



November 17, 2010

FOR IMMEDIATE RELEASE

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LONG LIVE THE UNDERGROUND MAN!

YALE REPERTORY THEATRE'S CRITICALLY-ACCLAIMED PRODUCTION OF *NOTES FROM UNDERGROUND* NOW PLAYING OFF-BROADWAY

**PRESENTED BY THEATRE FOR A NEW AUDIENCE
IN ASSOCIATION WITH BARYSHNIKOV ARTS CENTER**

THROUGH NOVEMBER 28 ONLY!

The critically-acclaimed **YALE REPERTORY THEATRE** (**James Bundy**, Artistic Director; **Victoria Nolan**, Managing Director) production of **Fyodor Dostoevsky's *NOTES FROM UNDERGROUND***, adapted by **Bill Camp** and **Robert Woodruff**, based on a translation by Richard Pevear and Larissa Volokhonsky, and directed by **Robert Woodruff**, is now playing in New York, presented by Theatre for a New Audience at Baryshnikov Arts Center's Jerome Robbins Theater, 450 West 37th Street, through November 28 only.

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**, and associate projection designer **Daniel Vatsky**.

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

NOTES FROM UNDERGROUND was commissioned by and had its world premiere at Yale Repertory Theatre in March 2009. The production had its west coast premiere at La Jolla Playhouse in September 2010 prior to its New York debut. Production support was provided by the Yale Center for New Theatre, with funding from the Robina Foundation.

Tickets for ***Notes from Underground*** in New York are \$75 and may be purchased via SmartTix at www.smarttix.com or (212) 868-4444.

Multimedia: [Video Trailer](#) [Photo Gallery](#)

Following is a sampling of what critics across the country have said about NOTES FROM UNDERGROUND:

“Yale Rep’s production of *Notes From Underground* is **true to the bombshell of a book that inspired it**. Here is the perfect marriage of a man and a medium. [Bill Camp and Robert Woodruff] have put a tiny video camera into the hands of one of the most toxic characters of 19th-century fiction, with the implicit instructions, ‘Underground Man, broadcast yourself!’ Bill Camp is one of the bravest, smartest, and most physically intense actors in New York. [He] taps into the raw, breath-sucking abjectness that makes Dostoyevsky’s novel such an enduringly harrowing read.”

[The New York Times](#)

“A harrowing evening of theatre. Bill Camp leaves no emotion unearthed in his **scathing, bravura portrayal** of the man. As Liza, Merritt Janson is heartrending. David Zinn's snow-blanketed set and Peter Nigrini's poetic projections mirror the misery in the man's mind and freshen the tale without diminishing its **pressure-cooker intensity**.”

[Backstage](#)

“**Brutal, funny, agonizing, and profound**, *Notes from Underground* possesses a harsh and indelible beauty. It is at once a faithful adaptation of Fyodor Dostoevsky's strangely modern novel and a **brilliantly original and theatrical work of art**. Precisely the kind of work that Robert Woodruff does at his best. It's all alive; it's all charged with the emotional and intellectual (and even, I would say, spiritual) power he finds in the work.”

[The Boston Globe](#)

“**Frighteningly sharp**. A provocative reworking that transforms a warped sensibility into a three-dimensional nightmare. Dostoevsky, I venture to say, would have approved heartily of the **mesmerizing** bleakness. It's rare to find an experimental theatre piece that's as **deftly acted** as it is **ingeniously designed**.”

[Los Angeles Times](#)

“*Notes from Underground* **throbs with intensity**. Robert Woodruff's helming is brilliantly cold, and **Bill Camp's work is as raw and real as any stage performance in memory**. He gives a performance of such primal power that one is riveted by the sheer act of his character's psychotic defiance and emotional meltdown.”

[Variety](#)

“Bill Camp's performance is so **ferociously raw and fearless** that it draws you completely into one man's nihilistic mindset.”

[New York Post](#)

“You owe it to yourself to see *Notes from Underground*. It's a thrill ride: a **brilliant** study of the perverse impulses that make even the sanest of us occasionally behave counterproductively in our quest for validation and approval. In Woodruff's modernist, media-enhanced staging, centuries melt, and the Underground Man is very much of his time, yet equally grounded in ours. He is **exasperating, perplexing, and quite often comic**, and he's not going away any time soon.”

[TheaterMania.com](#)

“Central to the play's success is Camp's **visceral** performance as the Underground Man. Camp invigorates it with an imposingly physical performance. He remains **accessibly human and uncomfortably relatable**. Woodruff and Camp have accomplished the formidable task of both remaining entirely true to the spirit of the original novel and rendering it relevant to contemporary audiences.”

NYtheatre.com

“Camp and Woodruff’s multimedia adaptation is a perfect expression of the novella’s still contemporary themes. *Notes from Underground* ratchets up the tension and discomfort, and challenges audiences to face the savagery and vanity of living. Audiences up for the challenge will be rewarded with **a theatre experience not likely to be forgotten.**”

[San Diego Union Tribune](http://SanDiegoUnionTribune.com)

“**A spellbinding work of theatre art.** Bill Camp is animated, eloquent, sympathetic, and hateful, maneuvering adeptly through all the physical and verbal requirements. Equally splendid is Merritt Janson: she’s heartbreaking in her portrayal of Liza’s neediness and vulnerability.”

SanDiego.com

“**A visually and aurally arresting** study in what society does to man. Bill Camp is a consummate performer. **Intelligent and fearless.** The acting tour de force of the season.”

[New Haven Register](http://NewHavenRegister.com)

ABOUT YALE REPERTORY THEATRE

YALE REPERTORY THEATRE is dedicated to the production of new plays and bold interpretations of classics and has produced well over 100 premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Established in 2008, the Yale Center for New Theatre is an artist-driven initiative that devotes major resources to the commissioning, development, and production of new plays and musicals at Yale Repertory Theatre and across the country. Professional assignments at Yale Repertory Theatre are integral components of the program at Yale School of Drama, the nation’s leading graduate theatre training conservatory.

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www.yalerep.org