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.

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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
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 BARBER
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 DAN S. SHEEHAN
Company Manager ARIANA SMART TRUMAN

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

Soho Rep, and HERE. ERS: Show of Shows (performer); Gotz (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: Gotz, Total Fictional Lie, Cab Legs. Other: Pullman, WA (P.S. 122); Caveman (Soho Rep); The Voices (RiverSide Studios); Wrench (WTTF); Songs and Monologues (Mousnturm, 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, Gotz, 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: Soprano's; 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: Gotz and No Great Society.


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

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

The sound 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) 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 Greenwill Foundation, The Alliance of Resident Theaters-NY, The J. P. Morgan-Chase Fund for Small Theatres, Altira 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.

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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 (1952); 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

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
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McGurk, and Spine Check, Brothers. Film: The Pink Panther.

To the New World, a Poem (1979). Awards: Nobel Prize for Literature.
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 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 to 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 Henty through Hasty 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 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 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 ...

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


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; Philokettes; 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), Goodbye 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 Kumiokimoto, the Alien Comic, Yvonne Meier, Mike Taylor, and Aaron Landsman, as well as alongside interplanetary performance art legend Lucy Sexton in The Lucy Show.
The Public Theater welcomes Elevator Repair Service’s acclaimed THE SOUND AND THE FURY, remounted and directed by John Collins. THE SOUND AND THE FURY began performances in The Public’s Martinson Theater on May 14 and runs through Saturday, June 13, with an official press opening tonight, May 21. THE SOUND AND THE FURY will mark the third collaboration between The Public and Elevator Repair Service, having previously presented Gatz and Arguendo. October is an auspicious month to make this announcement, as it marks the 85th anniversary of the original publication date of William Faulk