

Community News

# **'Three days of rain' is worth seeing even in clear weather**

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Richard Greenberg's plays are almost always thought provoking, atypical and fascinating to watch. One of his earlier works, "Three days of rain," now running through June 17 at Dragon Productions Theatre in Redwood City, is no exception.

With only three actors playing two (mostly) eccentric characters each, "Rain" starts out in 1995 and goes back in time to 1960 in Act 2. It's an intriguing plot twist that mostly works as the audience gradually figures out what's going on.

That's no doubt due to the finely etched direction of Dragon's retiring artistic director, Meredith Hagedorn, as well as the three exceptional actors she selected for the play. In Act 1, both Tasi Alabastro as lost soul Walker (brother of stable Nan, played by Katie O'Bryon Champlin) as well as Robert Sean Campbell as brash, impetuous Pip dominate the stage and the action.

But that all changes in the second act when Walker becomes his father, Ned, a stuttering, quiet but first-rate architect. Pip, likewise, becomes his father Theo, an architect who gets all the glory but lacks any original concepts. Nan becomes her mother Lina, another personality transformation because Lina is impetuous, mercurial and rather vain.

It's likely lesser actors wouldn't be able to pull this off, but it works seamlessly as evinced by the audience's gasps of comprehension as the storyline moves forward (which, in this case, is backward).

As Hagedorn says in her program note, "This is a beautiful story about family disconnectedness (with which many of us are familiar)."

The intertwining of these six people are fascinating to observe because what audience members realize in Act 2 is that how the offspring view their parents is a far cry from how they really were in their youthful days. Everything is centered on a much revered New York heritage building called the Janeway House and who, actually, designed it. There's a lot of intrigue around a small black journal Walker finds under the bed in the dilapidated loft and that, perhaps, explains who really designed Janeway House and why it was left to

