

ERS is a non-profit corporation and could not exist without your generous donations. All donations are tax-deductible to the fullest extent provided by law.

Elevator Repair Service  
138 South Oxford St #2D  
Brooklyn, NY 11217  
718-783-1905  
info@elevator.org

#### ELEVATOR REPAIR SERVICE BOARD OF DIRECTORS

Steve Bodow, John Collins, Elizabeth Derbes, Aaron Landsman, Zoe E. Rotter, Anne Stringfield, Tory Vazquez, Toby Young.

ERS is Laurena Allan, Mark Barton, Steve Bodow, Rachel Chavkin, John Collins, Bob Cucuzza, Katie Farley, Jim Fletcher, Ross Fletcher, Brian Garber, Rinne Groff, Sarah C. Hughes, Mike Iveson, Sibyl Kempson, Vin Knight, Aaron Landsman, Ethan Lipton, April Matthis, Annie McNamara, Katherine Profeta, Greig Sargeant, Kate Scelsa, Kaneza Schaal, Scott Shepherd, Ariana Smart Truman, Susie Sokol, Lucy Taylor, Louisa Thompson, Matt Tierney, Tory Vazquez, Eva von Schweinitz, Colleen Werthmann, B. D. White, Ben Williams and David Zinn.

#### ACKNOWLEDGMENTS

Special thanks to Geoffrey Scott, New York Theatre Workshop Literary Associate.

Thanks to Mark Murphy and the staff at REDCAT; James C. Nicola, Linda S. Chapman, Harry McFadden, Lynn Moffat, and all the staff at New York Theatre Workshop; Laurena Allan; Julie Bleha; Jeff Clarke; Michelle Cohen; Erin Courtney; Efren Delgadillo, Jr.; Mick Lomask; Matt Maher; Laura Mroczkowski; Latif Nasser; Violet Phillips; Scott Shepherd; Lola Simon; Barbara Sloan and T. Randolph Harris; Rob Udewitz; Patrick Woodard; Liza Zapol.

## **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

CALARTS 

# 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 GARBER

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 LANDSMAN, APRIL MATTHIS, ANNIE McNAMARA, GREIG SARGEANT, KATE SCELISA, 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 Sound and the Fury* (*April Seventh, 1928*) was made possible, in part, with public funds from *The National Endowment for the Arts*, *The New York Council on the Arts*, a state agency, and from the *New York City Department of Cultural Affairs*. *The Sound and the Fury* (*April Seventh, 1928*) is also supported with funds from *The Edward T. Cone Foundation*, *The Greenwall Foundation*, *The Alliance of Resident Theaters-N.Y.*, *The J.P. Morgan-Chase Fund for Small Theatres*, *Altria Group, Inc.*, *The Mental Insight Foundation*, and the *Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program*, a component of the *Doris Duke Charitable Foundation Theatre Initiative*.

*The performances at REDCAT are funded in part by a generous grant from The George and MaryLou 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* (Riverside Studios); *Wrench* (WTF); *Songs and Monologues* (Mousunturm, 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. She 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 *131*. Recent acting: *Gone Missing* (Barrow St.); *Miss Witherspoon* (Playwrights Horizons); *Mistakes Madeline Made* (Naked Angels/Yale Rep). TV: *Sopranos*; *Sex & 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, NYTW, 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 (1897-1962)

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* (1921); *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 and found text, found objects and discarded furniture and the group's own highly developed style of choreography. The company has generated a repertoire that includes 14 original full-length pieces and several short pieces and workshop productions.

ELEVATOR REPAIR SERVICE STAFF

Artistic Director JOHN COLLINS

Managing Director TORY VAZQUEZ

Producer ARIANA SMART TRUMAN

Office Manager SARAH C. HUGHES

Technical Director BEN WILLIAMS

Development Consultant AARON LANDSMAN

Graphic Designer SCOTT SHEPHERD

Interns ALI SKYE BENNET, CORINNE DONLY, AIMEE LUTKIN, EVA VON SCHWEINITZ, AIGI VAHING

**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*, *Cakewalk* (P.S. 122). Original plays/performances created: *Open House* (Foundry Theatre Commission); *What You’ve Done* (DiverseWorks, NPN Commission); *Desk* (Chashama); *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); *Sans-Culottes* (Humana Festival, Louisville); *Home* (NC Stage); *The America Play* (Zachary Scott); *Venus*, *The Cry Pitch Carrolls* (Salvage Vanguard). Film: *Breakdown* (YouTube); *Breakthrough* (BET-J's "The Best Shorts"). New Dramatists Bowden Award Recipient.

**ANNIE McNAMARA**, Actor. Annie 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 *Crumble*; Kate Ryan’s *Design Your Kitchen* and Gina Gionfriddo’s *U.S. Drag*. Annie has an M.A. in English from Brown and she studied acting with Maggie Flanigan.

**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 Lie*, *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).

**GREIG SARGEANT**, Actor. Greig 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); *Strictly Dishonorable* (The Vineyard); *Titus Andronicus* (Soho Rep); *Mamba's Daughters* (HERE); *Africans* (E.S.T.); *The Cherry Orchard* (Salt Theater); *Marrow* (Axial Theater); *Egypt* (La MaMa etc.); *Perfection* (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 Apprenticeship.

**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, *Jennie Richee* 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, Collapsable Giraffe, The Wooster Group,

## 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**

**Frony 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 Iveson, Aaron Landsman

Tory Vazquez, Kate Scelsa, Kaneza Schaal, Annie McNamara

Mike Iveson, Vin Knight, April Matthis

Susie Sokol, Aaron Landsman

Mike Iveson

Kaneza Schaal

Kate Scelsa, Greig Sargeant, April Matthis, Vin Knight

Jim Fletcher, Greig Sargeant

Vin Knight, April Matthis, Greig Sargeant, Jim Fletcher

Ben Williams, Vin Knight, April Matthis, Aaron Landsman, Mike Iveson, Greig Sargeant

Kaneza Schaal

Ben Williams, Vin Knight, Greig Sargeant

Jim Fletcher

Kaneza Schaal

Vin Knight, Greig Sargeant, Mike Iveson

Jim Fletcher

Aaron Landsman

Jim Fletcher

Mike Iveson

Kate Scelsa

April Matthis

Greig Sargeant, Ben Williams

Jim Fletcher

Mike Iveson

Jim Fletcher



## PROGRAM NOTES

From *Faulkner at Nagano*, Ed. Robert A. Jelliffe; 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, that is, 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 the 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 Henry 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 Dostoevskys 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.

From *The Tragedy of Macbeth* V.v. by William Shakespeare

To-morrow, and to-morrow, and to-morrow  
Creeps in this petty pace from day to day  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury  
Signifying nothing

The company relied heavily on [www.usask.ca/english/faulkner/](http://www.usask.ca/english/faulkner/), a hypertext version of "April Seventh, 1928," for help with decoding the chronology of the story.

The edition of *The Sound and the Fury* used in this production is the First Vintage International Edition, October 1990.

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

**MARK BARTON**, Lighting Designer. With ERS: *Gatz, The Sound & the Fury (April Seventh, 1928)*. Recent Off-Broadway includes: *Paradise Park; All the Wrong Reasons; Church; No Child... Thom Pain* (based on nothing). NYC productions with New York Theater Workshop, Signature Theater, Young Jean Lee's Theater Company, Target Margin, Salt Theater, New Georges, Clubbed Thumb, P.S. 122, HERE, Edge Theater, Talking Band. Regional: Berkeley Rep, Los Angeles Center Theater Group, Syracuse Stage, A.R.T., Lookingglass Theatre, Woolly Mammoth, Asolo Rep, Southern Rep, Virginia Stage, Hangar Theater. Opera: *The Magic Flute, Albert Herring, L'Ormino, Postcard From Morocco, Ainadamar* (Curtis Opera Theatre, Philadelphia).

**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. 122); *Give Up! Start Over! (In the Darkest of Times I Look to Richard Nixon for Hope)* (59E59 Theaters); *Architecting*. Off-Broadway: *Uncle Vanya* (CSC); *Happy Birthday, Wanda June* (Kurt Vonnegut, Access). New Georges Affiliate; Drama League alumnus; MFA Candidate, Columbia University. [www.theteamplays.org](http://www.theteamplays.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; Philoktetes; 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 Theatre Workshop. Other credits include Touring TD for Cathy Weis 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); *Godot in New Orleans, 365 Days/365 Plays* (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 interplanetary performance art legend Lucy Sexton in *The Lucy Show*.