



March 3, 2009

FOR IMMEDIATE RELEASE

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YALE REPERTORY THEATRE

PRESENTS

THE WORLD PREMIERE OF

FYODOR DOSTOEVSKY'S

NOTES FROM UNDERGROUND

ADAPTED BY BILL CAMP AND ROBERT WOODRUFF

BASED ON A TRANSLATION BY

RICHARD PEVEAR AND LARISSA VOLOKHONSKY

DIRECTED BY ROBERT WOODRUFF

FEATURING OBIE AWARD-WINNING ACTOR BILL CAMP

MARCH 20-APRIL 11 ONLY

OPENING NIGHT IS THURSDAY, MARCH 26

YALE REPERTORY THEATRE (James Bundy, Artistic Director; Victoria Nolan, Managing Director) presents the world premiere of Fyodor Dostoevsky's *NOTES FROM UNDERGROUND*, adapted by Bill Camp and Robert Woodruff, based on a translation by Richard Pevear and Larissa Volokhonsky, March 20-April 11 at Yale Repertory Theatre (1120 Chapel Street, at York Street). Opening night is Thursday, March 26.

The creative team for *NOTES FROM UNDERGROUND* includes scenic designer David Zinn, costume designer Moria Sine Clinton, lighting designer Mark Barton, sound designer and composer Michaël Attias, projection designer Peter Nigrini, associate projection designer Daniel Vatsky, dramaturg Amy Boratko, vocal coach Walton Wilson, and stage manager Kris Longley-Postema.

OBIE Award-winning actor Bill Camp, who adapted the novel with director Robert Woodruff and plays Dostoevsky's iconic antihero, will be joined on stage by sound designer/composer Michaël Attias as Apollon and Merritt Janson as Liza, both of whom will also perform the music.

ABOUT NOTES FROM UNDERGROUND

Internationally-acclaimed director Robert Woodruff and OBIE Award-winning actor Bill Camp join forces to bring to life *NOTES FROM UNDERGROUND*—the revolutionary novel by Fyodor Dostoevsky, author of *Crime and Punishment* and *The Brothers Karamazov*—in a world premiere production for the stage.

“I am a sick man...I am a wicked man,” cries the Underground Man, one of modern literature’s first, and most remarkable, antiheroes. A former government official who has defiantly withdrawn from a corrupt society, the Underground Man wages his own personal war on everything—and everyone—around him. Laugh-out-loud funny and terrifying, *NOTES FROM UNDERGROUND* is the passionate, obsessive, and contradictory confession of a tormented soul.

Contains nudity, sexual situations, violence, and strong language.

TICKET INFORMATION AND PERFORMANCE SCHEDULE

Tickets for *NOTES FROM UNDERGROUND* range from \$35-65, and are available online at www.yalerep.org, by phone at (203) 432-1234, and in person at the Yale Rep Box Office (1120 Chapel Street, at York Street). Student, senior, and group rates are also available.

In addition, all tickets for the performances on Monday, March 23, Tuesday, March 24, and Wednesday, March 25 are \$10.

Friday, March 20	8PM	
Saturday, March 21	8PM	
Monday, March 23	8PM	ALL TICKETS \$10
Tuesday, March 24	8PM	ALL TICKETS \$10
Wednesday, March 25	8PM	ALL TICKETS \$10
Thursday, March 26	8PM	Opening Night
Friday, March 27	8PM	
Saturday, March 28	2PM	Talk Back
Saturday, March 28	8PM	Grad Night reception begins at 7PM
Tuesday, March 31	8PM	
Wednesday, April 1	2PM	Senior Reception begins at 1PM
Wednesday, April 1	8PM	
Thursday, April 2	8PM	Talk Back
Friday, April 3	8PM	
Saturday, April 4	2PM	Open Captioning, Talk Back
Saturday, April 4	8PM	
Tuesday, April 7	8PM	
Wednesday, April 8	8PM	

Thursday, April 9	8PM	
Friday, April 10	8PM	
Saturday, April 11	2PM	Audio Description
Saturday, April 11	8PM	

ABOUT THE CAST AND CREATIVE TEAM

MICHAËL ATTIAS (*Apollon, Musician, Sound Designer, Composer*) is a New York City-based saxophonist/composer. He has performed concerts in clubs and festivals throughout the United States, Europe, the Middle East, and Japan with musicians such as Paul Motian, Anthony Braxton, Anthony Coleman, Oliver Lake, and many others. Pursuing multifarious action as recording artist and leader of several ensembles, he has also composed and designed for dance, theatre and film, both in the US and Europe; most recently Theatre for a New Audience's production of Edward Bond's *Chair*, directed by Robert Woodruff, at The Duke on 42nd Street this past December.

MARK BARTON (*Lighting Designer*) Off-Broadway credits include *The Shipment, Chair, The Sound and the Fury (April 7th, 1928), Paradise Park, Church, All the Wrong Reasons, No Child...*, *Five Course Love*, and *Thom Pain (Based on Nothing)*. Other New York credits include many productions with companies including Elevator Repair Service, New York Theatre Workshop, Young Jean Lee's Theater Company, Theatre for a New Audience, Target Margin Theater, Signature Theatre Company, Salt Theater, P.S.122, New Georges, Clubbed Thumb, HERE Arts Center, Epic Theatre Ensemble, Edge Theater Company, among many others. Productions of Elevator Repair Service's *Gatz* in Brussels, Amsterdam, Zurich, Minneapolis, Oslo, Trondheim, Bergen, Lisbon, Vienna, Philadelphia, Portland, Seattle, Dublin, Chicago. Regional work includes productions at Perseverance Theatre, REDCAT, Berkeley Rep, Los Angeles Theater Center/Kirk Douglas Theatre, Woolly Mammoth Theatre Company, American Repertory Theatre, Lookingglass Theatre Company, Syracuse Stage, Asolo Repertory Theatre, Southern Rep, and Hangar Theatre. Other credits include *Wozzeck, Ainadamar, Albert Herring, L'Ormindo, The Magic Flute*, and *Postcard from Morocco* with The Curtis Opera Theater in Philadelphia.

BILL CAMP (*Man, Co-Adaptor*) previously appeared in the Yale Rep productions of *Troilus and Cressida* and *Le Bourgeois Avant-Garde*. In New York, his credits include the Broadway productions of *St. Joan, The Seagull, Jackie: An American Life, Heartbreak House*, and *Coram Boy*; and Off-Broadway: *Homebody/Kabul* (OBIE Award), *Lydie Breeze, The Demons, The Misanthrope, Beckett Shorts* (New York Theatre Workshop); *Macbeth, Measure for Measure* (Theatre for a New Audience); *One Flea Spare* (The Public Theater); and *Inferno* (Jewish Rep). At American Repertory Theatre, he appeared in *Henry IV, Parts I and II; Henry V; Picasso at the Lapin Agile; Long Day's Journey into Night* (Elliot Norton Award, Best Actor); *Richard II; The Provok'd Wife*; and *Olly's Prison*. Other US theatre credits include productions at Brooklyn Academy of Music, Mark Taper Forum, Guthrie Theater, Berkeley Repertory Theatre, Seattle Repertory Theatre, La Jolla Playhouse, and Hartford Stage, among others. Television and film credits include *Public Enemies, The Guitar, Coach, Deception, The Dying Gaul, Brotherhood, Law and Order, Joan of Arcadia*, and *The Great Gatsby*.

MORIA SINE CLINTON (*Costume Designer*) is a third-year MFA candidate at Yale School of Drama, where her credits include *I Am a Superhero* and *Peer Gynt*. The recipient of two Kennedy Center American College Theatre Awards, the 2003 National Barbizon Costume Design Award for *Scapino*, and the 2004 National Mehron Award in Makeup Design for *Bondagers*, her other credits include *Ainadamar*, *Korean Elektra*, *The Underneath*, *Bone Songs*, *The Do-Over* (Yale Cabaret); *Grey Gone* (Impact Theatre, NY); *Arms and the Man* (Theatre in the Round, MN); Commedia and dance productions at Humboldt State University, CA; productions at St. Croix Valley Summer Theatre, WI; Phipps Center for the Performing Arts, WI; and the University of Wisconsin-River Falls. Moria will return to The Santa Fe Opera for her eighth summer to assist on *Elixir of Love*.

MERRITT JANSON (*Liza, Musician*) is making her Yale Rep debut. Most recently she was seen in New York as Sophie Barger in *Baal* (The Riverside Theatre). She has appeared as Desdemona in *Othello* (Shakespeare and Company); the title role in *Eurydice* (The Wilma Theater); Chevalier in Theatre de la Jeune Lune's *The Deception* (La Jolla Playhouse); Junia in *Britannicus* (IRNE nomination), *The Onion Cellar* (American Repertory Theatre); Emilia in *The English Channel* (Vineyard Playhouse); and *Tuesday* (Barrymore Award for Outstanding Ensemble, Amaryllis Theatre Company). Her film credits include *Mail Order Wife* (Best American Film, Santa Barbara International Film Festival) and *Otto and Anna*. Ms. Janson received her MFA from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University.

PETER NIGRINI (*Projection Designer*) Video design credits for theatre include the Broadway productions of *Say Goodnight*, *Gracie* and the upcoming *9 to 5: The Musical*; the new musical *Fela!* conceived and directed by Bill T. Jones; Jean Genet's *Elle* starring Alan Cumming (The Art Party, NYC); *Biro* (The Public Theater); *Blind Date* with the Bill T. Jones/Arnie Zane Dance Company; *Camille*, Neil Bartlett's adaptation of Alexandre Dumas's *La Dame Aux Camelias*, directed by Kate Whoriskey; *Sweet Bird of Youth* (Williamstown Theatre Festival). His opera credits include the world premiere of Charles Wuorinen's adaptation of *Haroun and the Sea of Stories* by Salman Rushdie (New York City Opera); world premiere of *Frau Margot* by Thomas Pasatieri and *Angels in America* by Peter Eötvös (Fort Worth Opera). Mr. Nigrini received his BA from Dartmouth College and his MA from Central St. Martin's College of Art and Design's International Scenography Centre (London).

ROBERT WOODRUFF (*Co-Adaptor, Director*) has directed over 60 productions across the US at theatres including Lincoln Center Theater, The Public Theater, Brooklyn Academy of Music, American Conservatory Theatre, Guthrie Theater, and Mark Taper Forum, among others. Most recently, he directed *Chair* at Theatre for a New Audience and created *Ifigeneia in Aulis* with Toneelgroep Amsterdam and Philip Glass's *Appomattox* for the San Francisco Opera. Internationally, his work has been seen at the Habimah National Theatre in Israel, Sydney Arts Festival, Los Angeles Olympic Arts Festival, Edinburgh International Festival, Hong Kong Festival of the Arts, Jerusalem Festival, and Spoleto Festival USA. Mr. Woodruff has taught at the University of California campuses at San Diego and Santa Barbara, New York University's Tisch School of the Arts, and Columbia University. He is now on the faculty of Yale School of Drama. In 1972, he co-founded the Eureka Theatre in San Francisco, where he served as Artistic

and Resident Director until 1978. In 1976, Mr. Woodruff established the Bay Area Playwrights Festival, a summer forum for the development of new plays that is still flourishing. From 2002 to 2007, Mr. Woodruff was the Artistic Director of American Repertory Theatre. He was named a 2007 USA Biller Fellow by United States Artists, an arts advocacy foundation dedicated to the support and promotion of America's top living artists.

DAVID ZINN (*Scenic Designer*) designed the costumes for Yale Rep's production of *Medea/Macbeth/Cinderella* in 2002. His New York credits include costumes for the Broadway productions of *A Tale of Two Cities* and *Xanadu*; and Off-Broadway his recent set and costume design credits include *Chair* (Theatre for a New Audience); *Back Back Back, The Four of Us* (Manhattan Theatre Club); and *The Sound and the Fury* (Elevator Repair Service). His regional credits include sets and/or costumes for *The Seagull, The Island of Slaves, Olly's Prison, Orpheus X, Highway Ulysses* (American Repertory Theatre); *Tobacco Road* (La Jolla Playhouse); and most recently, costumes for *In the Next Room (or the Vibrator Play)* at Berkeley Rep; as well as productions at the Guthrie, Alliance Theatre, Spoleto Festival, Mark Taper Forum, Intiman Theatre, Seattle Rep, and CENTERSTAGE among many others. His set and costume designs for opera have been seen at the Lyric Opera of Chicago, Santa Fe Opera, Glimmerglass, New York City Opera, and others. He is the recipient of the 2008 OBIE Award for Sustained Achievement in Set and Costume Design and the 2005 TDF/Irene Sharaff Young Master Award.

NEXT AT YALE REP

Charles S. Dutton in
DEATH OF A SALESMAN
By Arthur Miller
Directed by James Bundy
Yale Repertory Theatre (1120 Chapel Street)
April 24-May 23

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