

The background of the poster is a dark, stormy sky filled with numerous bright green lightning bolts that create a dense, crackling pattern. The title text is centered and rendered in a bold, white, 3D block font with a slight shadow.

MEL
BROOKS' **YOUNG
FRANKENSTEIN**

STAGEBUGS PRODUCTIONS & THEATRE WORKS PRESENT

MEL BROOKS' **YOUNG FRANKENSTEIN**

BOOK BY
MEL BROOKS &
THOMAS MEEHAN

MUSIC & LYRICS BY
MEL BROOKS

ORIGINAL DIRECTION & CHOREOGRAPHY BY
SUSAN STROMAN

FEATURING
JOSH DIREEN, ALEX GLENK, JULIET NICOLSON, JOTI VAN CARLOS GORE, BELINDA JENKIN,
SHANNON FOLEY, BRITNI LESLIE,

PRODUCERS
BRITNI LESLIE & PHIL BOULTON

DIRECTOR
CHRISTIAN CAVALLO

CHOREOGRAPHER
CLAIRE ROBINSON

MUSICAL DIRECTOR
GEOFF SCARLETT

MUSICAL SUPERVISOR
DAVID BUTLER

ASSISTANT DIRECTOR
NOAH GULLAN

STAGE MANAGER
ELLA THOMPSON

LIGHTING DESIGNER
JASON BOVAIRD

SOUND DESIGNER
THOMAS STRODE

COSTUME, HAIR & WIGS DESIGNER
BRITNI LESLIE

SET DESIGNER
DAMIAN JONES

SCENIC ART & PROPERTIES DESIGNER
LOKAN WOERZ

MAKE UP DESIGNER
SIENNA COFFA

ASSISTANT STAGE MANAGER
KADE LIGHTFOOT

10 — 24 OCTOBER 2026
THEATRE WORKS, ST KILDA

Licensed exclusively by Music Theatre International (Australasia).



FROM THE PRODUCERS

Young Frankenstein has truly been a beast-of-a-love for us!

When we first started Stagebugs Productions, we never could have imagined just how much we would grow or the incredible people we would meet along the way.

This production has reminded us that when you bring the right group of talented, passionate and wonderfully creative people together, anything is possible.

We are immensely proud of what we have created and, more importantly, the extraordinary team who brought this monster to life.

Thank you to everyone who has been part of this wild and wonderful journey. We hope you enjoy every ridiculous, outrageous and magical moment as much as we have loved creating it.

It's ALIVE!

With love,
BRITNI LESLIE & PHIL BOLTON



FROM THE DIRECTOR

"Good taste is the enemy of comedy."

— Mel Brooks

Originally a 1974 movie, *Young Frankenstein* premiered as a Broadway musical in 2007 before being reimaged for the West End in 2017. The many iterations of the story have given us license to put our own stamp on the West End Version of the show. Our production hopes to present something of an homage to the iconic movie while also having our own fun with it!

This production only comes together thanks to the many talents contributing to it. To Britni and Phil, thank you for trusting me with your baby. To Claire, thank you for moving our cast so brilliantly with your animated and zany choreography; to Geoff, thank you for ensuring our cast sound so incredible and David for your vocal expertise; to Noah for the invaluable support; and Ella for steering such a tight ship. Thank you to Damian, Lokan, Jason, Tomas, Britni and Sienna for your creative talents and collaboration. And lastly, to one of the most talented casts I've had the privilege of working with; thank you for coming along this ridiculous ride, and for filling our rehearsal rooms and theatre with a hundred million reasons to laugh!

If the moral of Mary Shelley's original *Frankenstein* is that creators bear an ethical responsibility for what they bring into the world, then Mel Brooks — and our team by extension — have raised this beast with reckless abandon. We hope you have a monster of a time!

CHRISTIAN CAVALLO



SYNOPSIS

ACT ONE

At the medical school where he teaches, Dr. Frederick Frankenstein is ashamed to be a Frankenstein, insisting that his name be pronounced "Fronkensteen" and that he is not a madman like his grandfather but, rather, a scientist. He then lectures his students about the greatest mind of science ("The Brain"). After learning that he has inherited his grandfather's castle in Transylvania, he is forced to resolve the issue of the property. As Elizabeth Benning, Frederick's fiancée, sees him off, it is clear that their relationship is far from physical as Elizabeth enumerates all the lustful situations from which she is abstaining ("Please Don't Touch Me").

Arriving at Transylvania Heights, Frederick meets the hunchback, Igor, who is the grandson of Victor's henchman. Igor tries to convince him to continue in his grandfather's footsteps ("Together Again for the First Time"). He reveals that he has already hired the services of Inga, a yodeling lab assistant with a degree in Laboratory Science from the local community college.

The three join together and hop on a wagon. During the ride to the Castle Frankenstein, the doctor becomes more familiar with Inga ("Roll in the Hay"). When they reach the castle, they meet the very mysterious Frau Blucher. Later that night, he is awakened by Inga and, after some unique exploring, they find the secret entrance to his grandfather's laboratory by following the sounds of eerie violin music.

They discover that the mysterious violin player is Frau Blucher, who tells of her past of festival games with the late Victor, for whom she was more than just a housekeeper ("He Was My Boyfriend"). After reviewing his grandfather's notes, Frederick decides to carry on the experiments in the reanimation of the dead. ("It Could Work"). To do this, they dig up a huge corpse with "an enormous schwanstucker." The villagers, meanwhile, gather at the local town hall with Inspector Kemp for a meeting and are very suspicious of Frederick ("Hang Him 'Til He's Dead").

Frederick sends Igor to find a brain and entrusts him with the vital organ, but the henchman drops it, surreptitiously replacing the brain with another. Upon Igor's return, Frederick carries out the experiment and brings the creature to life, who attacks Frederick and is then sedated. The doctor is distressed to find that Igor had provided a different brain.

Kemp and the townspeople come to investigate, pretending to welcome Frederick ("Welcome to Transylvania"). Frederick and his employees, however, try everything possible to stall the villagers as Frau Blucher frees the Monster without letting Frederick know ("Transylvania Mania"). Panic ensues as the monster breaks free from the stage and tramples through the house just as the curtain falls.

ACT TWO

Everyone is out to search for the Monster ("He's Loose"). The doctor, who is visibly frustrated, is approached by Inga. She attempts to encourage the doctor and instill faith in him again ("Listen to Your Heart"). Elizabeth arrives unexpectedly in Transylvania with a large entourage and finds Frederick and a naked Inga ("Surprise").

Elsewhere, the Monster finds a blind hermit named Harold after breaking through his house wall ("Please Send Me Someone"). After Harold accidentally pours hot soup into the Monster's lap and lights his thumb on fire, the Monster is startled into another massive rampage and leaves. Frederick locks himself into a room with the Monster and, after overcoming his fears, he tells the Monster that he is a good looking fellow who is loved and will be hailed by all. He has won the Monster over.

The Monster is then presented at the Loews Transylvania Theatre, now dressed as a dapperly gentleman. He is walking on command and even dancing with some grace to Irving Berlin's "Puttin' on the Ritz." While taking his bow, the Monster becomes terrified when a couple of stage lights explode. In the chaos, Elizabeth is kidnapped by the creature, taken to a cave.

In the cave, she sees a different side of the Monster ("Ah! Sweet Mystery of Life"). After an erotic encounter with the creature, Elizabeth has found what she has been yearning for in life ("Deep Love"). Luring the Monster back to the castle by the music of a French horn, Frederick attempts an intelligence transfer, but the Monster does not wake... and to make things worse, Inspector Kemp and the angry villagers - believing that Elizabeth has been killed by the Monster - break into the castle and bring Frederick to the gallows and hang him ("Hang The Doctor").

The Monster returns, not only able to speak articulately but also using his newly transferred medical skills to discover that Frederick is not dead, but merely unconscious, and that he is able to bring him back to life. Just as the crowd is about to rehang Frederick and the Monster, Elizabeth arrives. After a hopeful plot twist, the Monster proposes to Elizabeth ("Deep Love - Reprise/Finale"). Then, the blind Hermit's voice is heard singing; Frau Blucher announces she has a "blind date" with him. Igor proceeds to proclaim a false miracle, saying that his hump is gone... but then quickly realizes that it has just moved. Frederick declares Transylvania to be his home, and that he will be staying with Inga and the rest. All in all, our characters are happily together and the town celebrates. It is a happy ending that is sure to bring laughter and love for all ("Finale - Together Again").



CAST



JOSH DIREEN FREDERICK FRANKENSTEIN

Josh completed his Bachelor of Music at the UTAS Conservatorium of Music before relocating to Melbourne, where he completed his Diploma of Musical Theatre at Patrick School of the Arts.

Josh's more recent theatre credits include Roger in Aspect Theatre's *RENT*, an Ancestor in OSMAD's *The Addams Family*, Boland in Theatrical's *Dogfight*, Ram Sweeney in OCPAC's *Heathers*, and Franz/Dennis in the Watch This production of *Sunday in the Park with George*.

Josh has performed in a variety of children's theatre, including Chadstone Christmas Stories as Frank the Frog, Perform Education's Treasure Hunt Book Week tour, and various pantomimes with Pantomime Productions. He has also worked as Musical Director for Firbank Grammar School's *Seussical Jr.* and *Frozen Jr.*, and Director for their *Charlie and the Chocolate Factory Jr.*

Josh is absolutely electrified to be part of Stagebugs' Young Frankenstein and hopes audiences leave feeling ALIVE after seeing the show!

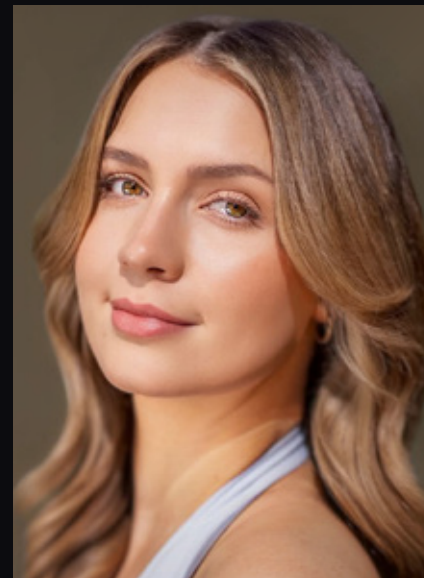


ALEX GLENK IGOR

Alex Glenk is a Melbourne-based performer. After signing up for singing lessons at age 12 and attending music theatre classes, he made his professional music theatre debut as Friedrich Von Trapp in Gordon Frost Organisation's *The Sound Of Music* (2016).

Throughout his schooling years, he was involved in a number of productions graduating from the VCA Secondary School as part of their VCE Theatre Arts program. In 2020, Alex successfully completed his Diploma of Musical Theatre through Stage School Australia then moved to Ballarat to study a Bachelor of Performing Arts (Distinction) at FedUni Arts Academy, finishing his studies in 2023. Since graduating, Alex has had the privilege of touring with Brainstorm Productions performing educational theatre across VIC and SA.

Credits include *Sticks and Stones* (F-6 & 7-11), *Being Brave* and *The Flipside* (dir. Jenny Johnson). Most recently, Alex premiered in a new Australian musical *Low Key Chaos* (dir. Sonja Wright), originating the lead role of Dionysus. Alex would like to thank his family for their ongoing support and hopes you enjoy the show.



JULIET NICOLSON INGA

Juliet is a Melbourne based triple-threat performer who was most recently seen working as a singer-dancer at Universal Studios Singapore, where she appeared in multiple productions which showcased her vocal and dance abilities in an international, multidisciplinary setting.

With over 20 years of dance experience, including full-time ballet coaching at Tanya Pearson Academy Sydney, Juliet brings a wealth of training and versatility to the stage. Juliet also holds a Bachelor of Music Theatre from Federation University's Arts Academy in Ballarat. During her time there she had the pleasure of performing in productions such as *Heathers* (Heather Chandler), *Seussical* (Bird Girl), and her own self-devised cabaret.

Juliet is so excited to be returning to Melbourne's theatre scene, and can't think of a better cast and team to do it with!



JOTI VAN CARLOS GORE THE MONSTER

People's Choice nominated Performer of the Year, and Gold Honour Badge Recipient, Joti created, directed, and choreographed *Blacknificense: The Cotton Club Experience*. He recently played Kerchak in *Tarzan the Musical*. Australian and International original roles include King Agnarr, National and International Tours of Disney's *Frozen the Musical*; Booker T. Washington, *Ragtime the Musical*; *Memphis* (Original Cast TheatreWorks USA); and York in *Sacagawea* (Original Cast). Joti's favorite roles onstage are Bernardo, Broadway 50th Anniversary of *West Side Story*; Aaron, *Titus Andronicus*; Junie & Miss Roj, *The Colored Museum*.

Screen and music appearances include: *Hunters* (HBO/NBC Universal); Papa Teddy in animation *Big Words, Small Stories* (ABC worldwide), and movie *Rent The Musical*. Joti recorded "We'll Be Back" with Tony and Grammy award-winning *Broadway Inspirational Voices*; performed *A Night of Motown* (Marin Film Festival); *I Get So Caught Up* Tour (International Music & Film Fest Las Vegas, Sydney Opera House, Carnegie Hall); wrote "All we need is love" for His Holiness 14th Dalai Lama's film, *Road to Peace*. Currently, Joti is developing *The Suga Shack*. Insta: @jotigore



BELINDA JENKIN FRAU BLÜCHER

Belinda is an actor, singer, and writer/composer. She is a graduate of NIDA 2015 (DMT) and Musical Theatre CAP21, New York. Belinda's stage credits span musicals, parodies and original works, some include *Friends The Musical Parody* Australian Tour, *Bearded, Top Gun the Musical*, *Gilligan's Island the Musical*, *Motor-Mouth Loves Suck Face*, *Anyone Can Whistle*, *50 Shades! The Musical Parody*, *Thrones!*, *Love Actually? The Musical Parody* and most recently, *Once*. Her screen credits include; *Summer Heights High* (ABC), *Metro Sexual* (Nine Network), educational sketches for NTC and Baz Luhrmann's *Elvis*.

As a writer she has co-created musicals *Until Tomorrow* and *HouseWarming* (Theatre Works and The New York Musical Theatre Festival). Belinda is an audiobook narrator, a performer for the Starlight Children's Foundation, a proud MEAA member, and is represented by Expression Arts Management. She'd like to thank her family for always supporting her to sing and be silly! www.belindajenkin.com



SHANNON FOLEY INSPECTOR KEMP/ HAROLD THE HERMIT

With a career spanning opera, musical theatre and straight theatre, Shannon is equally at home singing Mozart, dodging witches in *Wicked*, or stepping into a pair of heels as Bernadette in *Priscilla Queen of the Desert*. A graduate of Griffith University's Conservatorium of Music, Shannon went on to complete postgraduate studies in Advanced Opera Performance at London's Royal College of Music, following an Opera Queensland Young Artist Program.

Their extensive stage career includes work with Opera Australia, Oper Köln, Michael Cassel, and numerous independent Australian companies. Operatic highlights include Papageno in *Die Zauberflöte*, Schaunard in *La Bohème*, and Dulcamara in *L'elisir d'Amore*. Musical theatre credits include Jean Valjean in *Les Misérables*, Nathan Detroit in *Guys & Dolls*, Harry in *Mamma Mia!*, Dr Dillamond in *Wicked*, and playing multiple characters in *Harry Potter and the Cursed Child*, including Snape, Dumbledore and Voldemort—because one wizard wasn't enough!

Shannon has mastered the three essential rules of theatre: be kind, know your lines, and when in doubt... jazz hands.



BRITNI LESLIE ELIZABETH BENNING

Britni Leslie is a performer, producer and Green Room Award-winning costume designer who has spent most of her life finding increasingly elaborate reasons to dress up and put on a show. Originally from Mobile, Alabama, Britni began her professional career in the US, performing at Walt Disney World, Universal Studios and SeaWorld. A career highlight was stepping into the bubble as Glinda in *Wicked*. Other favourite roles include Ariel in *Voyage of the Little Mermaid*, Roxie Hart in *Chicago* and Val in *A Chorus Line*.

Since swapping the US for Melbourne, Britni has played Sally Brown in *You're a Good Man, Charlie Brown* and Judy Denmark in *Ruthless! The Musical*. She is also the founder of Stagebugs Productions. *Ruthless!* received five Green Room Award nominations, with Britni taking home the award for Costume Design. For *Young Frankenstein*, Britni is once again wearing several hats (most likely fabulous ones!) as producer, costume designer and Elizabeth Benning. She is incredibly proud of this production and the wonderfully talented team bringing Transylvania to life.





DANIEL BAKER
ENSEMBLE

Originally from Perth, Dan grew up dancing and trained at WAAPA and Brent Street Studios in Sydney. He completed a degree in Marketing and now spends his time marketing theatre productions.

Roles on the Melbourne stage include 'Felicia' in *Priscilla Queen of the Desert* (CLOC Music Theatre), 'Woodstock' in *Snoopy* (Beaumaris Theatre Company) and 'Carmen' in *The Producers* (Babirra Music Theatre). His most recent role was as one of 'The Ancestors' in *The Addams Family* (OSMaD). Dan recently completed his Masters in Arts and Cultural Management at University of Melbourne.



CAMPBELL BONELLO
ENSEMBLE

Campbell (He/Him) is a Naarm/Melbourne based performer and a graduate of the Victorian College of the Arts (BFA Musical Theatre). Campbell has relished being a part of Melbourne's vibrant theatre scene both on and off stage. Recent on stage credits include JAMMD Productions' *The Writers Songs* and both seasons of *Songs for a New World* at Chapel Off Chapel with Soundworks Productions.

Campbell is passionate about supporting new Australian work. He recently worked with JAMMD Productions on their 2026 workshop for *My Brother, Caesar*, a new Australian Musical. Campbell has appeared at Home Grown, That Creative Hub's Hub on Broadway, Eleonore Entertainment's *Eleonore Australian Launch*, Soundworks Productions' *Pasek and Paul at the Ballroom* and Broadway Unplugged.

Enthusiastic about creating inclusive spaces for everyone, Campbell works with Stars and the Moon, Melbourne's only all abilities theatre company, as their Production Manager.

You can follow Campbell's theatre journey on instagram @campbell_bonello



MORGAN DOOLEY-AXUP
ENSEMBLE

Morgan (she/her) has been a part of the performing arts from a young age and is a graduate from Federation University Arts Academy (2017) with a Bachelor of Arts in Music Theatre. After a brief hiatus, she is excited to return to the Naarm/Melbourne stage.

Recent credits include *Strictly Ballroom* (Liz Holt), *Grease* (Sandy Dumbrowski) and *Legally Blonde* (Elle Woods) with Footlight Productions in Geelong. Other credits include *Holding The Man* (Taylor Made Productions), Broadway Bangers Live (Melbourne Fringe Festival) and *Heathers* (GJ Productions). Morgan is drooling with delight to make her StageBugs debut and hopes to send some epic shivers down your spine!

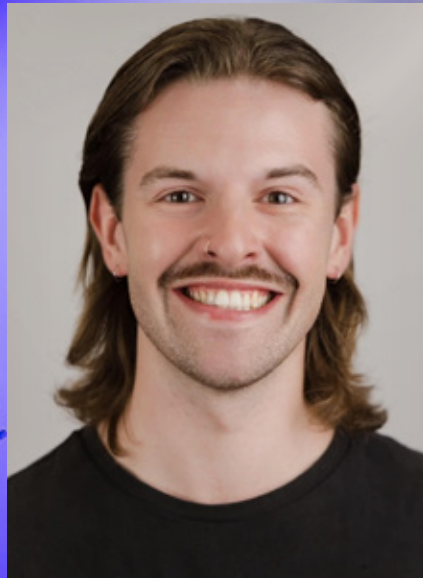


HANNA HARVEY
ENSEMBLE

Hanna Harvey is a versatile Melbourne-based performer and graduate of WAAPA's Bachelor of Arts (Music Theatre) and Diploma of Music Theatre programs. Her recent credits include Rocky in *Paw Patrol Live! Race to the Rescue*, Female Swing in *Plied and Prejudice*, understudy in *The Jury Experience: Diamonds, Lies and a Dead Man*, as well as appearing in the feature film *Saccharine* (Carver Films).

Alongside her stage and screen credits, Hanna has also performed as a featured dancer at a range of corporate events, specialising in Brazilian samba, ballet and Gatsby-themed meet-and-greet entertainment. Her WAAPA credits include *CATS* (Demeter), *Footloose* (Dance Captain and Ariel U/S), *Sweeney Todd* and *Assassins*. When she's not performing, you can catch her teaching in the Pilates studio, helping others feel confident and motivated with a killer playlist. Hanna is proudly represented by Ian White Management.





BRYN MONK ENSEMBLE

Bryn is now a Melbourne-based artist, originally from Aotearoa & a graduate of the National Academy of Singing & Dramatic Art (Bachelor of Performing Arts). His NASDA credits include: *42nd Street* as Billy Lawlor, *Curtains*, *It's Only Life*, *Urinetown* as Bobby Strong and *Holiday Inn* as Ted Hanover. Since graduating in 2020, Bryn has appeared in *Christ, What a Night!* (Little Andromeda), *Severely Queer: Time For Tea* (Blackboard Theatre Collective) *Madagascar The Musical* NZ & Australian Tour, & *Beauty and the Beast - The Pantomime* (GMG Productions NZ), *Shrek The Musical* Riyadh Tour (Showcase Entertainment Group), and *Wonderland Glow Show* (Glow Show Company). Bryn also toured Aotearoa for two years performing *Rumpelstiltskin* and *The Emperor's New Clothes* (NZ Playhouse), *Something Rotten!* Australasian Premiere and *Strictly Ballroom The Musical* (Court Theatre) and appeared as an Angel in *Kinky Boots* (Showbiz Christchurch). His most recent endeavour was being invited to play Willy Wonka in the NZ Premiere of *Charlie And The Chocolate Factory*.



OLIVER PALAMARA ENSEMBLE

Oliver is thrilled to be a part of this Stagebugs production of *Young Frankenstein*. Oliver went to the Queensland Academy of Excellence in Musical Theatre (QAEMT) graduating in 2024. Whilst there he took on various roles such as Mr Peachum from the *Threepenny Opera*, Officer Lockstock in *Urinetown* and Warner Huntington/ Dance Captain in *Legally Blonde*.

He also had the pleasure of performing with Epiphany Productions as a dancer for the Lord Mayor's Seniors' Christmas Parties at Brisbane's Town Hall, and in 2025 Oliver took to the stage at Melbourne's iconic Athenaeum Theatre playing the March Hare in *Alice in Wonderland*. He also has a keen interest in theatre making having choreographed *Mary Poppins Jr* at Camberwell Primary School. In his spare time you can find him jamming on the drums or reading a fantasy novel. Oliver would like to thank his partner Faith and parents Melissa and Enzo for all their support over the years.



GEORGINA SCOTT ENSEMBLE

Georgina Scott (She/Her) is a young performer from Aotearoa, New Zealand. She was a scholarship recipient at Jason Coleman's Ministry of Dance where she gained her Music Theatre Diploma.

Since graduating in 2023 she has starred internationally as 'Elphaba' in a Wicked Tribute, played 'Magenta' in *TimeWarped: A Rocky Horror Dinner Show*, Serena in *Legally Blonde* and this year had her Midsumma Debut in *Elegies for Angels, Punks and Raging Queens*. She recently starred in *Edges: The Song Cycle* Dir. by Eckard Becker and in the play *NOW* that was a part of the TW Fresh works programme earlier this year. Georgina splits her time between screen and stage and has been in a number of Short Films, Web-Series, Music Videos and TVC's, recently starring in Short Films *Cornered Angels* as Sunsta, *For the Birds* as 'Evette' and in *Delayed Service* as Maddy. She is thrilled to be performing in *Young Frankenstein*.



ĀNA KEREI WATTS ENSEMBLE

Āna is an Aotearoa-raised, Melbourne-based performer. She is delighted to be debuting as an ensemble member in Naarms professional Musical Theatre scene. Following her training at Te Kawanui (2022) and Graduating from Showfit (2023/2024), Āna was fortunate to be a member of the 'Notre Dame Choir' in *The Hunchback of Norte Dame* with CLOC 2026, Performed as 'Woman' in *Edges: A Song Cycle*, VCA Masters in Direction 2026 and collaborate as assistant choreographer in The University of Melbourne Musical Theatre Associations production of *Shrek the Musical*, 2026. Her previous Aotearoa credits include *Grease* as 'Jan', 'That Bloody Woman' as 'Ensemble' and *Mamma Mia!* as 'Sophie'. Amongst her desire to pursue performing arts as a career, Āna has been sharing her passion and skills with over 30 singing and piano students, helping them build their confidence and self aspirations. Āna is absolutely electrified to be a part of the high-voltage comedy *Young Frankenstein* amongst such an incredible team. Āna is proud to be Wahine Maori, from the Waikato.

CAST

MUSICAL NUMBERS

DR FREDERICK FRANKENSTEIN	JOSH DIREEN
INGA	JULIET NICOLSON
IGOR	ALEXANDER GLENK
THE MONSTER	JOTI GORE
FRAU BLUCHER	BELINDA JENKIN
ELIZABETH BENNING	BRITNI LESLIE
INSPECTOR KEMP/ HERMIT	SHANNON FOLEY
ENSEMBLE	CAMPBELL BONELLO
	MORGAN DOOLEY-AXUP
	DANIEL BAKER
	ĀNA KEREI WATTS
	HANNA HARVEY
	BRYN MONK
	OLIVER PALAMARA
	GEORGINA SCOTT
DANCE CAPTAINS	MORGAN DOOLEY-AXUP
	OLIVER PALAMARA

ACT ONE

Overture
The Brain
It Could Work
Please Don't Touch Me
Together Again
Roll in the Hay
He Vas My Boyfriend
It Could Work
Hang Him Til He's Dead
The Experiment
He Vas My Boyfriend (Reprise)
Welcome to Transylvania
Transylvania Mania

ACT TWO

He's Loose
Listen to Your Heart
Surprise
Please Send Me Someone
Puttin' on the Ritz
(Music and Lyrics by Irving Berlin)
He's Loose (Reprise)
Deep Love
Brain Transference
Hang The Doctor
Deep Love (Reprise)
Bows
Finale



CHRISTIAN CAVALLO
Director

A multidisciplinary artist, Christian is a graduate of the Master of Directing for Performance from the Victorian College of the Arts (Melbourne University). He has won two Green Room Association Awards for the Hope New Works development initiative he co-founded and produced. In 2022, he was the co-recipient of the QPAS Fast Track Award and is supported in 2026 by Geelong Arts Centre's Launchpad 2.0 Program for new work in development.

He was recently Associate and Resident Director on *Footloose The Musical* Australian Tour 2026. Music Theatre directing credits include; *Be More Chill*, *Grease*, *Kinky Boots*, *Dusty the Original Pop Diva*, *Heathers The Musical* (GEA Award, Best Director), *The Addams Family Musical* and *Eurobeat: Almost Eurovision*. Theatre directing credits include; *Punk Rock*, *She Kills Monsters*, *Doctor Faustus*, *Peter Pan* and *Wendy*, *Teen*, *The Pineapple War*, *The Tempest*, *Our Town*, *The Mentor* and *If We Got Some More Cocaine I Could Show You How I Love You*. A freelance director, producer, writer, graphic designer and has performer. He works extensively as a teacher, lecturer, director and performance coach. He is currently a PhD candidate at Monash University. www.christiancavallo.com



CLAIRE ROBINSON
Choreographer

Claire trained in her home town of Tauranga, New Zealand, mainly in Jazz and Tap but also ballet contemporary and singing. She has performed in both Melbourne and New Zealand in numerous musicals, plays, and cabaret shows as well as All Blacks and Super Rugby matches. Her career highlights to date include roles in *CATS*, *Beauty and the Beast*, *Phantom of the Opera*, *42nd Street*, *Mary Poppins*, *Wicked*, *Strictly Ballroom*, *Rock of Ages*, *Priscilla Queen of the Desert*, *Chicago*, and *Addams Family*. Claire works part time as a freelance choreographer and teacher and is currently a rehearsal director for Stage School Australia as part of their Young Australian Broadway Chorus.

She has choreographed for corporate functions, school musicals and competition routines and was a tutor/choreographer for the full time Commercial Dance Course at Wellington's Whitireia Performing Arts and performer turned choreographer for the Hurricanes Super Rugby dance team. She has previously (and still occasionally) enjoyed travelling around New Zealand adjudicating competitions, teaching at workshops and seminars and is also an instructor of the popular dance based Les Mills group fitness programme, BodyJam.



GEOFF SCARLETT
Musical Director

Geoff works as a piano teacher, accompanist and musical director across Melbourne. Forced to become an incredible classical pianist at a young age, he discovered a love for musical theatre through school, amateur and independent productions. Geoff earned pocket money teaching piano and accompanying choirs while trying to study 'real' degrees, before giving up and obnoxiously barging into rehearsal rooms and orchestra pits ranting about perfect pitch, AFL and 'Yu-Gi-Oh! cards'.

Young Frankenstein marks Geoff's first independent production since *Stranger Sings* with Salty Theatre in 2023. During the week, Geoff is either found mumbling to piano students about dynamics or rhythm, or yelling at a large group of teenagers to "actually sing this time". Geoff is thrilled to be collaborating with faces old and new on Stage Bugs' production of *Young Frankenstein*, and is eternally grateful to the cast and creative team for allowing his brand of madness back into Theatreworks.



DAVID BUTLER

Musical Supervisor

David is a graduate of the Victorian College of the Arts (Voice) and is a freelance performer, musical director and vocal coach. David is director of the David Butler Studio. He also liaises with the Melbourne Voice Analysis Centre in rehabilitating damaged voices, and as a casual voice tutor and lecturer in Musical Theatre for Theatre Blacks Melbourne, and the University of Melbourne, Faculty of the VCA.

David's musical direction credits include William Finn's *Falsettos* (StageArt) – for which he received a Green Room nomination, Stephen Sondheim's *Into The Woods* (Bottled Snail Productions), the new Australian work, *Mad World* (DBS), *Woman: It's a Mother of a Cabaret* (Melbourne & Adelaide seasons), and the Australian premiere season of Dave Malloy's *Ghost Quartet* (Antipodes Theatre Company) - for which he also received a Green Room nomination).

David is passionate about developing voice and arts practice in Australia with a primary focus on vocal health, sustainability, and representation diversity.



NOAH GULLAN

Assistant Director

Noah (he/him) is an emerging musical theatre director and graduate of the Victorian College of the Arts with a Master's in Theatre Directing. Noah has recently worked with the Victorian Opera and Artistic Director Stuart Maunder AM as Assistant Director of Reg Livermore's *Ned Kelly: The Musical* (2026), alongside *Follies* (2025). Other current projects include: *Spring Awakening* (Director, University Of Melbourne Music Theatre Association, 2026) and *One Day In September* (Assistant Director, Perryman Theatre Company, 2024 & 2026, dir. Trudy Dunn). Whilst at the VCA, Noah directed *Marry Me A Little* (2025), and was the Assistant Director for *Into The Woods* (2025, dir. Ylaria Rogers) and *Working* (2024, dir. Tyran Parke). In 2025, Noah was also selected for Directorial Secondments on Opera Australia's *Guys & Dolls* on Sydney Harbour (dir. Shaun Rennie) and Melbourne Theatre Company/Sydney Theatre Company's *Bloom* (dir. Dean Bryant).



ELLA THOMPSON

Stage Manager

Ella Thompson is a stage manager who is based in Naarm who holds a bachelor in performing arts majoring in stage management from WAAPA. Since graduating Ella has worked for various festivals including the Melbourne International Comedy Festival, Sydney Festival and Saint Kilda Festival. She has worked as a dome operator for *Pirates Of Penzance* (Victorian Opera).

She has also done work as the assistant stage manager for *Eugene Onegin* (Western Australian Opera Company) *what's yours* (Red Stitch) and work as stage manager for *Bladderwrack* (Explosives factory) *Hawke* (Australian Players), *The Jury Experience* (Meat Market) and Stage Manager for both seasons of *Colour and Light* (Watch This Inc). Recently she has also done work for La Mama Theatre in both the Hope punk festival and the explorations festival seasons.

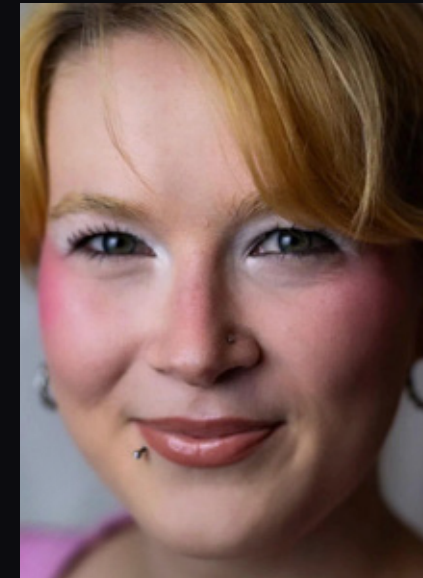
Ella dedicates her work on this show to her Dad who loved this musical.



DAMIAN JONES

Set Design

This is the third set Damian has designed for Stage Bugs, with the 2025 production of *Ruthless* receiving a Green Room nomination for set design. He has been mostly active in the community theatre space, as a director, actor and designer over the past 30 years.



SIENNA COFFA

Make Up & Wigs

Sienna is a Melbourne-based makeup artist working across theatre, drag and beauty. She has a passion for character makeup and bringing performers to life on stage. She graduated from the Australian Academy of Cinemagraphic Makeup with a diploma in Screen and Media Makeup. She has previously worked on a production of *Mamma Mia!* and *Bring it On*. She is excited to be working on *Young Frankenstein*.



LOKAN WOERZ

Scenic Artist & Properties

Lokan is thrilled to be making his theatrical debut working with Stagebugs Productions. He is a set designer/ prop maker/ scenic artist/ SFX artist holding a Bachelor's degree in design and set/ props construction at the Victorian College of the Arts (VCA).

He is incredibly passionate about the work he does, bringing a unique perspective and embracing the chaotic nature of his craft with meticulous focus and versatility. Previous notable credits include Assistant Set Designer for *Heathers: the Musical* (VCA, 2023), Prop master for *Curtains: The Musical* (VCA, 2024) and follow spot operator for *Mamma Mia!* (AG Theatre, 2026). Earlier this year Lokan began to frequently collaborate with organisations such as the Malthouse Theatre, Arts Centre Melbourne and AG Theatre.





JASON BOVAIRD

Lighting Design

Jason is a multi award-winning lighting designer and 3 time Green Room Award Nominee graduating from Melbourne University in 1995 and in 2012 graduated from New York University's Broadway Masterclass in Lighting Design and Projection. With 32 years of experience Jason's work has been seen throughout Australia, New Zealand, London, New York, Singapore, Hong Kong, Manila, Tel Aviv, Europe, Dubai and throughout the Middle East.

His national lighting designs include the most recent critically acclaimed production of London's West End *Pride and Prejudice (Sort Of)* currently playing around Australia, *The Diary Of Anne Frank* (Perth/ Melbourne/ Sydney) and *Evil Dead – The Musical* (Sydney/ Melbourne). Other work includes *Shaolin Warriors* (Hong Kong/ Australia/ New Zealand), *Princes Of The Night* (Capitol Theatre, Singapore), *Peter Pan Goes Wrong* (Australia/ New Zealand), *Marilyn* (New York), *Dream Girls*, *Next to Normal*, *Kinky Boots* (2024 Green Room Nomination), *Ruthless!* (2025 Green Room Nomination), *Son Called Moon* (2025 Green Room Nomination) and *In The Heights* (Australian Premiere). Jason is managed by Ian White Management and owner of Moving Light Productions Australia.



TOMAS STRODE

Sound Design

Tomas Strode is a sound engineer, music producer, and musician with over 15 years' experience across live performance and studio recording. He is co-founder of Rolling Stock Recording Rooms, named Recording Studio of the Year at the 2025 MPEG Awards, and has worked with artists including Jen Cloher, Mustered Courage, and Ziggy Ramo, as well as producing for ABC TV.

Tomas has toured internationally as a live sound engineer and sound designer with acclaimed Spiegeltent productions including *LIMBO*, *Blanc de Blanc*, *Le Coup*, and *Wunderage*. His theatre sound design credits also include recent Theatre Works productions *The Beep Test* and *Colour And Light*.



KADE LIGHTFOOT

Assistant Stage Manager

Kade Lightfoot is a theatre maker, stage manager and Graduate of the Australian College of the Arts (Collarts) with a Bachelor of Performing Arts (Acting), hailing from Naarm/Melbourne. This is Kade's first time working with Stagebugs Productions and has previously worked as a Stage Manager on *Fool for Love* (Paused Productions) and as an Assistant Stage Manager for *Cleopatra & Antony* (Melbourne Shakespeare Company) & *Soldier Boy* (Theatre Works). Kade's other roles include Set & Prop Designer for *Scenes from the Climate Era & Blood Wedding* (both from Collarts). He has also acted and performed in the previously mentioned shows, as well as in *Break A Leg!* (Drama King Theatre Co) and *Pirates Of Penzance* (Nexus BYT), which was nominated for Musical Theatre Guild of Victoria Award.

PRODUCTION CREDITS

PRODUCERS	BRITNI LESLIE, PHILL BOLTON
DIRECTOR	CHRISTIAN CAVALLO
CHOREOGRAPHER	CLAIRE ROBINSON
MUSICAL SUPERVISOR	DAVID BUTLER
MUSICAL DIRECTOR	GEOFF SCARLETT
STAGE MANAGER	ELLA THOMPSON
ASSISTANT DIRECTOR	NOAH GULLAN
ASSISTANT STAGE MANAGER	KADE LIGHTFOOT
SET DESIGN	DAMIAN JONES
SET CONSTRUCTION	DAMIAN JONES
SCENIC ARTIST	LOKAN WOERZ
DANCE CAPTAINS	MORGAN DOOLEY-AXUP, OLIVER PALAMARA
CREW	LOKAN WOERZ, SIENNA
LIGHTING DESIGN	JASON BOVAIRD
SOUND DESIGN	TOMAS STROADE
COSTUME DESIGNER	BRITNI LESLIE
HAIR & WIGS DESIGN	BRITNI LESLIE
MAKE-UP DESIGN	SIENNA COFFA
PROPERTIES	LOKAN WOERZ
GRAPHIC DESIGN	BRITNI LESLIE & CHRISTIAN CAVALLO
MARKETING	BRITNI LESLIE
MARKETING PHOTOGRAPHY	MATTHEW CHEN
PROGRAM DESIGN	CHRISTIAN CAVALLO
FRONT OF HOUSE	THEATRE WORKS

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Legally Blonde
The Play That Goes Wrong • Manila
In The Heights • Australian Premiere



THANK YOU

A heartfelt thank you to Robin Rivers and Michelle Thompson for their wonderful help and support in bringing this production to life. Special thanks also go to Rod Paton at Theatre Star for their support with stage curtains.

IN LOVING MEMORY OF HELEN BOLTON

We would like to dedicate this performance to the beautiful Helen Bolton.
Helen never really cared much for musical theatre, but Young Frankenstein was one show she truly loved.
We hope she's watching from above, having a good laugh and enjoying every wonderfully ridiculous moment.
This one's for you, Helen.

Feel free to contact us for a quote or more information:

Jason Bovaird • 0409 552 936 • production@movinglightmlp.com

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