

**THE PUBLIC THEATER  
ANNOUNCES  
TWO-WEEK EXTENSION FOR  
ELEVATOR REPAIR SERVICE'S  
*THE SOUND AND THE FURY***

**Text by William Faulkner  
Created and Performed by Elevator Repair Service  
Directed by John Collins**

**Performances Begin Thursday, May 14**

April 28, 2015 – The Public Theater announced a two-week extension today for Elevator Repair Service's acclaimed *THE SOUND AND THE FURY*. Directed by **John Collins**, *THE SOUND AND THE FURY* begins performances in The Public's Martinson Theater on Thursday, May 14 with an official press opening on Thursday, May 21. The show will now run an additional two weeks through Saturday, June 27. *THE SOUND AND THE FURY* will mark the third collaboration between The Public and Elevator Repair Service, having previously presented *Gatz* and *Arguendo*.

*THE SOUND AND THE FURY* is a staging of the first section—the “Benjy Chapter”—of William Faulkner's *The Sound and the Fury*, one of the most infamously complex passages in American literature. Like ERS' internationally renowned production of *Gatz*, the play is not an adaptation; rather, with radical commitment ERS stages Faulkner's language. In usual ERS style, humor, pathos, and high-energy choreography illuminate this Southern Gothic tale. ERS takes on Faulkner's daring experimentation with consciousness, perception, memory and language – and honors the author's words to the letter. With innovative casting, split-screen staging in an eerily timeless living room set, video-projected text and a lush sound score, the production brings to life the tragic demise of Faulkner's Compson Family. The intrepid ERS ensemble rises to the challenge of Faulkner's famous experiment and narrative leaps off the page.

Tickets, starting at \$60, are available now and can be accessed by calling **(212) 967-7555**, [www.publictheater.org](http://www.publictheater.org), or in person at the Taub Box Office at The Public Theater at 425 Lafayette Street. The Library at The Public is open nightly for food and drinks, beginning at 5:30 p.m., and Joe's Pub at The Public continues to offer some of the best music in the city.

*“Elevator Repair Service has provided a magical opportunity:  
the chance to rediscover some of the thrill that came with encountering and  
gradually embracing one of the great achievements of Western literature for the first time.”*

Ben Brantley, *The New York Times*

The ensemble cast features **Daphne Gaines, Rosie Goldensohn, Maggie Hoffman, Mike Iveson, Vin Knight, Aaron Landsman, Randolph Curtis Rand, Greig Sargeant, Kaneza Schaal, Pete Simpson, Susie Sokol, Lucy Taylor, Tory Vazquez** and **Ben Williams**.

*“If you see ERS's utterly original version of the book's first chapter, you will learn to see theater,  
and might quit going. ERS's production is that pure—a stunning act of choreographed literary transmutation  
that still retains a humble, goofy sense of humor in its deep reading of a dense modernist text.”*

David Cote, *Time Out New York*

**THE SOUND AND THE FURY** marked the company's Off-Broadway debut in 2008 at New York Theatre Workshop, and received Lucille Lortel Nominations for Outstanding Play and Outstanding Sound Design. The first of ERS' trilogy of modernist American novels to premiere in New York, it brought the company exposure and acclaim it had yet to see in an already lauded New York career. Since then *Gatz*, *Arguendo* and *The Select (The Sun Also Rises)* have established ERS as a critical darling of the Off-Broadway scene. The return of *The Sound and the Fury* will bring this pioneering work of the company to the large and diverse audience the ensemble has cultivated in the ensuing years. Originally presented in New York by New York Theatre Workshop, the production has since toured the U.S., Europe and Australia.

*"A great work . . . suffused with an innocence that one rarely glimpses in a contemporary work of art. This show runs on something more substantial than chic, more difficult than irony - namely, the real blood and sweat that go into making stories feel realer than reality."*  
—Hilton Als, New Yorker

The production features scenic design by David Zinn; costume design by Colleen Werthmann; lighting design by Mark Barton; sound design by Matt Tierney; and additional costumes by Jacob A. Climer.

Produced by Elevator Repair Service, John Collins, artistic director; Ariana Smart Truman, producing director; in partnership with The Public Theater, Oskar Eustis, artistic director; Patrick Willingham, executive director; the Lehoczky Escobar Family; and Nicholas Quinn Rosenkranz; in association with Shawn M. Donnelley and David Gilbert. *The Sound and the Fury* is generously supported by the Howard Gilman Foundation and the Edward T. Cone foundation. Originally presented by New York Theatre Workshop with the support of Dartmouth College.

**JOHN COLLINS** (*Director*) founded Elevator Repair Service in 1991. Since then, he has directed or co-directed all of the company's productions. John is the recipient of a 2014 Doris Duke Performing Artist Award, a 2010 Guggenheim Fellowship in Drama and Performance Art and a 2011 United States Artists Donnelley Fellowship. In 2010 John received the Lucille Lortel Award for Outstanding Director and the Elliot Norton Award for Outstanding Director for ERS' production of *Gatz*. Recent ERS projects include *Arguendo* at The Public Theater, *The Select (The Sun Also Rises)* at New York Theatre Workshop and *Fondly, Collette Richland* preview performances at the Walker Art Center. His writing about theater and sound design can be found in two recently published books, *Theatre Noise: The Sound of Performance* (Cambridge Scholars, 2011) and *Encountering Ensemble* (Methuen Drama, 2013). John was born in North Carolina and raised in Georgia. He holds a combined degree in English Literature and Theater Studies from Yale.

### **ABOUT ELEVATOR REPAIR SERVICE**

Elevator Repair Service is a New York City-based company that creates original works for live theater with an ongoing ensemble. Since its founding in 1991 by John Collins and a group of actors, ERS has built a body of work that has earned it a loyal following and made it one of New York's most highly-acclaimed experimental theater companies. The company's work was most recently seen at the Public Theater with *Arguendo* in fall 2014 (Drama Desk Award for Outstanding Projection Design), and for the New York premiere in 2010 of *Gatz*, and the return engagement in 2012. Their work has been seen across America, Europe, Australia and Asia, and they have been the recipient of many awards including a 2012 OBIE Award for Sustained Excellence; The Foundation for Contemporary Arts Theater Grant; the Theatre Communications Group's Peter Zeisler Memorial Award for Outstanding Achievement; and (for *Gatz*) Elliot Norton Awards for Outstanding Director and Outstanding Visiting Production and Lucille Lortel Awards for Alternative Theatrical Experience and Best Director. ERS ensemble members have received OBIEs for Sustained Excellence in Performance, Lighting Design, and Sound Design.

### **ABOUT THE PUBLIC THEATER**

Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public Theater is the only theater in New York that produces Shakespeare, the classics, musicals, contemporary and experimental pieces in equal measure. The Public continues the work of its visionary founder, Joe Papp, by acting as an advocate for the theater as an essential cultural force, and leading and framing dialogue on some of the most important issues of our day. Creating theater for one of the largest and most diverse audience bases in New York City for nearly 60 years, today the Company engages

audiences in a variety of venues—including its landmark downtown home at Astor Place, which houses five theaters and Joe’s Pub; the Delacorte Theater in Central Park, home to its beloved, free Shakespeare in the Park; and the Mobile Unit, which tours Shakespearean productions for underserved audiences throughout New York City’s five boroughs. The Public’s wide range of programming includes free Shakespeare in the Park, the bedrock of the Company’s dedication to making theater accessible to all; Public Works, a new initiative that is designed to cultivate new connections and new models of engagement with artists, audiences and the community each year; new and experimental stagings at The Public at Astor Place, including Public Lab; and a range of artist and audience development initiatives including its Public Forum series, which brings together theater artists and professionals from a variety of disciplines for discussions that shed light on social issues explored in Public productions. The Public Theater is located on property owned by the City of New York and receives annual support from the New York City Department of Cultural Affairs; and in October 2012 the landmark building downtown at Astor Place was revitalized to physically manifest the Company’s core mission of sparking new dialogues and increasing accessibility for artists and audiences, by dramatically opening up the building to the street and community, and transforming the lobby into a public piazza for artists, students, and audiences. Key elements of the revitalization an expanded and refurbished lobby; the addition of a mezzanine level with a new restaurant lounge, The Library, designed by the Rockwell Group. [www.publictheater.org](http://www.publictheater.org)

The LuEsther T. Mertz Charitable Trust provides leadership support for The Public Theater’s year-round activities; Bank of America, Proud Season Sponsor of Shakespeare in the Park; The Harold & Mimi Steinberg New Play Development Fund at The Public Theater Supports the Creation and Development of New Plays; The Philip and Janice Levin Foundation - Lead Supporter of The Public’s Access and Engagement Programming; The Time Warner Foundation, Founding Sponsor of The Emerging Writers Group; Delta Air Lines, Official Airline of The Public Theater; *New York Magazine* is the official print sponsor of The Public Theater’s 2014-2015 downtown season; Public support is provided by the New York City Department of Cultural Affairs; the New York State Council on the Arts, a state agency; and the National Endowment for the Arts, an independent federal agency.

### **TICKET INFORMATION**

**Elevator Repair Service’s *THE SOUND AND THE FURY*** begins performances on Thursday, May 14 in The Public’s Martinson Theater and runs through Saturday, June 27, with an official press opening on Thursday, May 21.

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Rush tickets are available, subject to availability, beginning at 6:00 p.m. for all evening performances and one hour prior to matinee performances. Rush tickets are \$20, cash only, with a limit of two tickets per person. For information on becoming an ERS Insider, please email [insiders@elevator.org](mailto:insiders@elevator.org).

The performance schedule is Tuesdays through Fridays at 8:00 p.m.; and Saturdays at 2:00 p.m. and 8:00 p.m. There is an additional performance on Sunday, May 17 at 2:00 p.m. (*Running time: approximately 2 hours and 15 minutes*).

Post-performance conversations with renowned Faulkner experts follow the performances June 3 at 2:00 p.m. and June 6 at 8:00 p.m. Discussions will be facilitated by ERS Artistic Director **John Collins**. Ticket buyers to all performances in the run are welcome to attend.

The Library at The Public is open nightly for food and drinks, beginning at 5:30 p.m., and Joe’s Pub at The Public continues to offer some of the best music in the city.

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