

THREE DAYS OF RAIN

Hello, I'm Edgar Loessin with Loessin at Large. This is a play - at least in as we see it in this blurry production - where the author, Richard Greenberg, wants the audience to work a little to connect the dramatic dots. Act I takes place in an unoccupied loft in downtown Manhattan. It was once a happier place where two highly acclaimed architects developed their skills and one of them consummated an affair. They are referred to in the play only by their first names, Theo and Ned, although we do learn that Ned's last name was Janeway.

Ned has recently died. His son and daughter, Walker and Nan, meet in the loft before going to a lawyers office to hear the reading of their father's will. They are joined by Theo's son, Pip. The lives of the three siblings of famous men are intertwined from past relationships as well as the present.

Walker has been camping out in the drab loft after returning from a vanishing act to Italy which caused him

to miss his father's funeral. He is highly agitated and bedeviled by insomnia. His relationship with his late father was not good. He remembers him as a silent cipher who rarely spoke. Maybe because he had nothing to say says Walker. He has discovered his father's journal which he hopes will reveal hidden truths about this mysterious man. Was he a genius or a fraud? Nan, furious with brother Walker for missing her father's funeral, wants to get the legal business done with and return to her marriage and kids in Boston. They argue about childhood issues and the journal. Southern belle mother Lina was not perfect either, it seems, and she was a potential Zelda Fitzgerald. At the end of the act, Walker, having read only parts of it, burns the journal. Damn you, screams Nan, now we will never know the truth.

In Act II, thirty five years earlier

we see the same three actors playing their youthful parents and discover many, but not all, the significant events of the elders lives. Janeway House, in spite of a heap of living, was one the architects' crowning achievements, but not a happy home. Walker doubts his fathers contribution to the mansion which Ned

leaves to Pip for some reason. I'll not divulge more of the intricate conceits of this somewhat unfocused play (at least in this incarnation) lest I connect too many dots.

Sean Tant as Walker and Ned is a talented young man as is Tommy Hahn who plays Pip and Theo. Tant, in spite of some fine moments, misses the total picture, though, because he gets locked into doing only one aspect of each character. Granted, Walker is the product of a dysfunctional family and is a tad screwed up but hardly a raving maniac. He is articulate and literate as Greenberg has written him. And he is witty. Tant, who I am quite sure could find these values, misses a lot of them because of weak direction from Eileen Boarman. The same things happens when he depicts Ned. We get Ned's stuttering, carried to an annoying extreme, but learn little about the man except what Greenberg has written. We want to see the inner man. Tommy Hahn does better by Pip and Theo. It must be said that his is any easier, less complex character but he brings out the charm and wit of Pip and the insecurity of Theo. Melissa Blue is Nan and Lina. She is a neat actress but very restrained. She

gets by with Nan but we hardly see the nascent fire of insanity and sexual tension in her Lina. She's not helped by a dowdy dress she is given by costume designer Laura Wiggington. The men's wardrobe, on the other hand is quite okay.

Shawn Crawford's simple set functions well but William McGhee's lighting is riddled with dark holes making it hard to see the actors.

I won't say that I found this production totally without interest because I didn't. However, I think there is more to the work than Director Boarman managed to discover. I'm certain there is much more humor in these troubled lives than she lets us see. This is Edgar Loessin with Loessin at Large and I'll see you at the next opening.