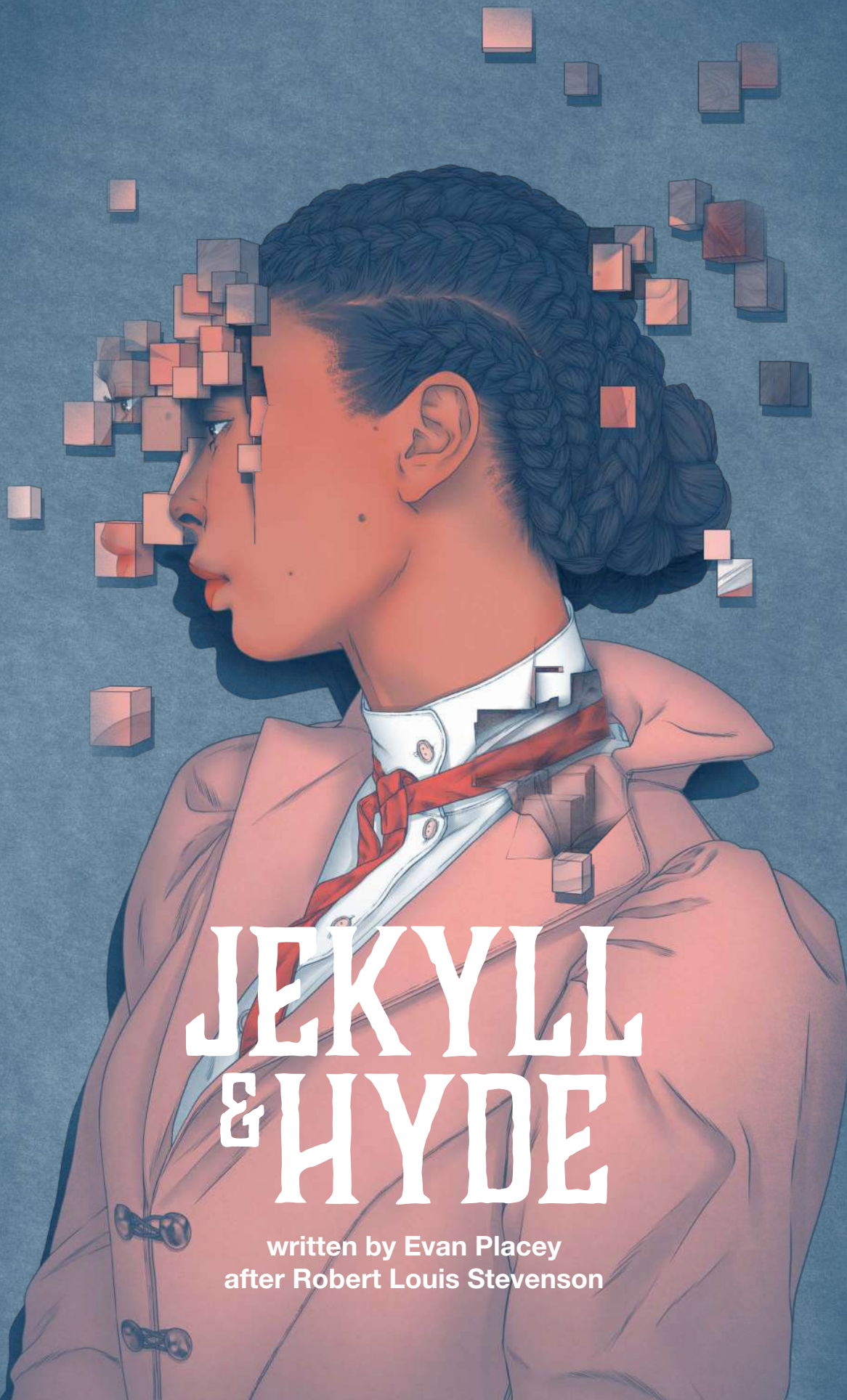


National
Theatre



JEKYLL & HYDE

written by Evan Placey
after Robert Louis Stevenson

Welcome

Welcome to the learning resource for our schools' tour of *Jekyll & Hyde*. In this pack you will find a wide variety of resources to support your exploration of the play, both before and after you see the production.

The pack is intended to support in-school conversations, practical studio activities and other classroom tasks. You don't need to work through the different sections in chronological order: instead use the contents page to navigate the pack as appropriate to your own students.

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This pack was written by Susie Ferguson, a Drama and English teacher and Creative Learning Consultant. Production Photography by The Other Richard. With thanks to: Evan Placey, Kirsty Housley, Ben Grant, Joshua Pharo, Amanda Stoodley and the NT Schools Touring Round Table.

The background is a solid blue color with a fine, grainy texture. Scattered across the surface are numerous 3D cubes of varying sizes and orientations. Most cubes are a light reddish-pink color, while a few are a darker, muted red. The cubes are rendered with soft shadows, giving them a three-dimensional appearance as if they are floating or resting on the blue surface. The text is centered in the middle of the image.

Part 1: Exploring the Production

Character List

**Harriet (Hattie)
Jekyll**

The widow of Henry Jekyll, a scientist whose death is now considered with suspicion

Flossie Hyde

The alter ego of Harriet Jekyll, who has vowed to continue her late husband's work

Gabriel John Utterson

A detective investigating Jekyll's murder, and whose past relationship with Harriet Jekyll is complicated

Sally

Host and performer in a Soho theatre and land lady of the Fox and Hounds pub

Officer Rose

A policeman who exploits his authority in enforcing the Infectious Diseases Act and attempts to attack Flossie Hyde

Doctor Lanyon

An eminent scientist who has distanced himself from Henry Jekyll's research in light of its controversial denial of religion

**Judge Richard
Enfield**

A judge who is deciding on Harriet Jekyll's legal challenge of her father's ownership of her house. Despite his role in upholding the law, he is himself engaging in an illegal relationship

Josephine

A campaigner for women's suffrage and against the exploitation of women

Priest

A priest whose sermon Harriet Jekyll hears in church

Florence

A modern-day young woman who has been writing online fan fiction

Doctor Maxwell

A member of the Royal Society of Scientists who dismisses Harriet's wish to continue Henry's work

Tommy

A young man who is having a secret relationship with Judge Enfield

DCI Renford

A male detective investigating the death of Officer Rose

DC Williams

A female detective investigating the death of Officer Rose

Various other roles are played by members of the ensemble, including a paper boy, scientists, protestors and pub patrons.

Synopsis

Jekyll & Hyde by Evan Placey

Contains spoilers

A more detailed synopsis is available as a practical activity in Part Two of this pack.

Harriet Jekyll, recently widowed, wishes to continue her husband's work in which he had been exploring his darker side by creating a chemical mixture which enabled him to transform into his alter ego, 'Hyde'. Harriet approaches the Royal Society of Scientists to ask for their blessing to continue the work, but she is met with condescension and disgust.

Detective Utterson, who Harriet has known since before her marriage to Henry Jekyll, is investigating Henry's death. He visits Harriet, despite the risks, knowing that social etiquette demands a two-year mourning period for widows.

Harriet takes a potion like her husband had used, and transforms into Lady Hyde. She visits the Fox and Hounds, a dive bar in Soho, and realises that despite appearances to the contrary, the high-profile men who have been insisting that Harriet meet her social obligations are in fact visiting places of ill repute themselves and using sex workers. Judge Enfield is having a relationship with a younger man, despite the laws against homosexuality at the time.

A police officer, Officer Rose, arrives at the Fox and Hounds and demands time with Lady Hyde. He tries to attack her, and she stabs him with a hair comb given to Harriet Jekyll by Utterson. He is killed. Later, Doctor Lanyon is also viciously killed with the same comb.

Time shifts to the modern day. A young woman called Florence, who has been writing fan fiction in response to Robert Louis Stevenson's *Jekyll and Hyde*, is arrested on suspicion of murdering a police officer, Michael Rose. She is interviewed by the same detective who has failed to fully investigate trolling against her in the past year.

In both time periods, protestors are taking action against those who oppress women: from the Victorian Contagious Diseases Act, to more contemporary issues such as the denial of human rights and access to abortion. Florence is allegedly inciting violence and protest and is warned to cease. She points out the men's hypocrisy for refusing to help her when she herself was under threat. It is the same sort of hypocrisy experienced by Harriet.

Lady Hyde and Florence both find ways, using their injected chemicals, to ensure that their names are remembered throughout time...



Synopsis

The Strange Case of Dr. Jekyll and Mr Hyde by Robert Louis Stevenson



Robert Louis Stevenson's novella tells the story of Dr Henry Jekyll, a scientist whose close friend Gabriel Utterson sets out to uncover some mysterious activity which he initially thinks is a case of blackmail. Utterson is a lawyer and he is methodical, if a little secretive, about his ambition to find out the truth.

Dr Henry Jekyll seeks to explore the duality of man, believing that man is 'not truly one, but truly two'. He wishes to separate what he sees as the opposing sides of man: the one which is acceptable to society, and the other which represents deep animal desires and instincts. Jekyll creates a drug which, when ingested, turns him into Edward Hyde, a 'pale and dwarfish man' who commits acts of violence including trampling a small child and murdering the MP, Sir Danvers Carew, by beating him with Jekyll's own cane.

As Jekyll's experiments develop, he loses the ability to control when Hyde becomes his dominant persona, and he increasingly withdraws from society. Utterson and Jekyll's butler Poole eventually break into Jekyll's cabinet (the room in which he has been doing experiments) and find Hyde dead but wearing the much larger clothes of Jekyll. The novel closes with Jekyll's account, written shortly before his death, of what has happened. The initial motivation for his actions was to help mankind, but by his own admission, his actions became increasingly self-indulgent. He enjoys the opportunity to lose all sense of

moral inhibition when he embodies Hyde and shows no remorse for the violence that he inflicts.

The setting of the novella exposes the hypocrisy of Victorian society, where appearance and reputation were considered important. Behind closed doors, the archetypal English gentlemen were behaving in self-indulgent ways. Enfield, for example, tells Utterson that he was 'was coming home from some place at the end of the world,' without going into any detail about where that is and what he was doing there. Each of the male characters in the novella seems to be harbouring at least one secret. Appearance versus reality is an important theme in the novella, as is morality, or good versus evil.

There are few women in the novella: only the housekeeper of Hyde's rooms in Soho, a maid and the child trampled by Hyde are female. These women either witness violence or are the victims of violence, but say very little. This is particularly interesting considering the novella was written when the country was ruled by Queen Victoria.

When the novella was published in 1886, society was grappling with a number of issues. Darwin's new theories of evolution were challenging the religious views of the Christian population. Urban migration meant that cities like London became increasingly crowded. Crime increased, and the darker side of humanity was both feared and a source of fascination for writers such as Stevenson.

Interview with Evan Placey, Playwright

This interview contains spoilers

How did you begin adapting *Jekyll & Hyde* into a play?

One of the themes I was interested in was how we can all access our own Jekyll and Hyde through the internet. That felt very 'now'. I re-read the novella, and asked myself, 'why am I adapting this and why does it need to be adapted AGAIN? And why does it need to be a play, not on the page?' I started highlighting words that stood out to me, or that were capturing my attention.

There's not a lot of *action* in the novella – it's alluded to but we don't get a huge amount of information. It's all recounted. It also became clear that there are very few women in the novella. There's a girl who gets trampled, there's a maid who opens a door, and there's a maid who sees the murder of Sir Danvers Carew. So what does that mean for young women reading this on the exam curriculum? Is that being explored in the classroom?

There's not a single line in my play that's from the novel, though. In many ways my version is a response to, rather than an adaptation of J&H.

For me, adaptation is about holding on to the heart and soul of something but not necessarily the body. It's not my job to put the book literally on stage. Because there have been so many adaptations, I had to do something new. People don't want to see something they've seen many times before.

Do you have any thoughts about what Robert Louis Stevenson would be writing about if he wrote the novella today?

I have no idea! I read a tiny bit about the context in which he wrote *Jekyll & Hyde* but I tried not to think about that too much. I had to claim it as my own in order to adapt it. His book was a warning about various things, which mine flips to show how a woman finds peace by finding that side of herself and allowing desire to come out. It raises questions about whether, in a violent and corrupt society, we have to become violent and corrupt ourselves in order to tackle it? I don't have an answer to that, but it was what I was interested in exploring, particularly through a feminist lens.

We're inviting our audiences to take away their own ideas and interpretation of what they're watching. That's what theatre is. We should never say what that interpretation should be: that's not how art works.

My plays tend to have questions at their heart. I don't have the answers to those questions – otherwise it would be a didactic piece of work. The play is asking questions about adaptation and art: in the play, we have someone who is adapting a piece of art as fan fiction.

Which section was the most difficult to write?

The section set in the modern day was more difficult, because it is one location (the police station). I had to think carefully about how to write each of the murders so that they didn't feel the same. I had to ask what level of violence to allow into the play, and why is it justified in those moments? For example, the final murder happens off stage. The scenes in the police station are static and lend themselves to exposition because you have people asking and answering questions.

What do you think is the key to a successful adaptation?

Finding the heart of the piece you're adapting and allowing yourself to both use the source material AND then try and forget it! Think about why are you adapting it for this new medium. What can that medium give it? What can theatre and theatricality give to this story – what can it bring out that's not already on the page?

You have to ask yourself, 'what do I want to say with this adaptation? What do I want to ask about the world?' It's like writing any play. The key question is 'why does this story matter now?' Why does *Jekyll & Hyde* matter? The world is a really violent, dark place, and I think we have a long way to go to achieve full equality for women. We need to think about how we make change.



Interview with Kirsty Housley, Director

We caught up with Kirsty, the director of *Jekyll & Hyde*, to discuss how she approached staging this production.

Did you ask the cast to do much research?

I didn't mind if the cast didn't read the original novella. I knew Louis Stevenson's story of *Jekyll & Hyde* but this was a great opportunity to see this as a *new* story. Obviously, there are characters in the play who are in the original novella, but what's more important is looking at what's in the history of the story and the period in which it was written and set.

I actually did all the research that I thought needed doing before rehearsals began. I might ask the actors to look at specific things, for example the actor playing Florence might look into social media and bloggers.

One of the issues that Evan's play examines is the Contagious Diseases Act. Why do you think this is an issue that today's audiences should be aware of?

When the Contagious Diseases Act was brought in, women who were sex workers were criminalised. There was a sense of victim-blaming that we still see today. The men who caught the diseases were not punished or criticised for using prostitutes. Instead, women were perceived and treated as the villains.

Today, women are often still blamed for things that happen to them and we have low conviction rates for crimes against women.

This play explores what needs to happen in order to change things. It's a provocation, thinking about the extremity of actions.

When we look at figures such as the Suffragettes, they are not what we would call peaceful protestors.

What do you want your audience to think and feel as a result of seeing *Jekyll & Hyde*?

This is a play about how we marginalise people who don't fit into the standard expectations of society. This society often gaslights people who live different experiences. We don't often acknowledge, or own, this fact. This is a play in which we ask what it will take to change society. We're asking a wider question of everyone: how do we create the change that is needed? It's not about what men need to do, or what women need to do. It's what *everyone* needs to do.



This is a touring production, visiting 50 schools. What are the challenges of touring this production?

Every venue is different in its own way, each audience is very different. Obviously, we're also going into schools rather than traditional theatre venues. *Jekyll & Hyde* as a production also has its challenges. We needed to find ways of revealing and concealing different characters – this is something that I discussed with our set designer, Amanda. Two-way mirrors definitely help. Those design discussions also included how we would delineate the space so that transitions could be fast, not being slowed down by physically having to change any of the set. Maintaining the rhythm and the pace of the play is important.

Can you tell us a bit more about your work as a director?

I was very lucky when I was at school – I went to a community school, which also had a small public theatre. We used it a lot. My teacher, Mark Wheeler, and my parents were very supportive. They encouraged me to keep studying drama. I did a Theatre and Performance degree at Warwick University where I was able to apply what I'd been learning at school.

After I graduated, I started running fringe theatre events. My friend ran a comedy venue above a pub and so I was able to make a lot of work – and a lot of mistakes! I gradually started doing bits of development work, and worked with director Emma Rice on *A Matter of Life and Death* (which was performed at the National Theatre). My work has a storytelling focus and style, and can be quite expressionistic. I often do dramaturgy work too, as well as writing and devising.

Interview with Ben Grant, Sound Designer

How did you get started on designing for *Jekyll & Hyde*?

Our initial ideas were prompted by the conversations that Kirsty was having at a similar time with the set designer Amanda about the style of the piece. We knew that the period of the original novella should be reflected in some way, but not be stuck in that period.

Kirsty and I made a Spotify playlist and started to swap music references, which I find really useful even if there's no music in a play. Doing that with a director is helpful because you just get a sense of their aesthetic preferences. You get a sense of mood and feeling and texture which I might completely change, but it's a great starting point. Those conversations give you a palette to work from.

Quite early on we landed on these orchestral and string quartet covers of contemporary songs. It's sort of acoustic music, I suppose. Then a lot of the sound design became about how we get a contrast between that and some of the more exciting and magic moments. A lot of the sound design is very digital and non-naturalistic.

How do you avoid choosing music that might become cliché?

It's often a question of genre with theatre, because inevitably, if you're using music in a play, you will probably use things across the span of different genres. But I think it's really interesting to have no set limitations beyond a rule about what sort of style you want to use. For *Jekyll & Hyde* we knew we wanted a style that reflected the period that the piece was written in and we wanted it to feel cool and quite contemporary, and visceral.

My advice is to really make an effort to dig through Spotify and discover stuff. Just click on playlists you would never normally choose. The song radio function is really interesting: you can go a few deep on that, and end up with something completely unlike what you would normally listen to. YouTube is an incredibly useful way to expand beyond the limits of Spotify. You can create a slightly different palette because the algorithm is just a bit different – it's not directed towards things that Spotify or Apple Music might have.

Can you tell us a bit more about the music in the production?

In the original production in 2022 we used Vitamin String Quartet covers of songs by Lil Nas X and Cardi B for example, representing contemporary music. We are always mindful of what a contemporary audience needs to hear in order to engage fully with a production so music choice is an ongoing conversation.

Does the production use microphones?

The actors don't have individual mics, which is mostly because of the challenges of touring into different venues. But there's actually a microphone in the tape recorder in the police cell and another behind one of the panels at the back of the set – these are both wireless.

As well as the tracks that you found, what other sound and music have you created for this production?

The 'glitch' moments are a lot of tiny clips of music which have been processed, with effects applied to make them sound like an audio problem. (Listen out, for example, to the strains of *Abide With Me*



after the church service). Act One particularly is about glitching a sort of more modern sound palette into the older kind of sound. There will be moments where we get flashes of what sound like really contemporary, jarring digital music and ringtones within a more acoustic-like string quartet palette. These lead us up to Act Two and become quite dark, I think.

I made a lot of tracks that can loop, fade in and fade out with each other at various points.

Some of those layers are more acoustic-sounding and string-based, then other layers are very digital and sound more modern. Listen out for how those two styles fade in and out of each other, and for the points where we're choosing to have the more acoustic sound or the more digital sound world.

What challenges did you face in designing the sound for a touring production?

We have to keep things simple, to an extent.

If you are making something in a theatre building, you can hang the speakers or lights off the grid, and things like that, and install things more permanently. That's just not an option for touring to unconventional venues.

For this production, the main PA is on a stand and then any other speakers are on the floor. There's also a speaker in a tissue box on the police station table which is used whenever they play videos or anything at the table. It's for the moment when the detective presses play on the laptop to show Florence the protests. We hear screaming crowds and it gives focus to where the sound is coming from.

When you're collaborating I think everybody involved has to go into it with an understanding that you all want to make the thing as good as possible. If everybody starts off on that foot, then that's the basis of a really good collaboration. I think theatre is always collaboration. Encouraging healthy collaboration is the key to making good theatre and having fun with your idea.



Activity

Ben and the creative team used playlists to communicate their initial ideas. Using Spotify, YouTube and any other music library you have available to you, explore and create playlists for:

A traditional Victorian scene – perhaps from the original novel of *The Strange Case of Dr. Jekyll and Mr Hyde*.
(For example, in chapter 4 when Utterson travels to Soho).

A modern-day police drama in which someone is arrested.

Music for a news bulletin reporting mass protest.

The playlist you think Florence would listen to when writing her fan fiction.

You could also:

Write a piece of underscoring for a scene in the play or the original novella.

Explore acoustic and/or covers of popular music for your own production of *Jekyll & Hyde*.

Set and costume design for *Jekyll & Hyde*

Interview with Amanda Stoodley, Designer

As a designer, what is your process from reading the script on the page, to putting it on stage?

The first script read is really important. I always make sure I get in a quiet space and really immerse myself in reading the script. You have to rely on gut instinct as you read and respond to the text. Although you will later go on a journey of research and development and discovery, you really do come back to those first gut feelings that you had.

I then move on to research, which is a really lovely time, a voyage of discovery. I draw on experiences, you know, past people and places. Quite often it could be particular artists, so exhibitions or architecture that I've seen or something strikes a chord, something in that first reading triggers some ideas. I become interested in geometry and shape, and the shape of stories. Within that shape is the audience's experience, and the locations within the story. I might also read more that the writer has written just to get more of an understanding of their voice and their storytelling.

I quite often go to libraries and galleries, and then obviously the internet is something that we all use. But it's a lovely time, everything is up for grabs, you know, there are a million-and-

one ways to create the world and the characters for each story and each production.

You don't have to make any definite decisions or commitments at this point. It's lovely just swimming around in all sorts of possibilities.

How do you record all of your ideas and research?

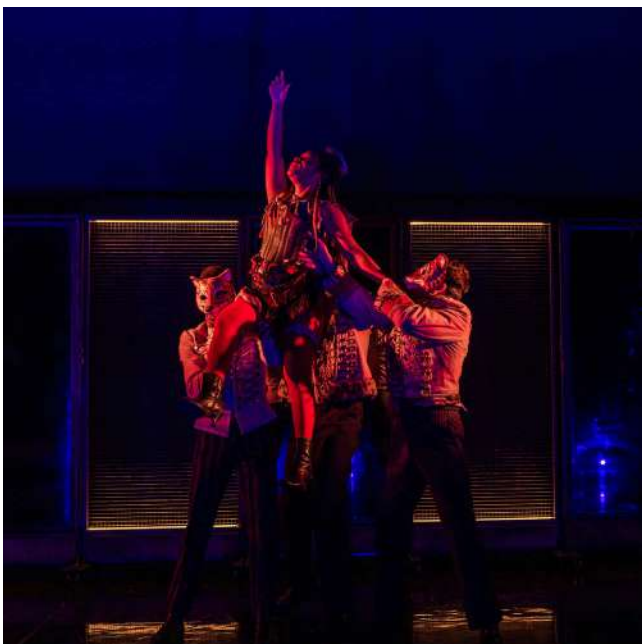
Every production has the same type of workbook. I start with my empty A4 workbook and then I just start to work my way through. I'll do storyboards: they'll be quite rough because at this point I'm just trying to get a feel of the shape of the play and its particular locations, and a scene-by-scene plot. For traditional venues I might make or get a model box of the playing space and I'll just sort of sit them in it and we just look at each other for a while!

I will start with an empty space or stage and try and work out what it needs. Sometimes I'm just thinking about a particular scene between characters, and things like whether they're sitting down when they're talking, for example.

What other aspects do you need to consider when you're designing apart from the visual aesthetic of the piece?

The challenge of how to show different locations can be quite daunting when you first read the script and you think about what you need to achieve. We've used panels in a way that's quite exciting in this production, and we've worked with the actors just to create different shapes, different spaces, how you can kind of close things down and open things up – you know, how you can hide or conceal someone.

You do have to put lots of hats on as a designer, when you're working through the play. You have to think like a director and as a production manager, and you have to think about budget too. However, you do have to kind of let yourself imagine without those restrictions for a little while. But then you work with the director, sound and lighting designer and other members of the creative team so although you do spend a lot of time alone in this job, the process is the dream. Collaboration is the thing that I really love: bouncing around ideas together. I've worked with Josh (lighting designer) a few times now. It was my first time working with Kirsty but hopefully not my last – it was a lovely process. It's always about the people, isn't it?



One of your influences for this production is Louise Bourgeois. Can you tell us more about that?

The Louise Bourgeois exhibition that I'd seen down at the Tate some years ago popped up in my mind when I was reading the script. My gut reaction, when I read this particular play, was to recall the cells that Louise had created – cages with mirrors and eyes. There was something about that which felt very interesting to explore for this story. I shared this with Kirsty, and she really loved the whole idea and aesthetic. She'd sent me some pictures of Joan Jonas' work and a production where the performers used handheld mirrors. This piece is so much about the parallel worlds, doubling and the reflection, and all of those things just felt right for this. That's why we ended up with a really glossy, reflective floor.

What other influences will we see in the production's set design?

Victoriana really influenced the costume and the set as well. So as much as it's sort of, you know, 'Louise meets Joan', it's also reminiscent of Victorian fairgrounds, modesty screens and changing cabins. The challenge was how to have these two worlds exist – the Victorian world and the modern world – and how we would start to show those little glitches in the matrix.

We knew we could really have some fun with our wonderful young audiences, who were probably walking in expecting to watch this sort of old-fashioned period world that we're in and thinking 'this might be a bit dull'. Then when you see the way that we've used the panels and Josh's amazing lighting design, that really changes everything. It's like those old fairground halls of mirrors: somebody's looking at themselves in a reflection, and then it becomes another character. We've used some of those old Victorian staging tricks, really.

You've also designed the costumes for this production. Can you tell us about the choices you've made for those?

For *Jekyll & Hyde* it was really interesting seeing the female roles on stage and in fairgrounds at this kind of time.

For Flossie Hyde, Victorian burlesque is a key influence – look at the shape of the corset and the tight jodhpurs, for example. We also had the challenge of creating the transformation costume. You've got what is seemingly quite a sort of fragile woman in mourning, so velvets and heavy, dark clothing. And because the audience are up close, there's not much to hide behind! Victorian clothing takes a long time to do up and take off, so we had to find ways around that whilst still creating the shape and style of the period.



We've also got characters like Sally and the Tigers, whose costumes were inspired by some of these old Victorian costumes. I really loved the costumes from *Ripper Street* on the TV, and how they beautifully used sort of period costumes, but heightened the colours or modernised the fabrics.

It's always interesting to play with echoes in costume. With the modern character of Florence, she wears a white blouse and tight trousers. Then you can look at Flossie's costume, with the white blouse and tight jodhpurs: there are little echoes that you can create as a designer.

Costume helps with the subtle bits of storytelling. Sometimes it's almost invisible, but it is there. Everything is a clue for the audience, just to kind of make things feel right and true.

I always see myself as the invisible waiter: you need to kind of come away and have had a lovely

meal but not really notice how that's been done!

The touring aspect of the production has its challenges – how did you find solutions?

We needed to create a frame that was a moveable feast in order to tell the story. We could enclose the space and take our audience into a new, unfamiliar world even if they're in their own school hall.

Are there any moments in which the set and/or costume design are particularly essential in the storytelling of *Jekyll & Hyde*?

I think the movement between the Victorian and modern worlds, using the strip lighting that's integrated into the set, the mirrors and reflective floor all help with this. It's a great example of the joined-up thinking that needs to happen between the different designers and the director.



Activity

Amanda's interview refers to some ideas and influences that you may wish to explore further:

Victorian mourning rituals:

In the Victorian era, widows were expected to wear full mourning clothes for two years. Widowers were only expected to mourn for six months. Because black suits were common anyway, men did not have to adjust their clothing very much for the mourning period. Women, however, had to wear uncomfortable, heavy, dull and drab clothing, and even a full-length back veil as part of their 'widow's weeds'. Women's behaviour during the mourning period was expected to be pious, demure and they would generally be chaperoned on visits outside the home, on the limited occasions that they mixed socially.

Joan Jonas is an American artist and film maker. You can find an interview with her here: <https://www.tate.org.uk/tate-etc/issue-42-spring-2018/interview-joan-jonas-rachel-rose-the-performer>

Amanda mentions a Tate exhibition of the work of **Louise Bourgeois**. You can begin your exploration of Bourgeois' work here: <https://www.tate.org.uk/art/artists/louise-bourgeois-2351/art-louise-bourgeois>

Lighting design for *Jekyll & Hyde*

Interview with Joshua Pharo, Lighting Designer



This interview contains plot spoilers
How did you go about designing the lighting for this production?

There were three parts to it. The first part was to look at the story in the script and what Kirsty and Amanda were interested in from a storytelling point of view. We explored what the different locations were in the story. Then we looked at the wider themes, including the duality between the modern-day blog writer and what her world is like, and the police station and that world versus the imagined, but also *sort of real*, Victorian world. We wanted to explore both of those things on stage.

I spent quite a bit of time with Amanda and Kirsty going through the reference images that they had pulled together, including the images they found from the sculptor, Louise Bourgeois. Her work has really inspired the set in a lot of ways.

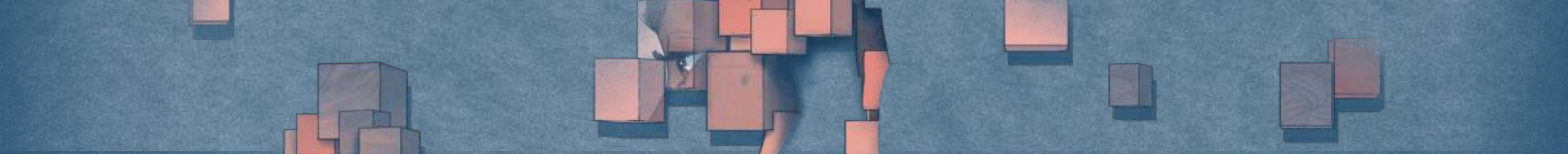
We were interested in what our perceptions of Victoriana and the Victorian world actually are, as a team and as an audience. From a lighting point of view, we were trying to conjure that very dramatic Victorian world, as well as the modern story that we are in. Many of the images were quite Dickensian: that black and white, high contrast look. It was a period when many places were gaslit but also when some people (particularly the wealthy) were exploring the very early stages of electric light.

At the Fox and Hounds, we're creating something very different: it's a dive bar in Soho, it's very dark and shadowy. Interestingly though we also had to consider what a teenager in 2024 might perceive as Victorian and grungy! Our Fox and Hounds is a fictionalised version of what a Victorian dive bar would look like as well as a nod to Victorian hedonism. This introduced the idea of strip lighting, neon and bright colour.

The police cell is different again – it needs a contemporary quality. The neon has a role in making it feel contemporary, very cold and very crisp. It's a very harsh industrial sort of lighting. We gradually brought these three things together and that was how we established our palette, and how the lighting and set design would integrate.

The second part of our process was to take all those ideas, from a storytelling point of view, and then fuse them with something that's going to tour schools and naturally has limitations. It was very challenging, but equally quite exciting. We were really excited about bringing new ways of lighting a school space that doesn't usually have this equipment.

Another consideration in the production are the very quick reveals behind mirrors and behind bits of set. This was another key to our decision-making – as well as our limited access to power, equipment and crew and a very short (three hours)



get-in time at each venue. We had to really think outside the box and use very low power lighting. All of the lighting is LED using a 13-amp plug. A lot of the lighting is battery-powered.

We dealt with several of these challenges by having some of the lighting sources integrated into the set – these are operated wirelessly and are battery-operated, which is an exciting tool to play with.

What equipment do you use to light the production?

We've got four dance booms (stands) – one either side of the stage downstage right and left, and then one mid-stage left and mid-stage right.

These lights have to be simple to put up and focus, using stands, and they can't take up too much space either because of the set and size of the space we're performing in.

We used four moving lights which are intelligent computer-controlled lights as sidelights. The two downstage left and right light most of the show. The two midstage left and right – high up – backlight into the space and also cross light. There are also two LED pars that are shoulder-height on the mid-stage, right and left booms. They cross light into the space and help me sculpt the set and performers. (There may be two more lights for the tour in 2024 – you'll have to see if we decided to use them when you watch the production!)

Finally, we also use seven wireless footlights, though battery powered. They sit along the front edge of the stage and give us that kind of classic theatricality. The reason we have an odd number of lights is so that the fourth footlight can light the centre stage.

How does this compare to design for a show like this in a traditional theatre?

Typically, for a show of this sort of complexity and set size I'd probably use about 150 lights so it's really, really pared back. From a design point of view it's very challenging, but equally it makes you try and get the absolute maximum you can out of those six lights and the lights in the set.

What advice would you give to students who have a very limited number of lights to work with?

You need to think in two ways: what's the backbone to the design, and how can I make that the most dynamic thing that I can? Side lighting in particular is a very useful tool because you can light a lot of space, but it creates a very dynamic sort of sculptural look on the performance and has a dramatic kind of quality to it. That feels exciting.

The other layer that I think about is what I can do with one or two lights that has a really big impact in the space and really serves what I'm trying to do. For example, is it a light that sits on the floor? Is it something that backlights through the space and creates a really big look for a certain moment? Or is it something that is a particular colour that treats the space in a really different way?

The most powerful thing that you have at your disposal as a lighting designer is angle. And finding the best angle at which to put something can be the simplest tool. If you just find the perfect position, you can create really beautiful things. It doesn't really matter how high tech the equipment is, you're always thinking about that.

At what point in the rehearsal process is lighting added?

It's always the last layer to go into a show. The 2022 production of *Jekyll & Hyde* had to be rehearsed via Zoom because of the COVID pandemic! However, this turned out to be helpful in some ways. Ben (the sound designer) was able to feed the sound design and music into the rehearsal. I could start to hear what the world of the show sounded like and I could start to imagine how lighting and sound would interact. Sound design is sort of my sibling because music, sound, rhythm and light are so interconnected.

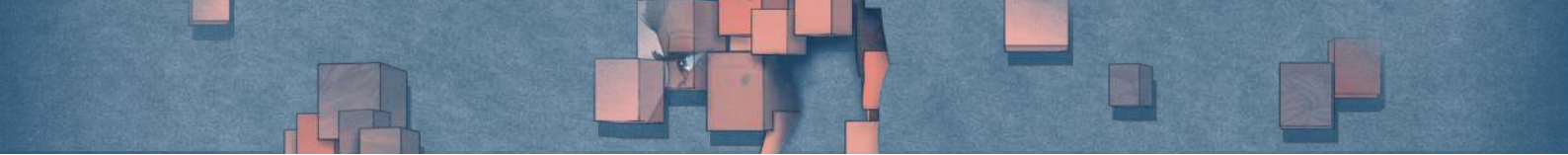
What three moments in the production do you think are particularly important in serving the story?

1. The Fox and Hounds dance sequences

This was about making it feel incredibly hedonistic and colourful, vibrant and, actually, a bit overwhelming. There's a kind of contemporary quality that's starting to mix in too so it's hopefully starting to make people question slightly whether it's real. Up to that point, I think you could easily feel like this was a sort of Victorian drama, very naturalistic and very much what you would expect the aesthetic to be. However this is where we start to layer in a more contemporary quality. So, lighting-wise in these sequences, there's loads of colour, loads of rhythm, loads of different chases, and effects that run through all the lights.

2. The murder that happens behind the screens towards the end of the play.

The murder behind the screens, is quite a big contrast to the dive bar scene. The script is very prescriptive about what it needs from a story beat point of view. It really needs these things to be very sharp, big, shocking reveals, and then they disappear, almost like hallucinations. I guess it's



got a cinematic quality: in a film, we would cut to that thing very quickly and cut back to the police station. It felt like we couldn't do anything where Flossie and Enfield would physically come into the space (the police cell), it needed to feel like it was outside of the space and was illustrating what was being spoken about by the blogger.

We get a very quick reveal which is a classic old-school technique that you would typically try to do with gauze in a theatre but for this we're using two-way mirrors. Because the LED is very sharp it doesn't fade up, it just switches on and then switches up so you get really short reveals that then disappear almost immediately.

3. The first reveal of the police station.

We needed to find an aesthetic that feels really separate from the Victorian world and to make it really clear that we're in a different time period,

different contexts, with different human beings. The mirrors form the police cell. I used very, very stark white on all the LED strips, and we arranged the LED strips to face into the police station. This means that some of it also faces the audience to create a bit of a blinding sensation. It makes what happens behind that feel a bit dark. It's the first time that we really see this contemporary white quality.

I was quite conscious when I was building all the rest of the lighting that it couldn't go near this effect, because I needed to save that. It's an example of where we had to make sure that we save that look for exactly the right moment, to really create the right contrast.

When we were planning the show, we weren't sure whether we could have as much LED strip as we wanted. This was one of the sequences we always came back to: there was no other way to tell this part of the story effectively without these tools.



Exploring Lighting

After reading Joshua's interview, there are a number of ideas that you can explore in your own drama studio:

Using a torch, desk lamp or other light source, explore how different textures respond to light. Consider the reflective flooring used in this production. What happens when you bounce light off mirrors or other shiny surfaces? (Make sure you do that safely and under supervision!)

Experiment with silhouette. Whilst you might not have the luxury of the two-way mirrors used in this production, you can still explore how you can create moments of tension, anticipation and surprise.

How can you use lighting to distract the audience, and/or direct their attention to a specific place on stage? This is particularly important if you have a quick change or an illusion that requires your audience to be distracted.

Joshua uses high-angle lighting and side lighting in *Jekyll & Hyde* to sculpt the set and the performers. The use of dance booms either side of the stage help achieve this. Explore how you can use side lighting in pieces of physical theatre (for example, how can you light the moment where Jekyll turns into Hyde in interesting ways that highlight physicality?)

The background is a deep blue, textured surface. Scattered across it are numerous 3D cubes of varying sizes and orientations. Some cubes are solid blue, while others have a gradient or are partially transparent, revealing a lighter blue or white interior. The cubes are arranged in a way that suggests a sense of depth and movement, with some appearing to float and others to be resting on the surface. The lighting is soft, creating subtle shadows and highlights on the cubes' faces.

Part 2: In the Drama Studio

'But first, a little story'

Jekyll & Hyde Practical Synopsis

Standing in a circle, one person reads the plot, and invites people from the circle to enter the central space and help act out the story. When JUST GO appears in the text, all performers return to their spaces and new actors are chosen to continue acting out the story.

The play begins with an evening at the theatre where we meet **Sally, and her 'tigers' (three male performers)**. After the show, Sally is at stage door and is approached by **Harriet Jekyll**, who has seen the show. Harriet has attended the theatre alone and Sally invites her to the Fox and Hounds. A police officer, **Officer Rose**, suggests to Jekyll that she should not be in this area of ill repute because 'People might mistake the kind of woman you are.'

At home, Jekyll receives a visit from **Detective Utterson** who is beginning to investigate Henry Jekyll's (Harriet's husband) death. He tells her that Henry had been seeing several different women before he died, which does not come as a surprise to Harriet. There is an unacknowledged tension between Harriet and Utterson – they have a shared history.

JUST GO

At a political rally, **Josephine** asks **protestors and passers-by** 'why is a government standing idly by while half the population is suffering?'. In particular, she is protesting against the Contagious Diseases Act which advocates 'the presumption of women's guilt'.

Harriet visits the **Royal Society of Scientists**, an all-male establishment. She asks that she be allowed to continue the work that Henry had started. **Doctor Lanyon and his (five) friends** are patronising and dismissive, suggesting that she entertains herself with more feminine hobbies such as 'needlework. Or some such thing appropriate to your skills'. Distraught at the rejection, Harriet returns to the laboratory at home and creates a chemical which she injects into herself. She suddenly turns into 'Lady Hyde'.

JUST GO

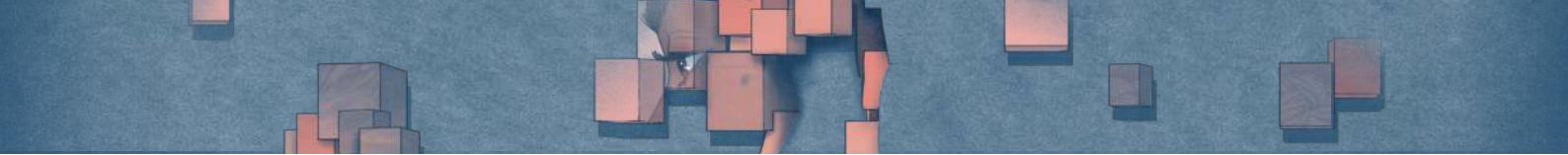
Lady Hyde approaches the Fox and Hounds, a dive bar in Soho. As **Sally** starts the show, Hyde sees **Doctor Lanyon** leave the bar. Later, Hyde also sees **Utterson** leave the bar and Sally confirms that he visits the establishment regularly, 'same as the rest of those bloody pervs'. Hyde speaks to Utterson outside the Fox and Hounds, and he asks her if she has any information about Henry Jekyll's death. Elsewhere in the building, **Enfield** – an eminent judge – is with **Tommy**. Despite the laws against homosexuality, Enfield is involved in a clandestine relationship with Tommy.

Two days later Harriet wakes up, having transformed from Lady Hyde back to her original self. Utterson pays another visit and notes a change in her demeanour. They discuss the legal issue that Harriet is currently fighting. Now that her husband is dead, her father is claiming ownership of their house which was bought with Harriet's dowry. Harriet's father objects to her plans to move away, claiming it contradicts a morality clause in Henry's will. She tells Utterson that the judge who is ruling the case is Richard Enfield. Utterson updates Harriet on the information he has from the Fox and Hounds, and also presents her with a gift – a hair fork (comb) with a tiger engraved at the top.

JUST GO

Harriet attends church – the only time she is expected to be seen in public during her period of mourning. **The priest** gives a sermon but becomes increasingly disjointed – there is some kind of glitch in her speech. The audience begin to realise that there is something unusual happening in the storytelling. After taking the eucharist, Harriet injects herself and becomes Hyde once again.

Outside the bar, **Tommy** is with **Enfield**, who is physically rough with him. Hyde questions why Tommy tolerates it but notes that the man in question is Richard Enfield – the judge ruling on Harriet's case. **Utterson** arrives and, meeting alone with Hyde, they break all the rules of intimacy that they are supposed to follow. Inside, Hyde notices **a young woman** sitting at the bar. She looks different to the others, wearing contemporary clothes.



Officer Rose arrives to execute a search under the Contagious Diseases Act. He tells everyone except Hyde to leave, and then he tries to attack her. Hyde uses the hair fork to stab him in the neck and kills him. **DCI Renford** (a male officer) and **DC Williams** (female) rush on and arrest the young girl, Florence Monroe, at the bar, 'on the suspicion of the murder of Police Constable Michael Rose'.

JUST GO

At the police station, **DCI Williams** talks about the blogs that **Florence** has been writing. She has been creating a fan fiction response to the novella *Jekyll & Hyde* but has had to disable the comments because of the abusive messages she has been receiving. She says, 'in my fan fiction I'm not appropriating the classic narratives to make them relevant to me, I'm reappropriating them'. During the interview, Florence has to inject herself with insulin as she is Type 1 Diabetic.

Florence recognises **DCI Renford** as a detective who had previously investigated the threats and trolling she had received on her blog. The detective questions her about Michael Rose, who has been stabbed and killed. She has used his name in her fan fiction and she is therefore under suspicion for his murder. Florence is questioned about some comments she made in response to the unlawful arrest of a woman who was 'being loud on a drunken night out' and accused of inciting violence and hacking police computers. She highlights the double standards that meant that the abuse against Florence could not be investigated but she is now being accused of inciting violence.

We fleetingly see **Hyde** dragging **Rose's** body towards the bar in order to dispose of it.

Harriet sees **Josephine** protesting again, but her cause is overshadowed by the press coverage of (male) police officer's murder. Utterson tries to question **Sally** in the bar about the murder of Rose. **Lanyon** pays a visit to Harriet who tells him she has 'taken up needlework' as he suggested. Lanyon tries to become physical with Harriet who objects and accuses him of seeing Henry before he died. Lanyon admits that he did visit Henry, and that he saw him die. Harriet turns into **Hyde**, and uses the needlework to strangle Lanyon, before stabbing him with the hair fork.

JUST GO

Back at the police station, **Renford** speaks to **Florence** about a number of Irish male doctors who have had their genitals mutilated as a result of denying women abortions. Other names of high-profile men are mentioned, and the ways in which they have denied people their basic human rights. Florence notes that when Renford is in the room, **DC Williams** isn't allowed to speak. When Renford has gone, Williams and Florence are able to speak more openly, with Williams saying she wants to make changes from within the police force. Florence tells her, 'the system doesn't need fixing. It needs to be completely rebuilt – from the ground up. It needs to be completely blown up'.

Utterson tells Harriet that Lanyon is dead, having been stabbed more than 20 times. He holds up the hair fork, on which had been impaled one of Lanyon's eyes. It was clearly a vicious attack. Harriet challenges the hypocrisy of Utterson's suggestions that she has been behaving immorally, asking him 'what would (people) think of a man calling on a recently widowed woman after dark?' She asks why he never fought for her after he introduced her to Henry Jekyll.

DCI Williams plays Florence a video of the protests incited by Fembot, a splinter group of Anonymous. Florence writes a new chapter of her fan fiction in which Harriet destroys all of the chemicals in order to 'live a good life'. Harriet receives a letter from Judge Enfield, upholding her father's claim on her house. Although she has not injected herself again, Harriet turns into Hyde once more and murders Enfield.

JUST GO

Despite **Florence's** message to them, the **protestors** do not stop. The police station alarms sound, and Renford cannot use his security pass. Florence sticks a needle into Renford's neck and tells him it's 'oxymorphyte'. **DCI Williams** tries to get into the room.

Utterson confronts Harriet and realises that she is also Hyde. Florence reflects that 'I was a good ordinary girl, but one day a man wrote me a nasty message and the police did nothing... everything changed. I changed.'

Both Hyde and Florence prepare to find a freedom in their impending deaths, having created a place in history for themselves and their names.

In the Studio

Performing the Play

We asked Evan Placey (playwright) for some suggestions of particularly challenging parts of the script that you can try in your own studio. Here's what he suggests (written in **orange** so that students can see/hear where Evan's comments are threaded through).

First Extract

'The hardest one to crack is the Priest speech with the pop-ups running through it. How do you find a truthfulness as an actor in this speech? How can you communicate what's happening and also physically embody these other moments? You need to create something that makes sense for the audience to help bring us on that journey, even though at that point, we don't really know what's happening. It's a really big ask, I think, for an actor.'

Task: Scripted Performance

This extract takes place in a church, where the Priest is addressing the congregation. Suddenly however, there is some kind of interference or 'glitch in the matrix'.

Working with a partner, explore how you can use your vocal, facial and physical expression to perform this monologue. One person could act and the other can direct, and then swap. Working in front of a mirror or recording your performance may also be beneficial to evaluate your progress in rehearsal.

Extension for Devising

Write a new monologue in which an authority figure (for example, newsreader, headteacher, politician, CEO of a multi-national company – it's up to you!) is making an impassioned speech but is experiencing some kind of interference.

Priest: I walk outside each day and witness the Godless place our city is becoming. And how has it become this way?
How are sinners pop pop festering and multiplying?
Science.
Because there is the good science that is working to save lives. And then there is the bad science that is working to endanger lives. The science that is inventing new ways for people to pop engage in sin. New opiums and gin and beer unleashing the devil inside, and encouraging them to engage in all manner of –
Free 30 minutes of –
which will be the downfall of our society.
And how is it we –
Add 4 inches to your –
remain righteous amongst this ever-changing technology?
How when there is sin and –
Ten pounds free bet with the click of a
temptation from the moment we walk out the door?
When there are people pop who will try to convince you that –
Live-streaming girls just waiting for –
There's no harm in trying something once. Well I am
I am I am
here to tell you
I am Mr Hans Kwan from Hong Kong National Bank, Hong Kong writing to ask you
indelibly your leadership you are beneficiary to take part in assisting transfer
amounts in
Satan only needs once to get inside your body.
Now do ye all come together, breaking one and the same bread, which is a cleansing
remedy driving away evil, as we live in God through Jesus Christ.

Second Extract

'I particularly love some of the scenes between Jekyll and Utterson because there's so much suppressed subtext about what's gone before and their feelings for each other that they cannot say because of circumstance and because of the society they're in. I think it can be really interesting to look at how you convey things to an audience that the characters are not actually conveying to each other.'



Extension Task: Devising

Improvise a scene where two people are together who should not be, for some reason. Perhaps a young couple who have been forbidden from seeing each other, or even two people planning a crime. Consider how our behaviour changes when we know we're doing something that we shouldn't, or when we have information that another person wants.

Duologues require the two actors to use physical proximity, eye contact, gesture and mannerism and different levels to communicate the nature of their relationship.

With a partner, rehearse this scene using the following prompts to support the process:

- Begin the scene at the furthest possible distance apart. What relationship does that create? Try the beginning of the scene again, but use a very small area of the stage. How does this change the nature of the relationship?
- Set rules about eye contact. What happens if you try and avoid eye contact as much as possible? Where might you insist that your character meets the other's eye? What's the effect of only being allowed to make eye contact in three points of the duologue?
- Investigate how changing levels will change the dynamic between Utterson and Jekyll. Who has the greatest status or dominance, and when does it change? Are there any moments where they both might sit down?
- Victorians had strict social rules about physical contact between men and women who were not married, even in private. How does this awareness inform your use of physical contact between Utterson and Jekyll, particularly in small moments such as the giving of the hair comb?

Utterson: I've been asking questions about Henry. To see who might know something.

Jekyll: And?

Utterson: I've found somewhere he used to frequent.

Jekyll: And where is that?

I want to know, Gabriel.

Utterson: It's called the Fox and Hounds. And I spoke to...some people there. They confirmed Henry frequented there.

Jekyll: They said that? These... people?

Utterson: They did.

Jekyll: And did they say anything else?

Utterson: Not yet. But it's a promising lead.

Jekyll: So you'll return there?

Utterson: This very evening, to learn more.

Jekyll: It must be difficult, entering a place like that.

Utterson: I've seen worse.

Jekyll: Have you?

Utterson: It comes with the job.

Jekyll: Tell me, what's the worst you've encountered.

Beat.

Utterson: It wouldn't be appropriate for the ears of a lady.

Jekyll: You needn't have come all this way to tell me about the Fox and Hounds.

Utterson: I promised you updates.

And I brought you a gift.

Jekyll: What for?

Utterson: For not coming to see you in a year.

She takes the gift. Opens it. A hair fork with a tiger engraved on the top.

Jekyll: A hair fork. And what's this?

A tiger.

Uttersen: I don't know if you like tigers. But you mentioned them. And the man at the shop said I could always –

Jekyll: It's beautiful. You needn't have but. Thank you.

Uttersen: I've upset you.

Pause.

Jekyll: Henry never got me a gift. Not once.

Uttersen: I'm sure he meant to.

Jekyll: He didn't touch me either. Not after the first year. When it became clear that I wasn't getting pregnant, that I couldn't.

Uttersen: Hattie.

Jekyll: Please don't pity me. Many women would consider themselves lucky to have a husband who left them alone.

Sorry, I've made you uncomfortable. I've not told anyone before.

Uttersen: It's fine.

Jekyll: Why did you not marry Gertrude?

Uttersen: I feared her left nostril might Hoover me up in my sleep.

Jekyll: It was a serious question. Her father owns the South Mill, he must have offered a large sum.

Uttersen: I accepted the engagement but quickly realised my heart was engaged elsewhere.

Beat.

Jekyll: I'll put this on shall I?

[Goes to mirror]

Will you help me?

He goes behind her.

Uttersen: I'm not sure I know how to um I've never

Jekyll: Just hold my hair there. Yes. There.

He puts hands on both sides of her face, holding hair in place. She puts it in the fork. But they remain like that – him with his hands on her head, both looking at each other in the mirror, afraid to move. Something could happen, wants to happen. Long pause. The tension unbearable.

And then the church bells can be heard again in the distance.

Uttersen: I won't keep you. God waits for no one.

Third Extract



Task: Scripted Performance

‘Lanyon and the other men all represent the patriarchy: they’re different versions of the same person. All the males that then get doubled by an actor, all the different men are putting obstacles in Jekyll’s way, which are all tied to their gender and her gender. They all function as the obstacle to her getting what she wants.’

In the scene below, Jekyll goes to see the Royal Society of Scientists. As well as Maxwell and Lanyon who have spoken lines, they are accompanied by other members of the Society. As a woman, Jekyll is not supposed to be there and experiences a condescending and patronising

rejection of her wish to extend her late husband’s work.

In a group of five or six people, explore ways to stage this scene, with different objectives in mind: For example, Jekyll’s objective might be ‘to persuade the men that Henry’s work is worth continuing’ or ‘to demonstrate her equality despite the male perception of gender differences’.

Lanyon’s objective might be ‘to publicly disassociate himself with work that defies religion’ or ‘to express disgust at Jekyll’s suggestion’.

Once you’ve decided on your objectives (you may have several within this scene as the dialogue progresses), rehearse, perform and evaluate the success of this rehearsal technique.

Royal Society of Scientists
A group of male scientists. A formal meeting.

Jekyll: Thank you all for taking the time to meet with me this afternoon.

The Royal Society meant a great deal to Henry.

And if he never said as much, please let me be the one to do so.

Henry was theorizing on the nature of man.

That...

Man is not truly one, but truly two.

Or. Actually.

Man is a mere polity of multifarious, incongruous, and independent denizens.

None of us here are simply the people we are presenting ourselves to be in this room.

And what if there was a way to be that somebody else, to do and say all the things you can’t or are afraid to.

I’m still getting my bearings on the work but...

What I’ve come to ask.

I’ve come to ask if it’s possible for his research to continue.

Maxwell: I’m here. Are you?

Jekyll: Pardon?

Maxwell: Are you here?

Jekyll: I don’t [follow]

Yes. I’m here.

Maxwell: And it’s you, the good, respectable Harriet Jekyll, wife of the late Doctor Henry Jekyll, asking this council, the Royal Council, which has been meeting like this for over 200 years, to carry on the research?

Jekyll: ...Yes.

Maxwell: But how can we be sure?

Jekyll: I’m not sure I...

Maxwell: How can we be sure it’s you? And not. Another you. Or someone else for that matter.

Jekyll: I see. You’re joking.

Maxwell: This is not a joke. How will we know that part way through we won’t be dealing with a different denizen in your body?

The men smirk, laugh.

Jekyll: I think you’re misunderstanding what the.

If you would let the research continue then that will perhaps make things clearer.

Lanyon: Mrs Jekyll, do you remember me?
Jekyll: Of course, Doctor Lanyon.
Lanyon: Did Henry explain to you why we did not see each other in his final years?
Jekyll: Not exactly, no.
Lanyon: Because he spoke to me in great detail of his research. The very research you're asking this council to continue.
 And it sounded to me then like the work of Satan. And it sounds the same to me now. Transcendental medicine? It is against all the work this society has done for 200 years. Because it's not science but black magic. The devil's magic. What you speak of is not only an offence to this society which has built itself on sound, methodical work, but it is an offence to God.
 I'm sorry, Harriet. But no one at the Society is able to take forward Henry's research.
Jekyll: I think I've been unclear.
 I'm not asking for
 For one of you to continue his research.
Lanyon: Well what are you asking?
Jekyll: I'm asking if I could continue it.
Lanyon: You?
Jekyll: I'm asking to become a fellow of the society.
 I know it is perhaps unorthodox.
 But I need something to keep me occupied.
 And I want desperately to carry on this work.
 I am asking you to take a leap of faith.
Lanyon: It is because you are grieving and because of Henry's once standing in this society that we have given you ear this afternoon. As a courtesy. And I have tried to dissuade you of this path to save you embarrassment.
 And then you suggest to this council – doctors who have studied for years – that you, a woman who has not so much as filled a beaker with water will simply, what, get down to it.
 You insult this council, and so I will not spare you by officially considering your request.
 Mrs Harriet Jekyll would like to be nominated to the council. All those in favour say 'I.'
Silence.
 Well there you have it.
 We recognise you are looking for something to keep you occupied.
 May I suggest you take up needlework. Or some such thing appropriate to your skills.

Extension Task: Devising

Improvise a scene in which one character is of a lower status than the rest of the characters in the scene. This could be due to age, gender, class, socio-economic status – whatever seems most important to you and your group. Develop a scene in which you encourage your audience to feel sympathy for the 'underdog' in the scene, and anger towards the people who dismiss them.

Extension Task

Experiment with music and/or sound to accompany this moment.

Fourth Extract

Exploring physicality and voice for scripted work and devising

'I think the transformation of Jekyll into Hyde is interesting in terms of how you create that on stage. You might use the ensemble to do that, but experiment and explore how you physically bridge the two worlds.'

Consider how you would create a physical transition either as a solo performer, or working with an ensemble. This can be through mime, use of vocal sounds, facial expressions, levels, costume changes, or any other device that helps your audience understand the extent of the transformation.

Live Production Checklist

Use these traffic light statements to help you develop your confidence in writing about the production.

Performance

I can:	Red	Amber	Green
Explain and evaluate the skills that the actor playing Jekyll/Hyde used to create a sense of character and relationships in at least two scenes in the play.			
Describe and evaluate the way in which the character of Florence was performed in at least three moments during the play.			
Identify and describe at least two moments where the actors showed a sense of transition between i) Jekyll and Hyde and ii) the Victorian and modern day.			

Set Design

I can:	Red	Amber	Green
Describe the set for the Fox and the Hounds.			
Explain and evaluate how set was used to create a variety of different locations during the play.			
Describe and evaluate how the use of two-way mirrors and screens helped create mood, atmosphere and plot during the production.			

Lighting Design

I can:	Red	Amber	Green
Explain how lighting was used to create mood and atmosphere in the scenes at the Fox and the Hounds.			
Describe the use of lighting during the police scenes, and evaluate its effectiveness.			
Use technical terminology to describe the different types of lighting effects that were created in at least three scenes.			

Costume Design

I can:	Red	Amber	Green
Describe Harriet and Flossie's costumes in detail and explain how the transition was made between the two.			
Make connections between Flossie's costume and Florence's costume, and explain how the designer has made connections between the two characters.			
Describe how costume helped the actors play more than one role in the play.			
Describe and evaluate how period and setting were created through at least two costume designs.			

Sound Design

I can:	Red	Amber	Green
Describe how underscoring was used to create tension during at least two moments in the play.			
Discuss how music was used to create a sense of period and setting, and evaluate its effectiveness.			
Describe how recorded and live sound effects were used to suggest that the time frame of the play was actually in two parts rather than one.			

Notes



Writing About Lighting

Key vocabulary when describing lighting should include:

Wash	A general fill of light or colour across the stage, typically using softer lights
Focus	Moving the lens tube forwards or backwards to produce a sharper beam
LED	Light Emitting Diode. LED light produces light more efficiently and is used in many intelligent lighting fixtures
Side Light	Where one side of an object or actor is lit and the other side is in shadow
High Angle	Lighting someone straight down from above, creating a halo effect on their head and a shadow under the eyes
Spotlight	A powerful beam of light, also known as a follow spot
Special	A light that is not used as part of the general wash. A special light is used for a specific purpose
Strobe	A rapid flashing or short burst of light
Chase	A lighting effect where the lights flash in a sequence
Filter	A piece of glass, gel or other transparent material which is placed over the lens or light to change the colour, density, or quality of light
Colour	The different types of colour in lighting; cool white, neutral white, warm white or RGB which combine red, blue and green to create different colours



Writing About Sound

Key vocabulary when describing the sound should include:

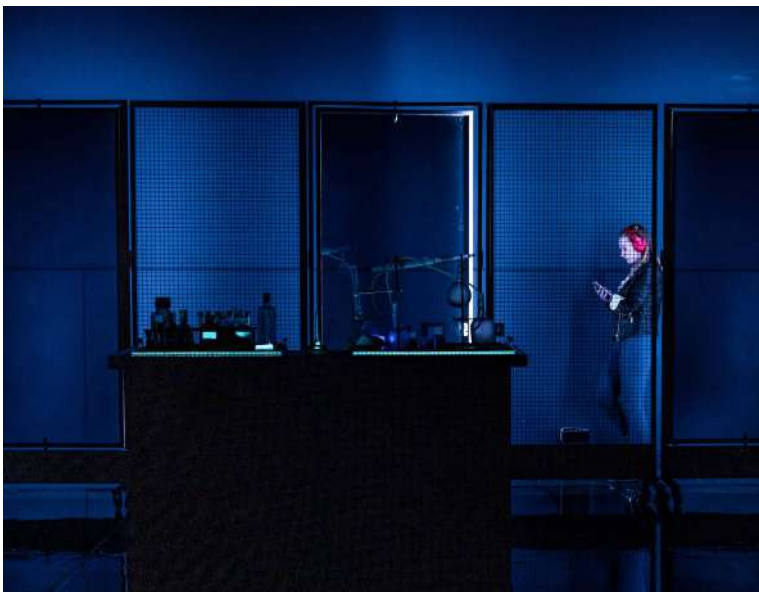
Amplification	Increasing the strength of the signal
Reverberation	A type of effect that can be added to live or recorded audio to mimic the behaviour of how audio reacts in different spaces, eg a big church has a longer reverberation time than a bathroom
Echo	A type of effect that can be added to live or recorded audio to mimic the behaviour of how audio reflects in different spaces, eg 'HELLO, HELLO, HELLO, HELLO'
Distortion	A type of effect that can be added to live or recorded audio that alters or deforms the original by processing. This is commonly found in music production, especially on guitars, but can be done intentionally in theatre for artistic effect
Fade	A fade is a gradual increase or decrease in the level of an audio signal
Volume	How loud the signal is from the output after processing, ie how much loudness comes from the speaker
Glitch	A type of effect that can be added to live or recorded sound to recreate something that implies a digital fault or error, eg a CD repeatedly skipping
Synthesised Sound	The electronic production of sound where no acoustic source is used
Rhythm	Regular repeated pattern of sound in time
Pace	Or tempo: indicates speed
Digital	Any audio that has been recorded, stored, generated, manipulated or reproduced that has been converted into a digital form by using digital equipment, eg Using Garage Band to make music
Acoustic	Audio that is primarily not made through electric or electronic means

Live Production Annotation

Annotate each of the images below, using as much technical terminology as you can. Remember to consider how all of the design and performance elements work together.



Notes:



Notes:

Live Production Annotation

Annotate each of the images below, using as much technical terminology as you can. Remember to consider how all of the design and performance elements work together.



Notes:



Notes:



Advice for Theatre-Makers

We asked the creative team how they got into the industry and if they have any advice for aspiring theatre-makers. Here's what they said!

Amanda Stoodley

If you love stories and storytelling, then it's the right job for you. Go and see as much live stuff as you can: theatre, exhibitions, gigs – everything. Inspiration is everywhere – it's not right in front of you, it's *out there*, so get out and experience life, because that's where the inspiration is. I'm constantly drawing on people and places that I've seen – something that's always fascinated me is watching other humans do their thing. Enjoy sketching. Get involved – there are always people doing things that you can get involved in. Learning on the job is great.

Kirsty Housley

See everything that you can. Get to know people who will be your allies, and don't wait for permission! Knock on people's doors, decide what kind of theatre you would like to make, and then go for it!

Joshua Pharo

I went to a comprehensive school in Shropshire, and got involved in lighting at school. An interesting thing with lighting and sound and theatre generally is that quite often for those students who don't particularly find school is their place, it sort of offers a little home, a really amazing place to escape to. I actually mostly did sound at school but was always really interested in lighting.

I did local lighting, dance school and various drama groups up until I was about 16. And then I did a Technical Theatre BTEC – I had to go to a particular college to do that but it was brilliant. I had such a good time. I did that for two years along with my A Levels. Then I went to Rose Bruford College and studied lighting design, as a BA Honours degree. I spent three years experimenting. It was a really precious time. I started working in various roles, and then started designing full time in about 2012.

Ben Grant

I got into the industry through doing music production. I used to make a lot of electronic music growing up, then I studied at college. And while I was at college, I did Music Technology BTEC. I knew that ultimately I didn't want to be in the studio all day and I came across theatre sound design and was amazed – I didn't know that could be a job! It allows you to collaborate in a way that you can't when doing studio work. I really like working with other people in other departments to create something good together.

I also love the fact that you often work on different projects, it's exciting. It's always new.

Compare and Contrast

As Evan mentions in his interview, his aim is not to reproduce the novella on stage. Instead he uses Stevenson's original story to pose questions about the world in which we live today.

Using the table below as a starting point, compare and contrast how Robert Louis Stevenson and Evan Placey highlight the social issues of the time in which they wrote their work.

The Novella	The Play
Vice: Enfield tells Utterson he was coming from somewhere 'at the end of the world' but we don't find out exactly what he's been doing.	Vice: We see Lanyon, Utterson and Enfield at the Fox and Hounds, breaking a number of social rules and laws such as homosexual acts and using prostitutes.
Gender: There are only three women in the novella, none of whom fulfil a prominent role.	Gender: Most of the characters are female and are intent on disrupting the social order.
Male violence: Hyde murders Sir Danvers Carew and tramples a small girl. Jekyll admits that he enjoys being able to disregard moral influences in order to explore his darker side.	Male violence: Many of the women in the play are victims of male violence. They fight back, determined not to let the cycle of violence continue. One might argue, however, that they become part of the problem instead of the solution, by being violent themselves.
Double standards and hypocrisy	
	Rejection of social expectations
	Friendship/loyalty to others
Science versus religion	
The law	



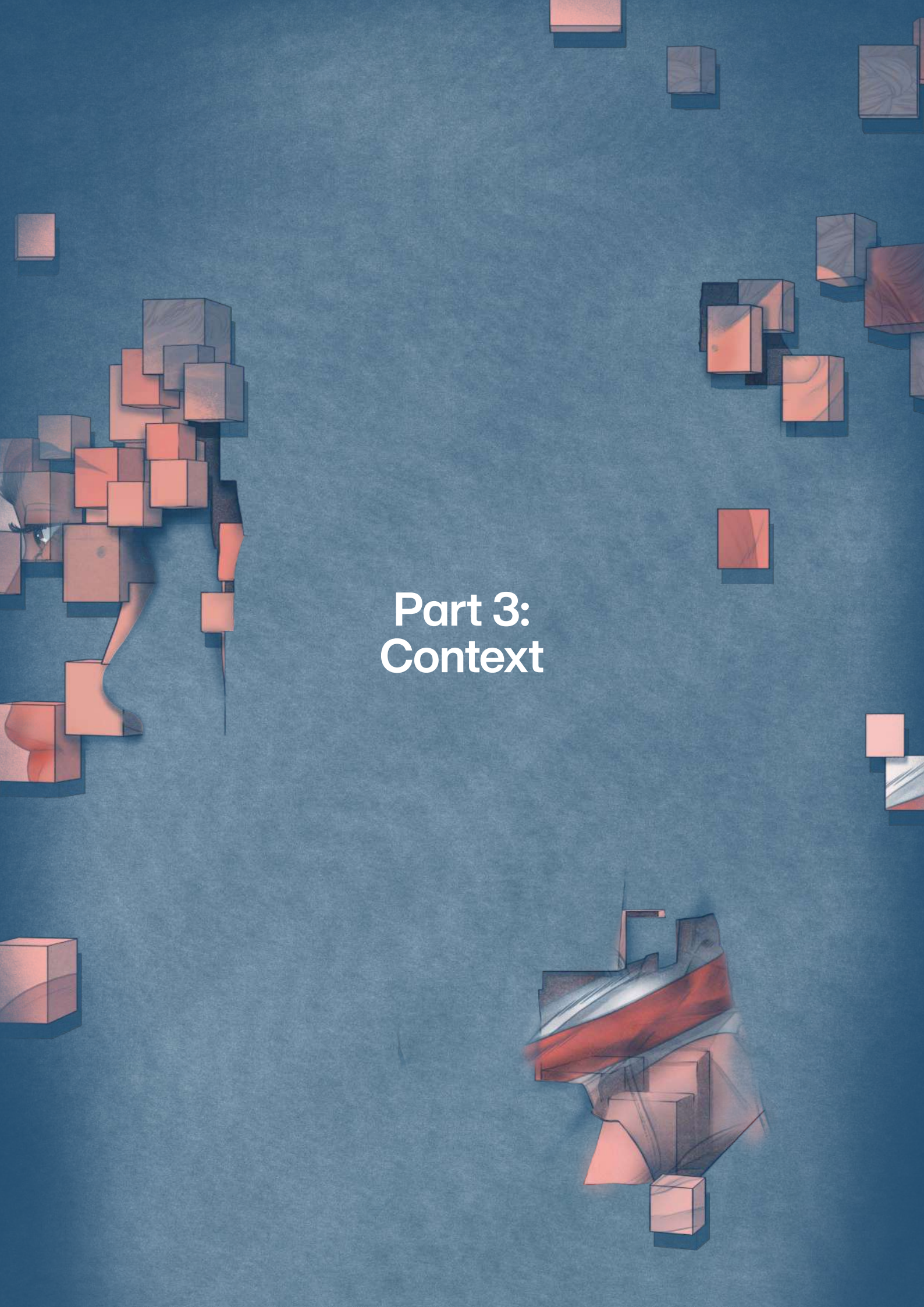
Exploring the 19th-Century Novel

As part of your English Literature studies, you will be studying a 19th-century novel, many of which explore important social issues. Why not try the following activities to expand your understanding of them, and experiment with your own creative writing?

Florence creates fan fiction in response to *The Strange Case of Dr Jekyll & Mr Hyde*. Many 21st-century bestsellers began as fan fiction. How would you write one chapter of fan fiction based on the 19th-century novel you're studying, to make it more accessible and relevant for a 21st-century audience?

Write a monologue for a marginalised character from your chosen 19th-century novel. For example, if you're studying *Jane Eyre*, write a monologue for Helen Burns, Jane's friend at Lowood School. If you're studying *A Christmas Carol*, think about how you could create a duologue for the two charity men who approach Scrooge in Stave One.

If there was a 'glitch in the matrix' in your 19th-century novel, what would it be? What future timeframe would the audience find themselves in? Write a pitch for a theatre producer to create a modern retelling of the novel, with a secondary narrative which shows that society perhaps hasn't moved on as much as we'd thought. For example, in *Great Expectations*, the issues of justice, parental responsibility and (misplaced) ambition are still highly relevant. Where do we see those issues after the Victorian era?

The background is a solid blue color with a fine, grainy texture. Scattered across the surface are numerous 3D cubes of varying sizes and orientations. These cubes are rendered with a reddish-pink color and have soft, dark shadows cast beneath them, giving them a sense of depth and weight. Some cubes are clustered together, while others are isolated. The overall composition is minimalist and modern.

Part 3: Context

Discussion Points

As well as providing a basis for discussion, these questions are also possible stimuli for devising your own original pieces of theatre.

Trigger Warning. These discussions and links refer to the topic of violence against women, including rape and murder.

Evan Placey's script asks us a variety of important questions about the 21st-century world in which we're living. He says, 'for me, it's about an audience wrestling with, and leaving with, that question of what feminism should look like today and how we create an equal world. The play quite provocatively asks, is the only way to bring down patriarchy to behave like the men? It questions how far we have really come, and forces us to confront questions around violence against women.'

The Right to Protest

Between 1906 and 1914 over one thousand people were arrested for activities that supported votes for women. The [methods](#) used by the Suffragettes were often violent, and in modern terms could be described as terrorism. Suffragettes were imprisoned and many went on hunger strike which, in turn, led to some being force fed. The 'Cat and Mouse' Act of 1913 meant that women who were made ill due to their hunger strikes could be temporarily released in order to recover but then re-arrested.

In March 2021, hundreds of people met on Clapham Common in London to remember Sarah Everard, who was murdered by Wayne Couzens, a serving police officer. Six people were arrested and faced [prosecution](#) for breaking COVID lockdown rules that were in place at the time. There are a number of now-iconic photographs that were taken as women gathered and attempted to protest peacefully. This [Guardian article](#) includes video footage of the protest.

- What comparisons can you draw between the two causes?
- Is arrest and violence ever justifiable in response to political protest?
- Is it ever right to protest violently?

Social Expectation versus Personal Rights

The play opens with Sally's monologue that includes the phrase, 'that's not how a girl ought to behave.' When Utterson tells Jekyll about what he's found out he says, 'it wouldn't be appropriate for the ears of a lady'. Harriet Jekyll

is expected to mourn her dead husband for two years, even though it is established that he had been repeatedly unfaithful to her.

- Do you think that double standards still exist for men and women in the 21st century?
- What are women told to do/not to do that is not the same for men?
- Are there any social conventions that you think are unfair or outdated?
- In her interview Kirsty says that this production of *Jekyll & Hyde* challenges males and females to consider what needs to be done to change society positively. In your group(s), identify five things that would make a positive change and that are the responsibility of *everyone* in society.

Hypocrisy and Double Standards

Evan's script highlights the hypocrisy of the Contagious Diseases Act, which did not prosecute men for using prostitutes, but instead the women who provided the service. In the modern scenes of the play, Florence objects to being arrested for using the same language that she had reported being used against her, which was not investigated because it 'was not a threat'.

- Think about the world around you. This can be in your local setting or community, or in the wider world. What double standards do you think exist? This could be in terms of age, gender, sexuality, wealth, status or any other aspect of life in our society.
- Once you have identified these double standards, can you identify why they exist?
- What is the root of that inequality? Is there a way that it can be challenged? If so, how? If not, why?
- Do you think complete equality can ever exist?

The Online World

Throughout the production, we see moments where the modern, online world intrudes on that of the Victorian world. It is evidence of Florence's invention, but it also hints at the huge influence that online activity has on our day-to-day existence.

- Research how online activity can be used positively and peacefully. You might look at online petitions (including those submitted to

- **Parliament** upon reaching 10,000 signatures)
- Discuss how you and your peers can keep yourselves safe online. You may wish to revisit lessons and workshops you've experienced in school, or information from elsewhere
- Whose responsibility is it to police the internet? Should companies like Meta and X (formerly Twitter) be responsible for taking down offensive content? Is being banned from a social media platform a removal of freedom of speech? Why do you think people write things on social media that they would never say in 'real life'? How *do* the police know when it is time to investigate what has been written online?

Helpful Resources for Students and Teachers

Childline: <https://www.childline.org.uk/info-advice/bullying-abuse-safety/online-mobile-safety/staying-safe-online/>

End Violence Against Women: <https://www.endviolenceagainstwomen.org.uk>

MeToo Movement: <https://metoomvmt.org>

Staying safe whilst blogging (Australian Government Website): <https://beconnected.esafety.gov.au/topic-library/essentials/online-hobbies/blogs-online-journals/staying-safe-while-blogging>

References and Further Reading

<https://www.parliament.uk/about/living-heritage/transformingsociety/private-lives/relationships/overview/sexualbehaviour19thcentury/>

<https://www.bl.uk/lgbtq-histories/articles/a-short-history-of-lgbt-rights-in-the-uk>

<https://www.cps.gov.uk/crime-info/cyber-online-crime#:~:text=Trolling%20is%20a%20form%20of,and%20the%20Communications%20Act%202003>

<https://publications.parliament.uk/pa/ld201415/ldselect/ldcomuni/37/3704.htm>

<https://www.theguardian.com/gnmeducationcentre/2018/feb/05/womens-suffrage-february-1918-first-women-gain-right-to-vote-in-parliamentary-elections>

<https://www.bl.uk/votes-for-women>

<https://www.history.com/topics/inventions/invention-of-the-internet>

<https://www.theguardian.com/technology/2016/jul/15/how-the-internet-was-invented-1976-arpa-kahn-cerf>

<https://www.parliament.uk/about/living-heritage/transformingsociety/private-lives/relationships/overview/propertychildren/>

Historical Timeline











1828	<p>The Offences against the Person Act is introduced. It focuses solely on male same-sex sexual activity, which is punishable by death.</p> <p>Josephine Butler (Suffragette) is born</p>
1850	<p>Robert Louis Stevenson (Author) is born</p>
1858	<p>Emmeline Pankhurst (Suffragette) is born</p>
1861	<p>The Offences against the Person Act The law changes so that anyone convicted of conducting illegal homosexual activity would now be imprisoned rather than hanged, with a minimum sentence of ten years.</p>
1864	<p>The Contagious Diseases Act is passed. Intended to protect members of the British Armed Forces, the Act focuses on testing and punishing women who have sexually transmitted infections. Women suspected of being prostitutes are tested and if found to be positive, incarcerated in a locked hospital until infections have been cured. Men are not tested or examined.</p>
1866 & 1869	<p>The Contagious Diseases Act is expanded, allowing longer periods of imprisonment, and a widening of jurisdiction where women could be tested and convicted. Josephine Butler becomes involved in the fight against the Act.</p>
1870	<p>The Married Women's Property Act is passed. It allows married women to be the legal owners of money that they earned and/or inherited. Before this Act, women who married were not entitled to claim their own property.</p>
1882	<p>The Married Women's Property Act extends to <i>all</i> property.</p>
1885	<p>The Labouchere Amendment makes <i>any</i> homosexual act illegal. Life imprisonment for convicted homosexuals is replaced with a maximum two-year sentence, with hard labour.</p>
1886	<p>Robert Louis Stevenson's novella <i>The Strange Case of Dr Jekyll and Mr Hyde</i> is published. The Contagious Diseases Act is repealed after significant opposition and campaigning by the Ladies National Association for the Repeal of the Contagious Diseases Acts (LNA), amongst others.</p>

1901	Queen Victoria dies. King Edward VII ascends the throne. During much of her reign, Victoria had visibly mourned Prince Albert, wearing black clothes beyond the traditional two years of formal mourning.
1903	Emmeline Pankhurst founds Women's Social and Political Union (WSPU) along with other women including her daughters Christabel, Sylvia and Adela.
1914–1918	World War I begins to shift attitudes towards women and their contribution to society. Many of the jobs traditionally fulfilled by men are undertaken by women during the period in which men were serving in the armed forces. French and German military authorities open brothels on the Western Front. Although the British armed forces are encouraged to abstain from using prostitutes, they are provided with prophylaxes (in the form of rubber condoms) and medication to treat venereal disease.
1928	The Equal Franchise Act of 1928 is passed. Women over 21 are now able to vote, increasing the number of eligible female voters to 15 million women. Emmeline Pankhurst dies before seeing the full results of her lobbying for female suffrage.
1967	The Sexual Offences Act 1967 legalises homosexual acts in England and Wales for consenting males over the age of 21 who undertake these acts in private.
1988	The Malicious Communications Act covers the 'Offence of sending letters etc. with intent to cause distress or anxiety.'
1991	Tim Berners-Lee introduces the World Wide Web to the public. It's a way of communicating and retrieving information to anyone who is on the internet.
2003	The Communications Act is passed and is increasingly used to prosecute people for malicious messages on social media.
2017	On 21 January, the day after Donald Trump's inauguration as US president, worldwide marches take place in response to misogyny and discrimination against women. Issues being highlighted include reproductive rights, LGBT+ rights, and access to healthcare. Pink 'pussy hats' are worn, in reference to a comment made by Donald Trump in 2005. The hats have raised corners, like cat ears. The Me Too (#MeToo) movement becomes prominent following allegations of sexual abuse against film producer Harvey Weinstein. Although the phrase 'Me Too' was coined over 10 years earlier, the phrase becomes iconic after actress Alyssa Milano uses it in a Tweet on 15 October.
2022	First National Theatre schools' tour of <i>Jekyll & Hyde</i>
2024	Second National Theatre <i>Jekyll & Hyde</i> tour to schools


Jekyll & Hyde



Content Warnings

Please be aware that this production explores themes of violence, sexual abuse, misogyny and a reference to suicide. There are visual depictions of stabbing, strangling, injections, a gun and the use of fake blood. There are strobe-like lighting effects.

 Violence	 Drug Use
 Sexual abuse / harassment	 Language
 Misogyny	 Homophobia
 Stabbing / strangling / weapon use	 Racism
 Suicide	 Sex Reference



Act 1

1. A theatre – Sally a once troublesome child, now a performer, conveys the story of her childhood in Africa. Abandoned by her mother Sally finds companionship in the wild tigers. 


2. Sally is smoking an opium pipe  at the stage door when she is approached by Jekyll. Jekyll was captivated by the performance and questions Sally about the story, to discover that it is just that... a story. Sally invites Jekyll to join her at a pub called the Fox and Hounds. Jekyll hesitates before following and is discovered by Officer Rose who warns her about the danger of a woman being alone in these parts. 


3. Jekyll's home – Utterson makes a visit to Jekyll to warn her about Poole's suggestion of foul play around the death of her husband, Henry. Utterson has come to investigate his death. He tells Jekyll about the 'other' women that her husband Henry had been seeing, implying that it might have been a motive for potential foul play.

Utterson leaves and Jekyll continues searching through Henry's notes. Looking in the mirror she sees a glimpse of a young woman.


4. A rally   – Josephine is campaigning for the fair treatment of women, calling for an end to using women as sex objects, opposing to the treatment of women by the government and justice system. Jekyll calls out in support of the rally and Josephine calls for a women's march.

5. Laboratory – Jekyll is working on an experiment. Ignites a flame.

6. Royal Society of Scientists – a formal meeting. Jekyll asks for permission to continue Henry's work and is ridiculed, told that the work her husband was doing was the work of Satan and an insult to God. Jekyll is told to take up needlework. 

7. Laboratory – Jekyll creates a potion which she injects into herself with a needle and turns into Hyde. 

8a. The Fox and Hounds – Hyde arrives at the Fox and Hounds and is in awe of the goings on around her.

8b. A room off the main bar – Judge Enfield and Tommy are getting dressed.  Tommy is reluctant to let Enfield leave, Enfield scorns him

for wanting a relationship 'outside' of the brothel. Tommy threatens to tell Enfield's colleagues at court which results in a threat that if he does then he and his friends will be charged with 'buggery'. ●●

8c. Fox and Hounds main bar – Hyde is enjoying herself; drinking and dancing, the life and soul... she sees Utterson leave and follows him out.

8d. Street in Soho – Utterson clearly doesn't recognise Hyde. He is suspicious of how she knows he is a detective and makes it clear that he isn't there for the women but to find out information only. Hyde says she will ask around. ■

9. Jekyll's home – Jekyll awakes and realises she has slept for two days. Utterson visits with a gift. He recognises a change in her but cannot say what. There is a connection between them, a sexual tension. *

10a. Church – The priest gives a sermon which is interspersed with modern day temptations.

10b. Church – The choir sing and communion is given. Jekyll takes hers and then leaves to inject the serum and becomes Hyde. ▲

11a. Hyde arrives outside the Fox and Hounds in time to see Enfield roughly handling Tommy for wearing make-up. ● Utterson arrives and sees Hyde. They kiss. ★

11b. Fox and Hounds – Hyde and Utterson are getting dressed. ★ Utterson leaves. Hyde notices the Young Woman who is wearing 21st-century clothes and sitting at a laptop. Officer Rose enters the Fox and Hounds to arrest the women. Hyde crosses him and he lets the other women to leave, now only interested in Hyde. He starts to harass her ■● and she stabs him ◆ repeatedly with her hair fork. Officers in contemporary uniforms enter and arrest the young woman, Florence.

Act 2

12. Police station (modern day) – Florence is being questioned by Williams and Renford. She reveals that she has been a victim of online abuse in the past and the police did nothing, so she started to blog. ■ It becomes obvious that Act 1 was fan fiction written by Florence. However, she protests her innocence that the 'real' police officer Michael Rose's murder had nothing to do with her. Florence protests that she was not inciting violence and had no control over the actions of her fans. ■

Florence reveals that she is diabetic and needs insulin. ▲

She learns that her blogs are being replicated in real life and her blog due to go live that day 'Women's March' corresponds with women's marches taking place across the world. They ask her to call them off by writing another blog. ●†*●

13. Women's march – Jekyll joins the march and requests that a paperboy gets his boss down to cover the story.

13b. Fox and Hounds – Utterson questions Lucy about the murder, who reveals there were no witnesses.

13c. Women's march – Jekyll buys the paper.

13d. Police station (modern day) – Florence (alone) looks out at the march.

13e. Lanyon's home – Jekyll questions Lanyon about Henry's death. She has discovered in the paper that Lanyon must have seen Henry's papers as he printed some of the work as his own. ● He tells her that Henry ended his life because he was mad. She tells him she will show him that Henry wasn't mad and prepares to show him the transformation. ▲

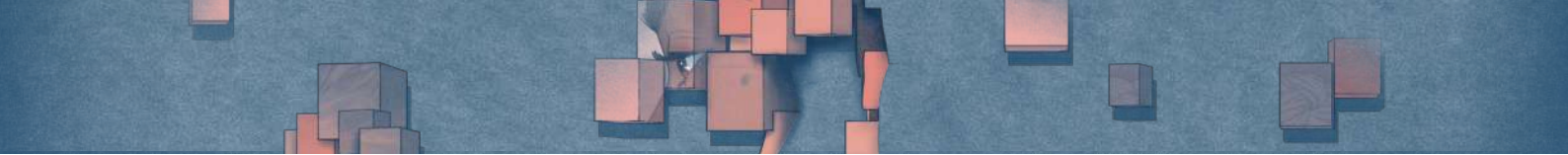
13f. Women's march – Officer Ray unsuccessfully tries to get the women to move on.

13g. Lanyon's home – Hyde is revealed. She strangles Lanyon with her needlework and then attacks him with the hair fork. ●◆

14. Police station (modern day) – Renford tells Florence of the deaths of several men. Florence can explain each one and why she feels good about it. He gets angry with her and grabs her by the throat. ●*■ DC Williams eventually stops him, and he storms out leaving Williams to explain to Florence why she joined the police force – to make a difference from the inside. *

15. Jekyll's home – Utterson questions Jekyll about the hair fork found stuck into Lanyon's eye, the one he had gifted to her. He assumes that it was a man and asks her who he is, accusing her of having a lover. *

16. Police station (modern day) – Williams brings Florence a stuffed tiger, brought in by her dad. Florence is clearly moved by this and reveals that she has received messages about the murders, saying they did it for her. She agrees to send out a message to get them to stop.



17. Police station / various locations – Florence tries to write the ending to the story. She is overcome by pain – needing her insulin. Jekyll, also overcome by pain, is seen at home. The paperboy brings her a telegram from Judge Enfield rejecting her claim to the house ✱. The pain takes over her and she transforms into Hyde without the injection.

18. Fox and Hounds – Hyde kills Judge Enfield. ● ◆

19. Police station and Jekyll's home – Florence stabs Renford with her needle ● ◆ and tells him it's poison. She tells him it's because she wasn't taken seriously when she needed the police when she was being harassed ✱ ■. Cross to Jekyll's home – Utterson storms in and realises that Hyde is Jekyll who confesses to three killings. Whilst Florence positions herself in front of a camera to make a confession, Utterson arrests Hyde. Florence finishes her confession and dies by suicide §. Utterson tells Hyde she will hang for this. Hyde smiles and, when asked why, she replies 'I'm free'.

National Theatre

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