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ELEVATOR REPAIR SERVICE: THE SOUND AND THE FURY (APRIL SEVENTH, 1928)

October 9–11, 2008 | 8:30pm
October 11 & 12, 2008 | 3:00pm

presented and partially commissioned by
REDCAT
Roy and Edna Disney/CalArts Theater
California Institute of the Arts
ELEVATOR REPAIR SERVICE: THE SOUND AND THE FURY (APRIL SEVENTH, 1928)

Text: WILLIAM FAULKNER
Created by ELEVATOR REPAIR SERVICE
Direction JOHN COLLINS
Scenic Design DAVID ZINN
Costume Design COLLEEN WERTHMANN
Lighting Design MARK BARTON
Sound Design MATT TIERNEY
Projections EVA VON SCHWEINITZ
Production Stage Management SARAH C. HUGHES
Production Manager BRIAN GABER
Choreography MEMBERS OF THE COMPANY
Dance Director KATHERINE PROFETA
Assistant Stage Manager KATIE FARLEY
Assistant Director RACHEL CHAVKIN
Assistant Set Designer MEREDITH RIES
Assistant Costume Designer CAMPBELL RINGEL
Assistant Lighting Designer DANS MAREE SHEEHAN
Company Manager ARIANA SMART TRUMAN

CAST
JIM FLETCHER, MIKE IVESON, VIN KNIGHT, AARON LANDSMA, APRIL MATTHIS, ANNIE McNAMARA, GREIG SARGEANT, KATE SCELSA, KANEZA SCHAAL, SUSIE SOKOL, TORY VAZQUEZ, BEN WILLIAMS

The incidents depicted take place on seventeen separate days between a funeral in 1898 and the day before Easter in 1928.

The Sound and the Fury (April Seventh, 1928) runs two hours and a quarter with no intermission.

Originally presented in New York City by New York Theatre Workshop with the support of Dartmouth College.


The performances at REDCAT are funded in part by a generous grant from The George and Mary Lou Boone Fund for Artistic Advancement and support from Lillian and Jon Lovelace and Judith O. and Robert E. Rubin.

ERS and REDCAT extend a very special thanks to Anawalt Lumber and Building Materials and Seth Polen and Lacy Avenue, LLC.

Soho Rep, and HERE. ERS: Show of Shows (performer); Gatz (Company and Stage Manager); No Great Society (Company and Stage Manager). Off-Broadway: Pastoralia (Producer, P.S. 122), North Atlantic (Stage Manager, The Wooster Group).

TORY VAZQUEZ, Actor. Tory has been a member of ERS since 1996. ERS: Gatz, Total Fictional Lie, Cab Legs. Other: Pullman, WA (P.S. 122); Caveman (Soho Rep); The Voices (Riverseides Studios); Wrench (WTF); Songs and Monologues (Mousuntum, Frankfurt); Mean Rich White Ladies (Ontological Theater); Pre-Paradise Sorry Now (NADA). Writer/Director: Wrestling Ladies, The Florida Project (P.S. 122); Isabel (Dixon Place). Film & TV: Nuovomundo and Late Night with Conan O’Brien.

COLLEEN WERTHMANN, Costume Designer. Colleen is a proud founding member of ERS. As ERS actor: marx bros., Spine Check, McGurk, Language Instruction, and Total Fictional Lie. As ERS designer, all those plus Cab Legs, Shut Up I Tell You, Room Tone, Gatz; No Great Society, The Sound and the Fury. Other costumes: Young Jean Lee’s Songs..., and Kathy Profeta’s 13½. Recent acting: Gone Missing (Barrow St.); Miss Witherspoon (Playwrights Horizons); Mistakes Madeline Made (Naked Angels/Yale Rep). TV: Soprano$, Sex and the City; Law & Order(s). Film: Pink Panther. Staff writer for 23/6 (236.com).

BEN WILLIAMS, Actor. Ben joined ERS 4 years ago, after interning with The Wooster Group. He works as a freelance technician and studied theater in Chattanooga, TN and Brno, Czech Republic. ERS: Gatz and No Great Society.

DAVID ZINN, Set Designer. Broadway: Xanadu (Costumes); Tale of Two Cities (Costumes, opens Sept 08). Off-Broadway: Costumes and/or set designs at Manhattan Theater Club, Signature, NYT, 2nd STAGE, Target Margin (OBIE Award). Regional: A.R.T, Papermill Playhouse, Guthrie, Seattle Rep, ACT, Centerstage, Mark Taper, La Jolla Playhouse, Geffen, Yale Rep, Intiman, Berkeley Rep, Opera New York City Opera, Lyric Opera of Chicago, Santa Fe Opera, Washington National Opera, Glimmerglass Opera.

WILLIAM FAULKNER, Author (1929-1962)
Selected novels: Soldiers’ Pay (1926); Mosquitoes (1927); The Sound and the Fury (1929); As I Lay Dying (1930); Sanctuary (1931); Light in August (1932); Pylon (1935); Absalom, Absalom! (1936); The Unvanquished (1938); If I Forget Thee Jerusalem (1939); The Hamlet (1940); Go Down, Moses (1942); Intruder in the Dust (1948); Requiem for a Nun (1951); A Fable (Pulitzer Prize, National Book Award, 1954); The Town (1957); The Mansion (1959); The Reivers (Pulitzer Prize, 1962). Selected poems: Vision in Spring (1932); The Marble Faun (1924); The Earth, a Poem (1932); A Green Bough (1933); Mississippi Poems (1979). Awards: Nobel Prize for Literature.

ABOUT ELEVATOR REPAIR SERVICE
Elevator Repair Service, a theater ensemble, was founded by director John Collins and a group of actors in 1991. Since that time, ERS has built a body of highly acclaimed work and has appeared on stages in downtown New York and across the U.S. and Europe. ERS shows are built around a broad range of subject matter including literary, dramatic and cinematic forms. They combine elements of hi-tech and lo-tech design, vaudeville, both literary, dramatic and cinematic forms. They combine elements of hi-tech and lo-tech design, vaudeville, both

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CHARACTERS

Jason Compson III, Father
Caroline Compson, Mother
Quentin Compson III, their first son
Candace “Caddy” Compson, their daughter
Jason Compson IV, their second son
Benjamin “Benjy” Compson, their third son
(born “Maury”)
Uncle Maury, Caroline’s brother
Quentin, Caddy’s illegitimate daughter
Dilsey Gibson, the Compson’s cook
Roskus Gibson, her husband
Versh Gibson, their first son
T.P. Gibson, their second son
Froney Gibson, their daughter
Luster Gibson, her son
Mr. Patterson, the Compson’s neighbor
Mrs. Patterson, Maury’s mistress
Washerwomen
A golfer
His caddie
Charlie, a suitor of Caddy’s
Man with a red tie, a suitor of Quentin’s
The Burgess girl
Another girl
Another golfer
Doctor
Undertaker
Sydney Herbert Head, Caddy’s husband

PERFORMERS (in order of appearance)

Jim Fletcher, Ben Williams, Greig Sargeant, Vin Knight
Annie McNamara, Vin Knight, Greig Sargeant
Mike Iverson, Aaron Landsman
Tory Vazquez, Kate Scelsa, Kaneza Schaal, Annie McNamara
Mike Iverson, Vin Knight, April Matthis
Susie Sokol, Aaron Landsman

VIN KNIGHT, Actor. ERS: The Sound and The Fury, Gatz, No Great Society. Other NY credits: The Butcherhouse Chronicles, Ted Kaczynski Killed People With Bombs (Summer Play Festival); Go-Go Kitty; Go! (Fringe 2005 – Outstanding Play); Design Your Kitchen, U.S. Drag (Clubbed Thumb); over two dozen productions with the adobe theater company. Film: Robot Stories; Love God; Dumped! The Musical.

AARON LANDSMAN, Actor. Aaron began working with ERS in 2004. A native of Minnesota, he has lived in New York since 1987. ERS: Gatz, Off–Broadway: Cowboys & Indians (SoHo Rep); The Florida Project, Flesh Food.Original plays/performances created: Open House (Foundry Theatre Commission); Put Your Feet in the Ground (DiverseWorks, PAPA Commission); What You’ve Done (Divertworks, PN Commission); Deux (Out in Africa); Love Story (FuseBox Festival), Wreckage (P.S. 122).

APRIL MATTHIS, Actor. Off-Broadway: Good HeiF, Dead City, Devil Must be Deep, Anna Bella, Eema (New Georges); 100 Aspects of the Moon (Clubbed Thumb); The Bassett Table (HERE). Regional: Rust (The Magic, San Francisco); Sons–Culottes (Humana Festival, Louisville); Home (NC Stage); The America Play (Zachary Scott). Venus, The Cry Pitch Carrolls (Salvage Vanguard). Breakthrough (BET–F’s “The Best Shorts”). New Dramatists Bowden Award Recipient.

ANNE McNAMARA, Actor. Anne McNamara has been a member of ERS since 2004. She plays Catherine in Gatz and Mother in The Sound and The Fury (April Seventh, 1928). Other credits include: Brooke Berman’s A Perfect Couple (dir. Maria Mileaf); Jenny Schwartz’s God’s Ear (Anne Kauffman); Sheila Callaghan’s Crumbling; Kate Ryan’s Design Your Kitchen and Gina Gionfriddo’s U.S. Drag. Anne has an M.A. in English from Brown and she studied acting with Maggie Flanagan.

KATHERINE PROFETA, Dance Director. Katherine Profeta is a founding member and choreographer of ERS. She is also a dramaturg with an MFA from Yale. ERS: Cab Legs, Total Fictional Le, Highway to Tomorrow, Room Tone, No Great Society and more. Off-Broadway: 131 (director/choreographer, P.S. 122); King John (dramaturg, TFANA); The Geography Trilogy (dramaturg, BAM). Regional: Bat Boy (choreographer, Southern Rep).

GREG SARGEANT, Actor. Greg is an actor and artistic associate of Target Margin Theater. He received his MFA in Acting from West Virginia University and trained in New York with William Esper. Off-Broadway: Dinner Party (The Kitchen); Dido Queen of Carthage (Ohio Theater); Titus Andronicus (SoHo Rep); Mambo’s Daughters (HERE); Africans (E.S.T.); The Cherry Orchard (Salt Theater); Marrow (Axial Theater); Egypt (La MaMa etc.); Perfidia (Merce Cunningham); Measure for Measure (Connelly Theater); On Caring for the Beast (Currican Theater); The Estate (Blue Heron).

KATE SCELSA, Actor. Kate has been a member of ERS since 2002. She is also a founding member of the theater company The Entire Group and recently finished writing her first young adult novel. ERS: Show of Shows, Gatz, The Sound and The Fury (April Seventh, 1928). Off–Broadway: Can I Help You? (Chashama); Say Uncle! (SoHo Playhouse), Regional: Kick the Can, Macbeth, Waiting for Godot, Behind the Scenes at the Museum (Luna Stage, Montclair).

KANEZA SCHAAL, Actor. Kaneza Schaal began working with ERS in 2007 performing in The Sound and The Fury (April Seventh, 1928). She is the company manager of The Wooster Group and helps run the Arts-in-Education program. She studied performance in Russia, Germany, Italy and Rwanda and holds a BA in Theater from Wesleyan University. Schaal was awarded a 2008 Princess Grace Appreniceship.

SUSIE SOKOL, Actor. Susie teaches second grade at Saint Ann’s School in Brooklyn. ERS: All productions since 1993.

MATT TIERNEY, Sound Designer. Matt is a sound designer and composer of concert, theater, film and installation. Current designer for ERS and Young Jean Lee Theater Company; Associate of The Wooster Group; Musical Director and Assistant Director for Ridge Theater Company. 2001 OBIE award for Collaborative Design, Jenne Ri чee by Mac Wellman (Mac Wellman, The Kitchen).

ARIANA SMART TRUMAN, Company Manager. Since 2003 Ariana has worn many hats for ERS. She produces theater and events, including fundraisers for ERS, Radiohole, Collapsible Giraffe, The Wooster Group,
PROGRAM NOTES
From Faulkner at Nagano, Ed. Robert A. Jelliff; on writing The Sound and the Fury
Q. Would you tell us something about the time you wrote the first section, it seems to be so complicated, and I wonder if you wrote it just as you did The Wild Palms.
F. That began as a short story, it was a story without plot, of some children being sent away from the house during the grandmother's funeral. They were too young to be told what was going on and they saw things only incidentally to the childish games they were playing, which was the lugubrious matter of removing the corpse from the house, etc., and then the idea struck me to see how much more I could have got out of the idea of the blind, self-centeredness of innocence, typified by children if one of those children had been truly innocent, that is, an idiot. So the idiot was born and then I became interested in the relationship of the idiot to the world that he was in but would never be able to cope with and just where could he get the tenderness, the help, to shield him in his innocence. I mean 'innocence' in the sense that God had stricken him blind at birth, at mindless at birth, there was nothing he could ever do about it.

I wrote that same story four times. None of them were right, but I had anguished so much that I could not throw any of it away and start over, so I printed [the novel] in four sections. That was not a deliberate tour de force at all, the book just grew that way. That I was still trying to tell one story which moved me very much and each time I failed, but I had put so much anguish into it that I couldn’t throw it away, like the mother that had four bad children, that she would have been better off if they all had been eliminated, but she couldn’t relinquish any of them. And that’s the reason I have the most tenderness for that book, because it failed four times.

From An Introduction for The Sound and the Fury; The Southern Review by William Faulkner
I wrote this book and learned to read. [...] When I finished The Sound and the Fury I discovered that there is actually something to which the shabby term Art not only can, but must, be applied. I discovered then that I had gone through all that I had ever read, from Henny James through Henty to newspaper murders, without making any distinction or digesting any of it, as a moth or a goat might. After The Sound and The Fury and without heeding to open another book and in a series of delayed repercussions like summer thunder, I discovered the Flauberts and Dostoievskys and Conrads whose books I had read ten years ago. With The Sound and The Fury I learned to read and quit reading, since I have read nothing since.

Nor do I seem to have learned anything since.

The company relied heavily on www.usask.ca/english/faulkner/, a hypertext version of “April Seventh, 1928,” for help with decoding the chronology of the story.


Publisher’s Note: This edition of The Sound and the Fury follows the text as corrected in 1984. The text is based on a comparison—under the direction of Noel Polk—of the first edition and Faulkner’s original manuscript and carbon typescript.

BIOGRAPHIES

RACHEL CHAVKIN, Assistant director. This is Rachel’s first time working with ERS. Rachel is the director of the TEAM; two-time winners of the Edinburgh Fringe First. TEAM: Particularly in the Heartland (P.S. ’12); Give Up! Start! Over! (In the Darkest of Times I Look to Richard Nixon for Hope) (59E59 Theaters); Architecting. Off-Broadway: Uncle Vanya (SCY); Happy Birthday, Wanda June (Kurt Vonnegut, Access). New Georges Affiliate; Drama League alumnus; MFA Candidate, Columbia University; www.theatremaps.org.

JOHN COLLINS, Director. John Collins founded Elevator Repair Service (ERS) in 1991. In the 17 years since, he has directed or co-directed all of the company’s shows. During this time, John has also worked for ERS and others as a sound and lighting designer. From 1993 to 2006 he designed sound for The Wooster Group. John was raised in Georgia and holds a B.A. from Yale. With ERS: Mr. Antipyrine, Fire Extinguisher, Marx Bros on Horseback Salad; Spine Check; Language Instruction; Love Family VS. Andy Kaufman, McGurk: A Cautionary Tale; Shut-Up I Tell You (I Said Shut-Up I Tell You); Cab Legs; Total Fictional Lie; Philokites; Highway to Tomorrow; Room Tone; Show of Shows; Gatz; No Great Society.

JIM FLETCHER, Actor. Jim Fletcher is a longtime member of the New York City Players with Richard Maxwell, and has worked with the Wooster Group, the Theater of a Two-Headed Calf and Real People Theater.

BRIAN GARBER, Production Manager. Brian works in theatre, film, and television and is currently the Technical Director for New York Theater Workshop. Other credits include Touring TD for Cathy Weiss Projects; Scenic designer for EAT Fall Festival (The Producers Club, NYC); Madame Bovary: A Musical (Theatre 5, NYC); The Country Wife (The Mcginn/Cazale Theatre, NYC, IT Award nominee for set design); He is a graduate of the California Institute of the Arts.

SARAH C. HUGHES, Stage Manager. Sarah joined ERS in 2007 and works full-time for the company. She is a graduate of Dartmouth College, as well as a Resident Artist with NY/DC-based theater company Odyssey Productions. Off-Broadway: ERS’ The Sound and The Fury (April Seventh, 1928); The Misanthrope (New York Theatre Workshop); God in New Orleans (The Classical Theater of Harlem).

MIKE IVESON, Actor. Mike Iveson was born in Jersey City, New Jersey. U.S.A. With ERS: The Sound and the Fury (April Seventh, 1928). Mike has also appeared in shows by Sarah Michelson, Dancenoise, Richard Maxwell, Sibyl Kempson, Charles Atlas, Dance Kumikokimoto, the Alien Comic, Yvonne Meier, Mike Taylor, and Aaron Landsman, as well as alongside inter disciplinary performance artist legend Lucy Sexton in The Lucy Show.