal to establish a theater company dedicated to contributing new stories and novel methods of expression for the American theater repertoire, and to increase artistic opportunities for underserved communities. Latino Theater Company explores the U.S. Latinx experience in bold and contemporary terms, and program our seasons at the Los Angeles Theatre Center with work that speaks to important issues and highlights new voices within the Latinx, African American, Asian American, Native American, Jewish American and LGBTQ communities.

THE BROTHERS SIZE

By **Tarell Alvin McCraney**

Directed by **Larry Powell**

Scenic Design

Effy Yizhou Yang

Costume Design

JoEllen Skinner

Lighting Design

Derek Christiansen

Sound Design

Jack Johnson

Stage Manager

Dani Jaramillo

CAST OF CHARACTERS

(In order of appearance)

Ogun Size

Galen J. Williams*

Oshooshi Size

Jalen Stewart

Elegba

Michael Howard-Dossett*

Time: **Distant Present**

Place: **San Pere, Louisiana near the bayou**

There will be no intermission.

PRODUCTION STAFF

Assistant Stage Manager **Tina Archer** | Assistant Stage Manager **Julie Qi**

Technical Director **Duncan Mahoney** | Hair & Make-up Design **JoEllen Skinner**

Vocal Coach **Lauren Murphy** | Assistant Director **Orlando Davis**

Scenic Artist **Bessie Lebeda** | Lighting Supervisor **CB Borger**

Sound Supervisor **Alysha Bermudez** | Crew **Cameron Murphy, Lorena E.**

González, Oscar Torres, Kumar Rohit, Charrell Mack, Stephen Humes

SPECIAL THANKS

Thank You to Tarell for writing this play and for Michele Shay for always helping me to see where life may be most rewarding for me. A special thanks to Ben Williamson for the musical assistance and Julian Elijah Martinez for movement work.

Produced by special arrangement with Dramatists Play Service, Inc., New York.

*Galen J. Williams and Michael Howard-Dossett appears in this production courtesy of the Actor's Equity Association.

WARNING Please be advised that this production contains mature language and themes.

The Minotaur

By **Anna Ziegler**

Directed by **Jonathan Muñoz-Proulx**

Scenic Design

Effy Yizhou Yang

Costume Design

JoEllen Skinner

Lighting Design

Derek Christiansen

Sound Design

Joy Cheever

Stage Manager

Damaris Eddy

CAST OF CHARACTERS (In order of appearance)

Rabbi

Charrell Mack

Theseus

Oscar Torres

Priest

Kumar Rohit

Ariadne

Lorena E. González

Lawyer

Stephen Humes*

Minotaur

Cameron Murphy

Time: Any time Place: **Any place**

There will be no intermission.

PRODUCTION STAFF

Assistant Stage Manager **Harrison Newton** | Assistant Stage Manager **Laurent Li**

Technical Director **Duncan Mahoney** | Dialect Coach **Lauren Murphy**

Fight Choreography **Edgar Landa** | Lighting Coordinator **CB Borger**

Sound Coordinator **Alysha Bermudez** | Sound Mentor **Philip G. Allen**

Scenic Painter **Bessie Lebeda** | Crew **Michael Howard-Dossett, Jalen Stewart, Galen J. Williams**

SPECIAL THANKS

A Noise Within

Produced by special arrangement with Dramatists Play Service, Inc., New York.

*Stephen Humes appears in this production courtesy of the Actor's Equity Association.

The Brothers Size

Larry Powell is a writer, actor, director and producer born and raised in South Central LA. As an actor he has originated and premiered roles in some of the most exciting new plays in America, including *The Christians* by Lucas Hnath, *The Legend of Georgia McBride* by Matthew Lopez, *Father Comes Home From The Wars* by Suzan Lori Parks, *Seared* by Theresa Rebeck, *Brokeology* by Nathan Louis Jackson, *Curve of Departure* by Rachel Bonds, and *While I Yet Live* by Billy Porter, to name a few. He is a two-time Ovation Award nominee, three-time NAACP Theatre Award Nominee, San Francisco Bay Area Theatre Award Nominee, two-time LA Drama Critics Circle Award Winner, as well as an Audelco and Audie award nominee. You can check him out as Lawrence in the movie *The Browsing Effect* (now available on streaming services). Larry is also a published playwright and professional screenwriter. He most recently finished writing on upcoming feature film, *BARS*, and his play *Lost Dog* will premiere in Los Angeles at Los Angeles Theatre Center in Spring 2020. As a director, he has worked with several contemporary playwrights directing staged readings and workshop productions across the nation. He has also directed on his own feature film project *Mother's Milk*. He has been mentored by the likes of Michele Shay, Phylicia Rashad (Assistant Director; Center Theatre Group's production of August Wilson's *Ma Rainey's Black Bottom*) and Elizabeth Van Dyke. He is a proud graduate of Carnegie Mellon's School of Drama. He dedicates this production to the delicate art of letting go.

The Minotaur

DIRECTOR'S NOTE

“The stage turns into a boat around them, and the sea around that. Maybe the boat is also made of yarn. The chorus makes the sounds of the wind and the waves.”

Anna Ziegler's *The Minotaur* is an ensemble-based, hyper-theatrical play. It demands the use of movement, magical realism and devised theatre to build a visual language between itself and its audience. In the rehearsal process, we begin by over-generating options. We're able to see patterns surface in the movement language and identify where the visual storytelling is oversaturated, and where it is skeletal. Most importantly, we begin to impose strict rules on ourselves to ensure that the play sustains a cohesive physicality and aesthetic through the end. With *The Minotaur*, we've taken a vast, empty space and infused it with a specific movement language, a visual vocabulary, and structure. It's perhaps the perfect exercise in impossible theatre.

Jonathan Muñoz-Proulx is an Ovation Award-nominated director and is Director of Cultural Programming at A Noise Within. He serves on the Latinx Theatre Commons National Advisory Committee, is a member of the LA STAGE Alliance Ovation Rules Committee, and is a nominator for The Kilroy List. Muñoz-Proulx has previously served as Associate Producer of Skylight Theatre, as Artistic Assistant at East West Players, and as Vice Chair of the Alliance of Los Angeles Playwrights. He has adjudicated on grant panels for the California Arts Council and the Los Angeles County Arts Commission. Muñoz-Proulx's directing credits include *One Flew Over The Cuckoo's Nest* (Ovation Award, After Hours Theatre Company), *How We're Different From Animals* (Stage Raw Award, Élan Ensemble), *Copland's America* (Los Angeles Philharmonic), *Charlotte Stay Close* (Ensemble Studio Theatre/LA), *I Am to Die Soon* (Pacific Resident Theatre), and *Follow* (Watts Village Theatre Company).

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