

The Hypocrites

Frankenstein

October 21–November 1, 2009



Photo by Paul Metreyeon

Museum of
Contemporary
Art
CHICAGO
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 the-hypocrites

The Hypocrites

Sean Graney*
Artistic Director

Megan Wildebour*
Managing Director

Frankenstein

Adapted and directed by Sean Graney*
Adapted from the novel by Mary Shelley

With original music by Kevin O'Donnell+
and lyrics by Sean Graney

CAST

John Byrnes*, *Victor*
Stacy Stoltz*, *Elizabeth*
Matt Kahler, *Daemon*
Jessie Fisher, *Strange Girl*

Miranda Anderson, *Stage manager*
Maggie Fullilove-Nugent*, *Production manager*
Thomas Weitz, *Assistant director*
Jim Moore*, *Technical director*

Tom Burch, *Scenic design*
Kevin O'Donnell+, *Composer*
Meghan Raham, *Costume design*
Mikhail Fiksel, *Sound design*
Jared Moore+, *Lighting design*
Matt Hawkins, *Violence design*
Maria DeFabo, *Properties design*
Mike Tutaj, *Projection design*

Amy Eingold, *Assistant stage manager*
Nick Sieben, *Assistant stage manager*
Chris Howell, *Assistant production manager*
Evelyn Dehais, *Assistant scenic designer*
Jordan Kardasz, *Assistant lighting designer*
Lauren Williams, *Special effects assistant*

*Denotes company member

+Denotes artistic associate

This performance is approximately 1 hour and 11 minutes in length and has no intermission.



The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.

Frankenstein marks the inauguration of The Hypocrites' 13th season, which also includes *No Exit* and *Cabaret*. We hope you enjoy the show and join us again soon.

For complete information about The Hypocrites' season, visit the-hypocrites.com. To reach The Hypocrites or to learn about ways to become involved, e-mail them at megan@the-hypocrites.com.

The Hypocrites are partially supported by the Illinois Arts Council, a state agency, and a CityArts Program III grant from the City of Chicago's Department of Cultural Affairs.

The Hypocrites are also funded in part by The Richard H. Driehaus Foundation, The Mayer & Morris Kaplan Family Foundation, The Alphawood Foundation, The Boeing Company, The Jean & Jordan Nerenberg Fund for the Future, The Chicago Community Trust, The Elizabeth F. Cheney Foundation, and The Gaylord & Dorothy Donnelley Foundation.

From the director

Photo by Sandro

Thank you for spending your time and money on live theatre. I understand how valuable both are to you. I truly appreciate your willingness to engage with this play. If you have any questions, please feel free to e-mail me at sean.graney@the-hypocrites.com.

—Sean Graney

Artists Up Close

To increase appreciation for *Frankenstein*, the MCA and The Hypocrites organized these opportunities for audience members to engage with the artists.

First Night

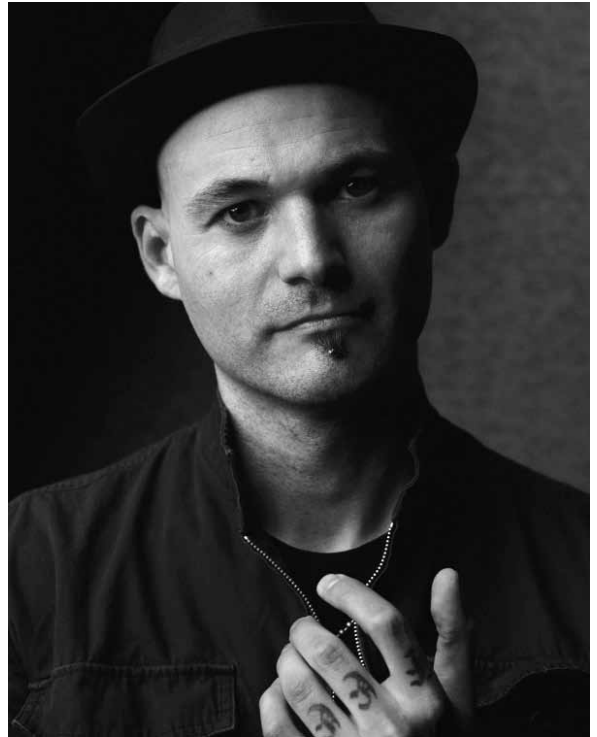
Wednesday, October 21, and Thursday, October 22
Following the performance, audience members are invited to stay for a discussion with members of the cast and creative team.

Season of Concern

The MCA and The Hypocrites are pleased to welcome Season of Concern (SOC) to our theater during performances of the Hypocrites' *Frankenstein*.

Season of Concern is the Chicagoland theater community's fundraising effort, providing compassionate care to those in our community who are experiencing the effects of catastrophic illness.

This effort supports the fight against HIV and AIDS by contributing to programs that provide direct care (personal financial support, housing care, meals, medications, legal assistance, and other services) to members of the Chicago and Midwestern theater community and by addressing emergency needs expressed by theater community members in their struggles against other life-threatening illnesses.

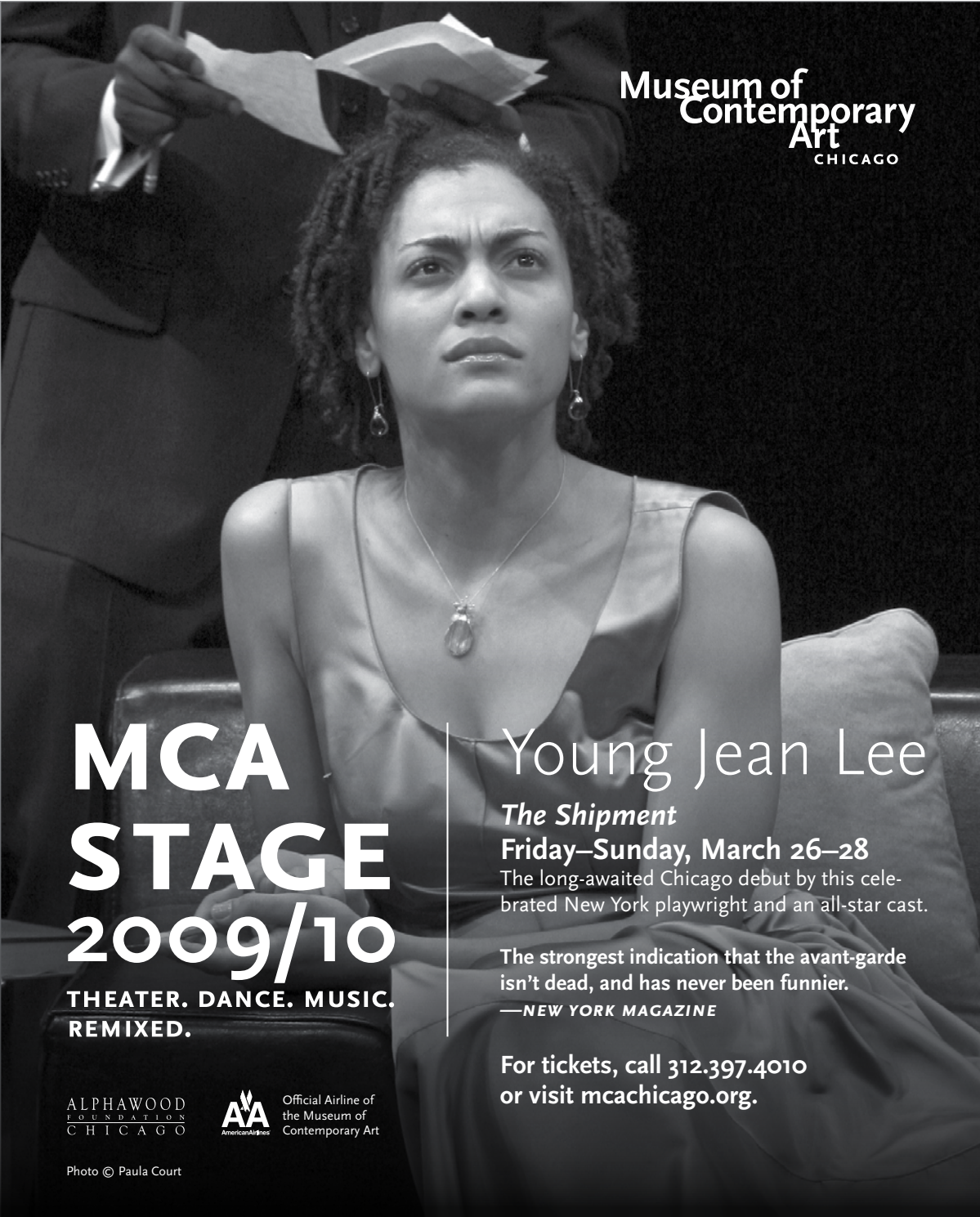


Season of Concern focuses primarily on fundraising by redistributing donations to local care organizations.

The MCA and The Hypocrites invite audience members to consider making a donation to Season of Concern. Please see the SOC representative available in the lobby today.

Checks and money orders payable to Season of Concern can also be mailed to its offices at 203 N. Wabash, Ste. 2104, Chicago, Illinois 60601, or by calling during regular business hours at 312.332.0518 to make secure credit card donations.

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About the project



Unlike many gothic tales, which find their foundations in ancient lore and classic fables, *Frankenstein* has few direct sources in mythology or literature. The characters and plot were invented by Mary Shelley in 1818 for her novel *Frankenstein: The Modern Prometheus*, which provides the groundwork, structure, and some dialogue for this contemporary production.

Despite its originality, Shelley's story draws influences from the literature of several eras and the politics of her time, many of which Director Sean Graney has utilized as well. The novel's subtitle alludes to Prometheus, a Greek deity who stole fire from Zeus and gave it to humankind, forging a closer but more dubious relationship between man and the gods. Shelley's work also pays frequent homage to Renaissance works, most notably Christopher Marlowe's *The Tragical History of Dr. Faustus*, the tale of an ambitious doctor who sells his soul to the devil to gain scientific knowledge, and John Milton's *Paradise Lost*, which questions the act of creation by asking why God would create a man who lives in sin.

Graney expands on Shelley's content by also drawing from more recent adaptations of the novel. Alongside phrases of dialogue from Shelley, Marlowe, and Aeschylus, Graney has included dialogue from Richard Brinsley Peake's 1823 stage play *Presumption, or the Fate of Frankenstein*. The 1931 film version of *Frankenstein*, starring Boris Karloff, plays amid the action as the iconic landmark to which the audience can compare the world on stage.

The cast of *Frankenstein* developed their understanding of the story primarily by absorbing Graney's text and Shelley's novel. All of the actors read the novel and several of its adaptations early in the process. The Hypocrites members and collaborators discovered most of the final product in the rehearsal room; the cast made their own contributions to the work you are seeing today.

—Christopher Shea, University of Chicago
Metcalf Fellow

About the artists

The Hypocrites

was founded in Chicago in 1997 by director and playwright Sean Graney. The company has created forty mainstage productions and eight festival pieces, receiving thirteen Joseph Jefferson ("Jeff") Citations and two After Dark Awards. Dedicated to a "Theater of Honesty" more viscerally provocative than purely academic, The Hypocrites have earned particular notoriety for their insistent eschewal of naturalism in all aspects of production.

Graney often cites a particular debt to famed theater critic Antoine Artaud's belief that theater should captivate its audience through jarring images that disturb or entrance at a preconscious level. This philosophy shines through in productions that use promenade staging and breaches of the fourth wall to draw the audience closer, only to confront them with surreal or unsettling visuals.

The Hypocrites' canon ranges from contemporary American works to classical Greek tragedies. In addition to directing, Graney adapts many of the texts. Most recently, he transformed Sophocles' *Oedipus Rex* into a contemporary one-act for three actors. In 2008, The Hypocrites' production of *Our Town*, directed by David Cromer, earned wide accolades in Chicago before moving to the Barrow Street Theatre in New York, where it is currently running.

—Christopher Shea, University of Chicago
Metcalf Fellow

Miranda Anderson

is happy to be back with The Hypocrites after assistant managing their production *Oedipus* this summer. She is a senior at Loyola University studying theater. Her favorite line of this play is on page 51. Five dollars will be awarded to the person who can guess what it is at the end of the show.

Tom Burch

is thrilled to work with The Hypocrites again following their production last season of *The Hairy Ape* at the

Goodman Theatre. His recent and upcoming work in Chicago includes *Mistakes Were Made* (A Red Orchid Theatre), *Souvenir* (Northlight Theatre), *Almost, Maine* (Apple Tree Theatre), and productions at the Goodman Theatre, Chicago Shakespeare Theatre, About Face Theatre, The House Theatre of Chicago, Lifeline Theatre, Strawdog Theatre Company, and Pegasus Theatre. Burch teaches at The University of Chicago. For more information about the artist, visit www.tomburch.com.

John Byrnes

most recently appeared in *All My Sons* at Timeline Theatre. He has performed in *The Overwhelming* at Next Theatre, and in The Hypocrites' productions *The Hairy Ape* and *Our Town*. His appearance in *Frankenstein* is the first time he has dressed up for Halloween in a long, long time.

Maria DeFabo

was the properties master for The Hypocrites' production of *Oedipus*, and has created properties for Eclipse Theatre Company, Theo Ubique Theatre Company, Appetite Theatre Company, and Lyric Theatre of Oklahoma City. She has much appreciation for her family and friends for their love and support.

Amy Eingold

is a bachelor of fine arts degree candidate in theatre arts at the Theatre School at DePaul University, where she has performed in *Alice in Wonderland* directed by Sean Graney, *Flow My Tears* . . . directed by Anthony Moseley, and *1001* directed by Carlos Murillo. *Frankenstein* marks her debut with The Hypocrites.

Mikhail Fiksel

has designed sound for The Hypocrites' productions of *Oedipus* and *Angels in America, Part 1 & 2*, for which he received 2005 and 2006 Jeff Citations. He is an ensemble member of Strawdog Theatre Company, earning the 2008 After Dark Award for Original Score for *Old Town* and the 2008 Non-Equity Jeff Award for Original Incidental Music for *A Lie of the Mind*.

He is an ensemble member of Serendipity Theatre Collective, where he is resident musical director for 2ndStory, and an artistic associate with Teatro Vista and Collaboraction. He is a resident designer with Adventure Stage Chicago and Loyola University, where he also teaches sound design.

Jessie Fisher

has appeared in *Of Mice and Men* with Steppenwolf Theatre Company, *These Shining Lives* with Rivendell Ensemble, *The Wonderful World of Dissocia* at Profiles Theatre, and *My Name is Rachel Corrie* with Purple Bench Productions. She attended the University of Colorado and the School at Steppenwolf. Love to RPD.

Maggie Fullilove-Nugent

has worked for The Hypocrites for three seasons. She teaches technical theater at North Park University, where she is the resident lighting designer and production manager. She is company manager for Barrel of Monkeys and teaches creative writing and performance for the Barrel of Monkeys children's program in Chicago Public Schools. As a freelance designer and technician she has worked with 500 Clown, The House Theatre of Chicago, and The Building Stage, among others. She thanks the *Frankenstein* team and her family and friends for their constant support.

Sean Graney

is artistic director and founder of The Hypocrites, for which he has directed more than 30 productions since 1997. He was a participant in the National Endowment for the Arts (NEA)/Theatre Communications Group (TCG) Career Development Program for Directors. He has received Joseph Jefferson Citation awards for direction of *Equus* and *Machinal*. He directed *The Hairy Ape* (Eugene O'Neill Festival at the Goodman Theatre), *Edward II* (Chicago Shakespeare Theatre), *Alice in Wonderland* (Chicago Playworks at the Theatre School at DePaul University), *What the Butler Saw* (Court Theatre), *The Elephant Man* (Steppenwolf for Young Audiences), *Hana's Suitcase* and *Honus and Me* (Chicago Children's Theatre). He teaches at Lake Forest College Chicago

and The University of Chicago. He directed *A Hundred Dresses* for Chicago Children's Theatre this fall, and this winter/spring will direct *The Mystery of Irma Vep* for Court Theatre, *Yankee Tavern* with Milwaukee Rep, and *No Exit* as part of The Hypocrites' 13th season. If you care to, please send him an e-mail at sean-graney@the-hypocrites.com.

Matt Hawkins

has worked with The Hypocrites, The Royal Shakespeare Company, The John F. Kennedy Center for the Performing Arts, Stratford Shakespeare Festival, Chicago Shakespeare Theatre, Lookingglass Theatre Company, 500 Clown, Court Theatre, Writer's Theatre, and Redmoon Theater. He is a founding member of The House Theatre of Chicago, an artistic associate and resident director with Strawdog Theatre, and the recipient of two Non-Equity Jeff Awards. This spring, he will direct *Cabaret* for The Hypocrites.

Chris Howell

works on the crew at the Goodman Theatre, where his credits include *Turn of the Century*, *A Christmas Carol*, *Magnolia*, and *Rock 'n' Roll*. He has worked in regional theaters from Michigan to Texas as a stage manager, designer, and technical director.

Matt Kahler

is marking his debut with The Hypocrites in the role of Daemon. He has appeared in *Ren-Faire! A Fistful of Ducats* (The Factory), *Les Liasons Dangereuses* (St. Louis Shakespeare), *Cyrano De Bergerac* (Baltimore Shakespeare Festival), *The Homecoming* (Hot City) and other productions all over this land which is yours and mine, according to Woody Guthrie. Love to the ones who know who they are.

Jordan Kardasz

is a native of Chicago and first worked with The Hypocrites as the assistant lighting designer for *Oedipus*. She has designed for Matter Dance (*Revolving Doors*) and Provision Theater (*Thanksgiving Visitor/Christmas Memory* and *The Cotton Patch Gospel*), and has assisted the Strawdog Theatre

Company (*Cherry Orchard* and *St. Crispin's Day*) and Adventure Stage (*Gossamer*).

Jared Moore

is an associate company member of The Hypocrites, having provided the lighting for their recent staging of *Oedipus* as well as *The Hairy Ape* (Goodman Theatre), *Miss Julie*, *The 4th Graders Present an Unnamed Love Suicide* (59E59), *Desire Under the Elms*, *The Bald Soprano*, *Mud, Cat On a Hot Tin Roof*, *Angels in America*, and *True West*. His work in Chicago has garnered him five Non-Equity Jeff Awards and two After Dark Awards.

Jim Moore

has worked on the majority of The Hypocrites' productions since becoming a company member in 2003. He received a bachelor of arts degree in classical languages and literature from New College of Florida (where he translated and produced the Roman comedy *Mostellaria* of *Titus Maccius Plautus*).

Kevin O'Donnell

has worked on numerous projects with Sean Graney, beginning with The Hypocrites' *Machinal*, which was the first time he was nominated for a Jeff Award for Original Music. He has since received five awards and fourteen nominations, including two consecutive After Dark Awards for Outstanding Season. An Artistic Associate with The Hypocrites, he is also a member of The House Theatre. He has composed for many theaters in Chicago and had music featured by theaters in New York, Montreal, Los Angeles, Houston, and Miami. He recently completed a film score with longtime collaborator Andrew Bird.

Meghan Raham

is a set and costume designer with a strong interest in the development of new work. Her recent design work includes *Clay* (Lincoln Center Theater's LCT3 and Kansas City Repertory Theatre, 2008), and set design for J. Nicole Brooks' *Fedra* at Lookingglass. She is a company member at The Building Stage, where she has designed costumes for *Moby Dick* and co-pro-

duction designed *Noir*. She holds a master of fine arts degree from Northwestern University and received a 2009 Princess Grace Honoraria.

Nick Sieben

is a graduate of the Department of Fine and Performing Arts at Loyola University. Special thanks to Miranda.

Stacy Stoltz

is a company member of The Hypocrites and The House Theatre of Chicago. Favorite roles include The Blind Seer/Jocasta in *Oedipus*, Mrs. Gibbs in *Our Town*, Miss Julie in *Miss Julie*, the Woman in *4.48 Psychosis*, Nora DaVinci in *Dave Davinci Saves the Universe*, and Sarah McCoy in *Hatfield and McCoy*. She has appeared at the Goodman Theatre in *The Hairy Ape*, and Off-Broadway in *The 4th Graders Present an Unnamed Love Suicide*.

Mike Tutaj

has designed multimedia for theater in Chicago since 2002. He has contributed video design for The Hypocrites' productions of *Camille/La Traviata*, *The Glass Menagerie*, and *Angels in America Part 1 & 2*. His recent projects include *History Boys* with Timeline Theatre Company, *Love Person* with Victory Gardens, *Hedwig and the Angry Inch* with American Theatre Company, *Jon* with Collaboraction, and *MacBeth* with Chicago Shakespeare Theatre. Tutaj is a proud company member of Barrel of Monkeys, with whom he performs and designs.

Thomas Weitz

has assistant directed at TimeLine Theatre for Kimberly Senior in *All My Sons*. At the Goodman Theatre he has assistant directed for Lisa Portes in the world premiere of *Ghostwritten* by Naomi Iizuka, and for Kate Whoriskey in *Ruined* by Lynn Nottage, for which she won the Pulitzer Prize. Weitz attended the Theatre School at DePaul University.

Megan Wildebour

is the newest addition to The Hypocrites. She recently relocated from New York, where she worked with Lincoln Center Theater, Stuart Thompson Production, Rattlestick Playwrights Theater, The 24 Hour Plays on Broadway, and LAByrinth Theater Company. In London, she worked at the Royal Court and the Old Vic. She has served as producer on several independent artistic endeavors and is a proud member of the Old Vic New Voices. She studied at the University of

Iowa and Boston University with semesters abroad in Costa Rica and London. Feel free to contact her at megan@the-hypocrites.com.

Lauren Williams

is a senior at North Park University and has worked as a prop designer, electrician, and make-up artist. This production marks her first “big-time” show.



Sean Graney, *Artistic Director*

Megan Wildebour,

Managing Director

Maggie Fullilove-Nugent,

Production Manager

Tim Speicher, *Intern*

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Devin Brain

Geoff Button

John Byrnes

Kurt Ehrmann

Samantha Gleisten

Jennifer Grace

Gregory Hardigan

Halena Kays

Donna McGough

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