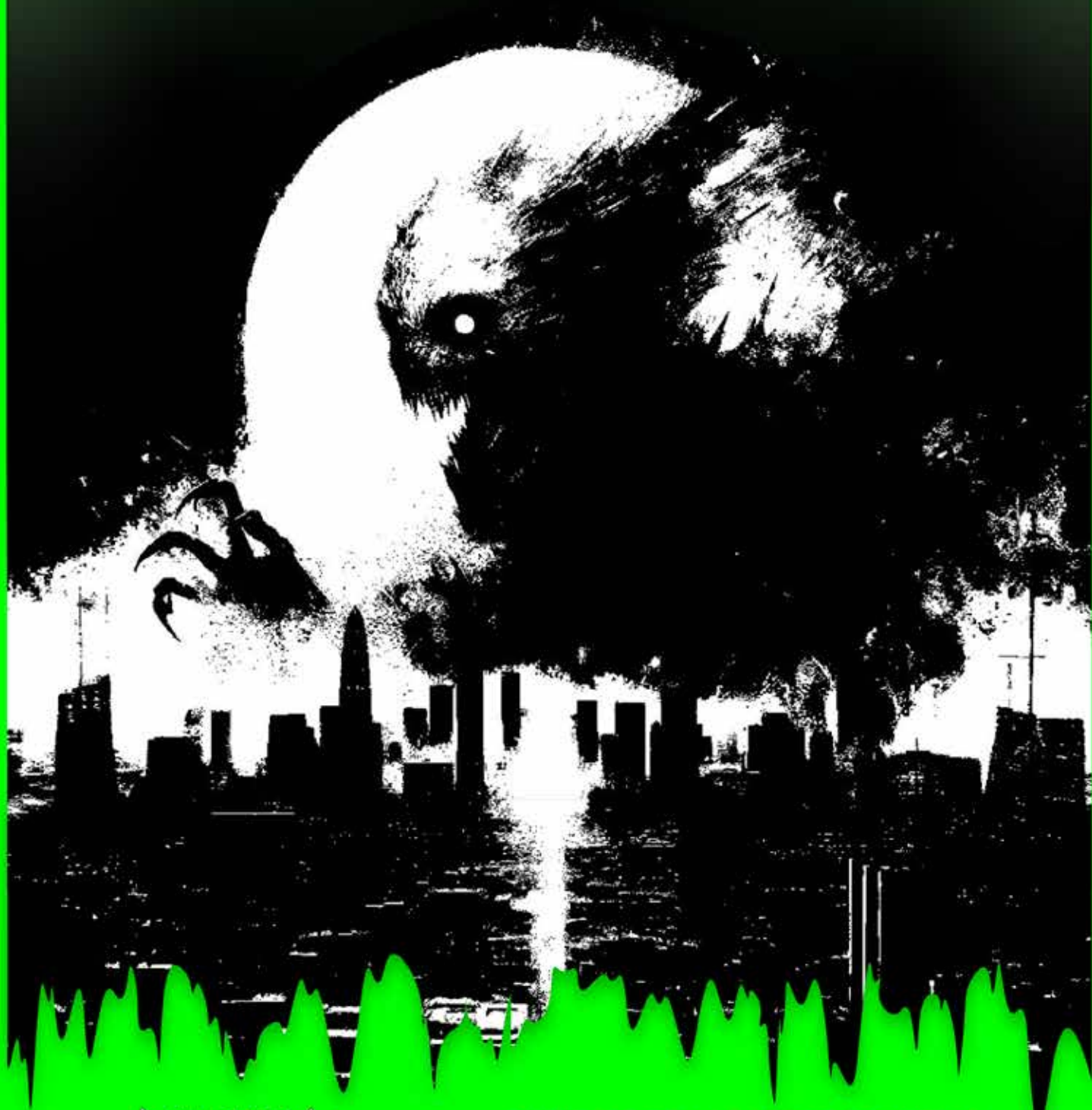


FRANKENSTEIN

OR, THE MODERN INTELLIGENCE



SIMONDS CATHOLIC COLLEGE PRESENTS
A TWENTY-FIRST CENTURY ADAPTATION OF
MARY SHELLEY'S FRANKENSTEIN

AUGUST 8, 9 & 10

LITHUANIAN CLUB, NORTH MELBOURNE

DIRECTOR'S NOTES

Welcome to... the Network.

We are excited to present Simonds Catholic College's 2024 school production, a futuristic and dystopian reimagining of Mary Shelley's classic, Frankenstein. In this adaptation, the gothic tale is transformed into a chilling vision of a future where Frankenstein's artificial 'Intelligence' has been released into the chaotic streets of Melbourne. Our version also poses the profound question, especially relevant to our boys: "What does it mean to be a brother?"

Following the successes of our previous productions, Treasure Island and Academy of Mary Immaculate's Legally Blonde, it has been a true privilege to watch our students grow as actors and creators. While the play contains moments of action and comedy, it is ultimately a dark and philosophical exploration. As always, our cast has embraced the challenge with remarkable dedication and maturity. At Simonds, we believe that involvement in the performing arts is essential for developing well-rounded young men. Here's why:

1. It enhances emotional intelligence.
2. It builds confidence and resilience in a supportive environment.
3. It requires rigorous discipline, from memorising every line, every cue, every glance, every word, every reaction.
4. It requires extensive commitment with weeks of after-school and weekend rehearsals.
5. It hones public speaking skills and improves the ability to read body language and actively listen.
6. It fosters improvisation, flexibility and collaboration in a creative space.
7. Most importantly, it increases engagement in class, boosts self-esteem, and enhances life satisfaction. Through the performing arts, boys feel known, supported, and inspired to do great things.

This production focuses on the journey of 'learning' experienced by our Intelligence, and the grey areas of human morality. We have centred the creative process around theatre technology, integrating student innovations into the soundscapes and lighting. Our inspiration includes productions like *Curious Incident of the Dog in the Night-Time* and horror spectacles such as *Carrie: The Musical* and *The Woman in Black*. By the play's end, the ensemble seamlessly merges with theatre technology, becoming one with 'the Network'.

We owe a heartfelt thank you to everyone who made this production possible. The support from staff and parents has been incredible, with special thanks to Akyra Tran, Nhi Vuong, and Donna McCartney for their unwavering dedication. Further, Zoe Tzioras and Lara Petrou's hair, makeup and costume designs have been above and beyond our initial concepts. We also extend our gratitude to every teacher, parent, student, and friend of the Simonds community who contributed to *Frankenstein*.

Sit back, relax, and enjoy the show!

Mr Ryan Bentley

Head of Arts



RYAN BENTLEY Director

Ryan has directed productions of 'Company' (ICAC), 'Parade' (UMMTA), 'The Book of Everything' (Geelong Repertory Theatre), 'Godspell' (NTC), 'Green Room' (Melbourne Fringe Festival), 'The Play of Herod' (CoNC), 'The Arthurians' (Alchemy Consort), 'Honk! The Musical' (Theatre Collective), 'Treasure Island' (SCC) and Rameau's 'Hippolyte et Aricie' (CoNC). He has vocally directed productions of 'Legally Blonde' (AMI), 'Grease' (Clonard College) and 'The Wizard of Oz' (GG) and has conducted the Eileen Martin Singers at Costa Hall for the Geelong Summer Music Camp on two occasions. He has worked as a stage manager, lighting designer, sound designer, and technical director for productions of '9 to 5' (Waterdale), 'A Midsummer Night's Dream' (NTC), 'Chicks Dig It' (Melbourne Fringe Festival), and various productions for Union House Theatre at the University of Melbourne. As well as performing in amateur musical theatre in over twenty productions, he has also worked with Victorian Opera, the Choir of Newman College, Alchemy Consort, Schola Cantorum and the Australian Shakespeare Company as a chorus member and featured soloist.

SYNOPSIS

ACT I

Dr. Victor Frankenstein and his accomplices, Freddie Clerval and Sebastian Waldon, spend five days in the Network laboratory perfecting an artificial creature, a living breathing 'Intelligence'. The Intelligence escapes the Network Laboratory, and is let loose upon the dangerous streets of the Melbourne CBD. There, he meets two wealthy young men, Pedro Lavenza and Gordon Roberts. Victor tries to use his Network to contact the Intelligence, but it only frightens him further. The Intelligence then meets two homeless men, Gus Ferris and Christopher Short, who savagely beat him.

The Intelligence escapes to the suburbs, and into the home of the blind and aging Daniel De Lacey and his son, Felix. Over many weeks, Daniel De Lacey secretly educates the Intelligence in morality and the ways of the world. The Intelligence listens to a projection of Professor Krempe, discussing the nature of artificial intelligence. The Intelligence has a dream of another Intelligence, a brother, who warns him of dangers to come.

Felix comes home to De Lacey educating the Intelligence, and angrily shoos him from the home. In an act of desperate revenge, the Intelligence burns down the De Lacey home, with Felix De Lacey the first of the lives to join the Intelligence's new 'Network'.

Travelling back to the Melbourne CBD, the Intelligence seeks revenge on his creator Victor. He finds Victor's brother, William Frankenstein instead, whom he captures. The police are led by Sergeant Jefferson to find the now missing William. Victor's family – his father Abraham, his brother Elliot, and his butler Clancy Beaufort – are all embroiled in the search. In a bizarre turn of events, a car drives past and drops the body of William Frankenstein on the streets. Officer Justin Moritz is prosecuted by Constable Paul Kerwin for the murder of William and is sentenced to his death.

Victor returns to his abandoned laboratory to find the Intelligence, who reveals his hand in the murder of William. The Intelligence forces Victor into a deal – to make him a brother, another Intelligence. Victor agrees to the deal, enamoured by his own ego. He orders Sebastian Waldon to find a fresh body. Unknowingly, and perhaps spitefully, Sebastian ventures into the graveyard and chooses the fresh corpse of William Frankenstein to use as the base of the new Intelligence.

ACT II

A group of conspirators, made up of the initial witnesses of the Network and led by Freddie and Sebastian are evading the prying eyes of the Network, now controlled by the Intelligence. They meet on an age-old webspace called 'The Internet' to discuss plans to take down Frankenstein. Up in the Frankenstein apartments, Abraham and Clancy confront Victor on his plea to continue his work out in the regions. Elliot tries to convince Victor of the importance of family and brotherhood, but to no avail.

Victor moves his laboratory to the Outer Regions, away from the prying eyes of the CBD – and potentially, the Intelligence. He offers Freddie and Sebastian money to stay silent on this matter. Meanwhile, the Intelligence watches on and complains of the gruesome nature of his own birth. The conspirators meet once again on the 'Internet', this time with the help of Sergeant Jefferson and his force by their side. This time, their meeting is hacked by the Network, and they have been discovered.

Victor, in a hazy nightmare after working on the Brother Intelligence, speaks to a dream-Elliot of his visions of the future. He wakes to find the Intelligence in his laboratory, awaiting his newly formed Brother.

In conversation, Victor becomes jealous of the Intelligence, and decides to kill the Brother out of spite and a moral high ground. The conspirators choose this moment to invade the laboratory, only for the Intelligence to kill them all – aside from Victor. He rushes back to Elliot, as he knows his brother's life is threatened.

Back at the family apartments, Elliot celebrates his birthday with only his butler and father by his side. Victor returns in a mad-dened state to Elliot, revealing his secret to him. He chooses to leave Elliot alone for a moment, in pursuit of the Intelligence. However, the watchful Intelligence captures Elliot. He asks Elliot to be his brother instead, to which Elliot – out of the kindness of his heart – agrees to. Victor enters the room to see a murdered Elliot and an ecstatic Intelligence. Victor still cannot bring himself to murder his creation. Abraham and Clancy return to the scene, with Clancy blaming Victor for the murder.

The Intelligence leads Victor Frankenstein out of the city, beyond the suburbs, beyond the regions and into the Unknown. Here, the Network reigns. As a tragically symbiotic pair, the two monsters follow the moon into an unknown future – brother to brother, master to slave.

SCENE BY SCENE

Act I

- SCENE I July 22nd, 2044. The Frankenstein Towers; the Network laboratory.
- SCENE II July 27th, 2044. Melbourne CBD.
- SCENE III August 2nd, 2044. The De Lacey home; the suburbs.
- SCENE IV December 23rd, 2044. Melbourne CBD.
- SCENE V December 26th, 2044. The Frankenstein Towers; the abandoned laboratory.

Act II

- SCENE I February 16th, 2045. The 'Internet'.
- SCENE II February 30th, 2045. The Frankenstein Towers; the family apartments.
- SCENE III March 3rd, 2045. The Outer Regions; the new laboratory.
- SCENE IV March 5th, 2045. The 'Internet'.
- SCENE V March 6th, 2045. The Outer Regions; the new laboratory.
- SCENE VI March 7th, 2045 (Elliot's Birthday). The Frankenstein Towers; the family apartments.
- SCENE VII March 10th, 2045. The Unknown.

CAST



THE INTELLIGENCE
Nghia Dao



VICTOR FRANKENSTEIN
Killian Redfern



DANIEL DE LACY
Heath Lehane



FELIX DE LACY/
ELLIOT FRANKENSTEIN
Ethan Dingle

CAST



FREDDIE CLERVAL
Jamie Lam



SEBASTIAN WALDON
Jack Witt



ABRAHAM FRANKENSTEIN
Riccardo Mesiti



CLANCY BEAUFORT
Brayden Chatterton

CAST



WILLIAM FRANKENSTEIN
Allen Nguyen



GUSS FERRIS
Harit Pothik



CHRISTOPHER SHORT
Jamie Vo



PEDRO LAVENZA
Ambrose Milewski

CAST



GORDON ROBERTS
Koby Yates



SGT. BEN JEFFERSON
Aurelio Ygarza



**OFFICER JUSTIN MORITZ/
PROFESSOR KREMPE**
Patrick Cole



CONSTABLE PAUL KERWIN
Emeliyan Dechnicz

STAGE BAND



Jack Witt
Drums



Nicolas Mastorakas
Bass



Maximilian Moscicki
Guitar



Daniel Silva
Keyboard

STUDENT CREW

Ewan Howe Assistant Director

Noah Longmire Properties Coordinator

Ethan Dingle Costume Designer

Finn Cubitt Sound Technician

Pramish Adhikari Lighting Designer

Charlie Smith Lighting Designer

Henry To Lighting Designer

Vincent Vu Backstage Assistant & Properties

Jack Westerland Backstage Assistant & Properties

Cooper Nguyen Set Painter

Alfred Nicholas Set Painter

Aurelia Ygarza Set Painter

TEACHERS

Ryan Bentley Director

Donna McCartney Assistant Director

Akyra Tran Stage Manager

Nhi Vuong Stage Manager

Lara Petrou Hair, Makeup & Costume

Zoe Tzioras Hair, Makeup & Costume

Emily Droszcz Live Music Director

Alistair Forge FOH Manager

Vic Tietze Projectionist

Olga Marasco Backstage Assistant

Rosie Cricenti Backstage Assistant

Greg Edwards Photography & Program

Andrea Toronyi Graphic Design

Rory Maley Set Painter

Lachlan Coburn Set Painter