

BLAKEYED THEATRE



Education Pack

Page 1

BLAKEYED
THEATRE

Contents

Page		
3	1	About this Resource
	2	About the book
4	2.1	Robert Louis Stevenson
5	2.2	The History of Jekyll and Hyde
6	2.3	Book Synopsis
	3	About the play
7	3.1	Nick Lane Biography
8	3.2	Notes on the Adaptation
9	3.3	Play Synopsis
12	3.4	Character Profiles
15	3.5	Key Themes
	4	About the production
18	4.1	Interview with Nick Lane
21	4.2	Casting
22	4.3	Costume Design
26	4.4	Blackeyed Theatre
27	4.5	Artistic Team
30	4.6	Cast
	5	Activities
33	5.1	Classroom Exercises
34	5.2	Practical Exercises
36	5.3	Watching the Show
38	5.4	Post-Production

1. About This Resource

This resource is designed to fully support Blackeyed Theatre's touring production of *The Strange Case of Dr Jekyll & Mr Hyde* and provide you with additional creative and cross-curricular activities to enhance your visit to the production. It is designed for Key Stages 3 and 4, but activities can be adapted for other ages.

The resource comprises four sections:

About the Book: gives an overview of the original novella and its writer, Robert Louis Stevenson, as well as a history of the work and its role in modern culture.

About the Play: contains useful information about the adaptation by Nick Lane, its themes, characters and inspiration.

About the Production: focuses on the design choices made for this specific production, the director's perspective and casting information, along with details about the artistic team.

Activities: contains questions and activities students can engage with during their visit to see the production, to help maximise their understanding and enjoyment, as well as guidance for an evaluation session following the production, based on critical appreciation.

Practical workshops, facilitated by practitioners from Blackeyed Theatre, are available for schools. These cover the technique of multi role-playing and look at the dual nature of man as well as exploring other themes within the piece.

To book or to enquire about a workshop, please contact adrian@blackeyedtheatre.co.uk

Blended Theatre Experience

We are providing to all schools with a group booking of at least 25 tickets for our 2021/22 production *The Strange Case of Dr Jekyll & Mr Hyde* access to the recording of the show following their visit to the theatre. It's an initiative designed to ensure students get the very most out of the live theatre experience. Contact your theatre for full details.

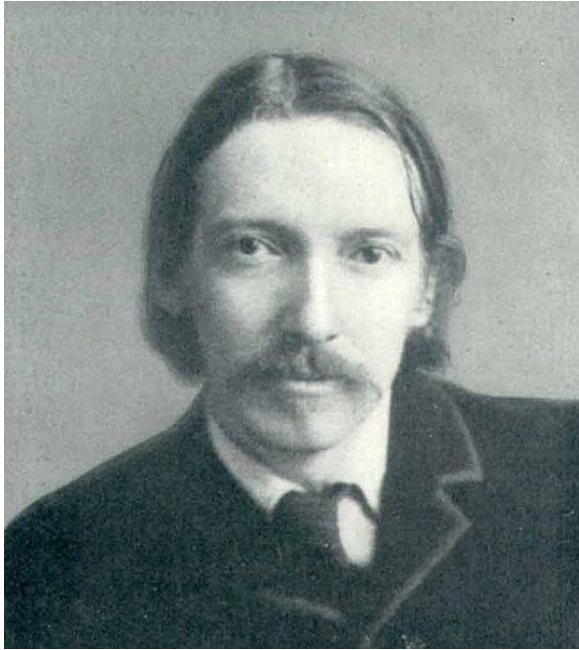
This pack was written by Laura Rae with contributions from the artistic team.

Contents may be reproduced for educational purposes but not for commercial use without the prior consent of Blackeyed Theatre.

2.1 Robert Louis Stevenson

Robert Louis Stevenson (1850 – 1894) is best remembered as the author of *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and *Treasure Island* (1883).

Stevenson was plagued by ill health throughout his life. This did not stop him travelling extensively, throughout Europe, North America and the Pacific. Born in Scotland, at the time of his death Stevenson was living in Samoa.



Stevenson was born into smothering conformity and raised a Calvinist. This left him with a fascination with pre-determination and man's ability to shape his own destiny, which he explored within *Jekyll and Hyde*. We also see parallels between the suffocating expectations placed on the men of standing within *Jekyll and Hyde* and what was expected of Stevenson as a young man. Stevenson did not adhere to these expectations, choosing travel and a literary career above the engineering work of his forbearers.

Stevenson's wife was at once his greatest supporter and harshest critic. The first draft of the piece, which allegedly took Stevenson around three days to write, was burned by the author after his wife claimed she felt the piece was too allegorical. Stevenson wanted to write a story, not create an allegorical account

(where characters represent a certain theme or concept). The final frantic re-write took Stevenson between three and six days to complete, during which time he was sick and bed ridden. It is disputed as to whether Stevenson was using drugs heavily at the time of writing, which may have impacted upon the story.

2.2 The History of Jekyll and Hyde

Published in 1886, *The Strange Case of Dr Jekyll and Mr Hyde* (originally published as *Strange Case of Dr Jekyll & Mr Hyde*) has established itself as an enduring tale. It remains in our cultural psyche to the extent that the revelation that Jekyll and Hyde are one and the same – opposing aspects of the same man – is a fact well known even to those who have never read Stevenson's book. The phrase 'Jekyll and Hyde' has even become part of our everyday language, defined as a person who displays alternate morally good and evil personalities; who is able to create and manipulate their own moral universe. This revelation of the characters duality therefore cannot have the same impact in a modern adaptation as it had in the original novel - the play accepts that Jekyll and Hyde are one and that the audience will not be shocked by this fact.

The Strange Case of Dr Jekyll and Mr Hyde was an immediate success and the first stage adaptation took place within a year of publication. There are over 100 film versions, a musical stage version, radio and stage plays and songs in numerous languages. The characters of Jekyll and Hyde have also been used within other narratives, for example *Mary Reilly* (the 1996 movie starring John Malkovich and Julia Roberts). A variation of the Jekyll and Hyde theme can also be seen in coming of age body swap films such as *Freaky Friday* (2003, Jamie Lee Curtis and Lindsay Lohan). Further explorations of split personality, ranging from the Marvel Superhero character The Hulk (otherwise known as Dr. Bruce Banner), or Jeff Goldblum's character Dr. Seth Brundle in David Cronenberg's 1986 adaptation of *The Fly*, right through to the central character of Tyler Durden in Chuck Palahniuk's novel *Fight Club*, owe a great debt to Stevenson's central figure. Many adaptations of *The Strange Case of Dr Jekyll and Mr Hyde* omit the character of Utterson, the narrator of the novel - who does feature in Nick Lane's adaptation. The majority of adaptations have added a love interest that does not feature in the book. By having the main characters of Jekyll and Hyde played by the same actor, the mystery of Jekyll and Hyde's dual identity is no longer the revelation at the heart of the novel.

Themes within the novel continue to fascinate modern audiences. The nature of man and the combination of good and evil nature within the human soul have consistently engrossed readers since the book's publication 131 years ago.

2.3 Book Synopsis

Utterson is told 'the story of the door' by his friend Richard Enfield. Enfield recounts how a child was trampled by a Mr Hyde who showed no remorse for his actions and paid off the family with a cheque from Dr Jekyll. Enfield describes the crowd's desire to kill Hyde and the inexplicable sense of a deformity he felt towards him.

Remembering that Jekyll recently altered his will, making Hyde the sole benefactor, Utterson fears that Jekyll is being blackmailed and visits Lanyon only to learn that Lanyon and Jekyll have parted ways. He seeks out Mr Hyde. Their meeting is hostile and Utterson feels revulsion towards the mysterious figure.

Utterson visits Jekyll to confess that what he has heard of Hyde is abominable, and to express concern for his friend. Jekyll is at ease and asks that Utterson protect Hyde's rights were Jekyll to disappear suddenly.

A year later the MP Sir Danvers Carew is brutally murdered. The only witness, a maid, identifies the murderer as Edward Hyde.

Having identified Sir Danvers Carew's body, Utterson visits Jekyll, who assures him that he is not assisting Hyde and does not care what happens to him. Jekyll seeks Utterson's advice as he no longer trusts his own judgement.

Dr Lanyon informs Utterson that Jekyll is dead to him. Shortly after their meeting Lanyon falls ill and delivers an envelope to Utterson to be opened on the death of Dr Jekyll. A fortnight later Lanyon dies.

Whilst out for a stroll with Enfield one afternoon, Utterson sees Jekyll at his window looking very ill. A short while later, Poole summons Utterson to the house as the staff are terrified that their master has been murdered. After breaking down the door they discover the stricken body of Edward Hyde, but are unable to find Dr Jekyll.

Dr. Lanyon's letter is then revealed, telling of the task that Jekyll asked him to perform; taking the formula to a safe place in order that Hyde could turn back into Jekyll. Though horrified, Dr. Lanyon remains to hear Jekyll's tale.

Jekyll's account is then revealed. It tells how having always concealed his pleasures, Jekyll became intrigued with the dual nature of man and the separation of the two. Jekyll risks death in the pursuit of his experiments and describes the transformation to a purely evil version of himself, Edward Hyde. Jekyll enjoyed the pleasure and freedom that Hyde gives him. He could behave as he wished because he did not exist.

After a short time indulging his darker pleasures, however, Jekyll wakes one morning in his house only to discover that without taking the potion he has become Hyde. He further reveals that the drug stopped having its initial effect, forcing him to double and even triple the dose in order to create the transformation. Jekyll is faced with a choice between the two parts of himself, both of which would constitute a loss. As Jekyll he faces losing the pleasures and adventures he enjoys as Hyde, while as Hyde he loses friendship and a place in society.

Jekyll describes the murder of Sir Danvers and how he fled to destroy evidence of Hyde and protect himself. The guilt of Hyde was patent to the world. Having attempted to redeem himself as Jekyll, the transformation occurs without Jekyll desiring it. Trapped as Hyde he turns to Dr Lanyon as his only chance of getting the formula and avoiding the gallows. The account was written under the last of the formula.

The novel ends with Jekyll's account. We do not learn Utterson's reaction to it.

3.1 Nick Lane

Nick started his career as an actor until a car accident damaged his back and brought his acting career to a premature end. After that he turned to writing and directing. From 2006-2014 he was the Associate Director and Literary Manager of Hull Truck Theatre, a company with which he has had a long association.

Nick's adaptations for Blackeyed Theatre include ***Jane Eyre***, ***Sherlock Holmes: The Sign of Four*** and ***The Strange Case of Dr. Jekyll & Mr. Hyde***. Other adaptations include ***Dark Winter*** (E52), ***Frankenstein*** (Theatre Mill), ***The Wakefield Mysteries*** (Theatre Royal Wakefield), ***1984*** (Northern Broadsides), ***Lady Chatterley's Lover*** and a co-adaptation (with John Godber) of ***Moby Dick*** (Hull Truck). Original adult plays include: ***The Derby McQueen Affair*** (York Theatre Royal), ***My Favourite Summer***, ***Blue Cross Xmas*** and ***Me & Me Dad*** (Hull Truck), ***Housebound***, ***Hopeless Romantics*** – co-written with Fiona Wass – and ***Seconds Out*** (Reform), ***Royal Flush*** and ***Odd Job Men*** (Rich Seam Theatre), ***Murder At Berrington*** – co-written with Fiona Wass – and ***The Goal*** (Hereford Courtyard).

Nick is also an accomplished children's playwright – his credits include: ***A Christmas Carol***, ***Beauty & The Beast***, ***The Hunchback of Notre Dame*** and ***The Snow Queen*** (Hull Truck); ***Pinocchio*** (SJT); ***Snow White*** and ***Little Red Riding Hood*** (York Theatre Royal); ***The Elves & The Shoemaker*** (Hereford Courtyard); and ***Hansel & Gretel*** (Pilot). His original work for children includes the acclaimed ***Ginger Jones and the Sultan's Eye*** (Polka/ Drum Theatre Plymouth/ York Theatre Royal), ***'Twas The Night Before Christmas***, ***When Santa Got Stuck in the Fridge*** and ***A Christmas Fairytale*** (Hull Truck).

Nick's directing credits outside of his own work include ***The Glass Menagerie***, ***Departures***, ***Life's A Beach***, ***Studs***, ***Beef***, ***Amateur Girl***, ***Lucky Sods*** and ***Ring Around the Humber*** (Hull Truck), ***April in Paris***, ***Two***, ***September in the Rain*** and ***Little Italy*** (York Theatre Royal), ***Don't Dribble on the Dragon*** and ***There Was an Old Lady who Swallowed a Fly*** (PTC).

3.2 The Adaptation

Adaptation from novels is a popular method of creating new theatre. A new approach to a popular novel can allow those familiar with the work to enjoy it in a new medium and attract new audiences. Playwrights are able to add their own interpretation, shed new light on characters, often increasing the audience's knowledge of minor characters and exploring existing themes in a new way. Adaptations will often modernise a classic tale, changing key details to appeal to new audiences, for instance setting the tale within a different era as many adaptations of Shakespeare's work have successfully done.

Nick Lane's decision to keep his Jekyll and Hyde in the late nineteenth century was a pragmatic one. *"I felt that the 1890's were perfect as the advent of neuroscience at that time fitted in with the medical and philanthropic angle I wanted to approach Dr Jekyll's work from."*

Some of the key differences between Nick Lane's adaptation and Stevenson's original include the exploration of minor characters as well as looking into why and how Dr. Jekyll reaches the point at which he is prepared to transform into Hyde. The breakdown of the friendship between Jekyll and Lanyon is explored extensively within the play and the character of Lanyon developed into a far more complicated man than within Stevenson's novel.

Another key addition comes in the character of Eleanor, who provides a spur for Jekyll, pushing him on in much the same way as Stevenson's wife urged her husband to complete the novel. The complexity added by the fact that Eleanor is engaged to someone else when she meets Jekyll is what provides the play with its doomed romantic angle. The character of Eleanor allows the audience to see Jekyll as a man rather than purely a scientist. She is a witness to much of the detail of Jekyll and Hyde's secret, which in the novel is only discovered following Hyde's demise. Scenes such as Hyde burning the chequebook after murdering the MP Sir Danvers Carew are given an additional dimension by Eleanor's presence. In the novel this goes unseen.

In addition, Eleanor delivers Jekyll's research to Utterson following the doctor's death. This is quite a departure from the abrupt ending of the novel, in which – since the doctor's work is purely selfish – only Jekyll's confession is delivered to the lawyer. Here the idea is that the story of Jekyll and Hyde may continue, if Utterson finds a medical student capable enough to use what Jekyll has uncovered in the right way. Further, the child that Hyde has given Eleanor is an added complication, touching on themes of nature versus nurture.

Nick Lane comments that *"the themes and title of Jekyll and Hyde are perhaps far more enduring and well known than the story itself. It's a great piece to adapt from because there is the freedom to be creative and include new ideas within a very successful and structured narrative which Stevenson has provided."*

There are parts of the play where the book is quoted directly (Enfield's retelling of the story of the door is a good example). The non-chronological telling of the story is also seen within both the play (where characters recount past events) and the novel (where the story is revealed to Utterson in letters from Dr's Lanyon and Jekyll after their deaths).

3.3 Play Synopsis

ACT I

The play opens with an introduction to Eleanor, Lanyon, Utterson and Dr Jekyll. Utterson introduces the case of Jekyll and Hyde to us with the story of the door. We learn that Hyde knocked over and trampled a small child and in paying off the family with a cheque from Dr Jekyll, Utterson first learns of the connection between the two.

Utterson is reminded of an incident some months earlier when his friend and client Dr Jekyll changed his will to make Edward Hyde the sole benefactor. Utterson inquires as to whether Jekyll has shared this change of will with their mutual friend and Dr Jekyll's former colleague Dr Hastings Lanyon.

Jekyll recounts his visit, with Lanyon, to a Music Hall in 1884 when they were newly qualified doctors, where he first meets Lanyon's intended, the singer and performer Eleanor O'Donnell. Though initially unwilling to be dragged away from his work, Jekyll is struck by how beautiful Eleanor is. He does not stay to watch the second half of her performance, but invites the pair of them to the lab room at St. Bartholomew's Hospital to demonstrate what he is working on – an attempt to stimulate certain cells within the brain in order to explore the thinking mind. This, Jekyll believes, is the key to investigating, controlling and curing all manner of mental disorders. Eleanor and Lanyon observe Jekyll's experiments on a rat and debate the moral implications of making a small sacrifice for the good of the many. Following the injection the rat becomes unnaturally aggressive and attacks Lanyon, biting him so hard it requires stitches. The experiment is a failure, but Jekyll is clearly undeterred.

Eleanor explains her marriage to Lanyon and the comfortable but unchallenging existence that this brings her. She explains that for a number of years after her wedding her husband allows her to travel with Dr Jekyll whilst he observes the barbaric treatment of patients in mental asylums, one of whom is Elizabeth Utterson, Gabriel Utterson's sister. Subtly, and through a meeting of minds, Jekyll and Eleanor begin to fall in love, Jekyll feeling that he has found someone that fully understands his work, Eleanor feeling fully valued and treated as an equal.

Back in 1895, and following the story of the door, Utterson visits Lanyon to discuss Hyde. Lanyon tells Utterson that he believes that Jekyll has begun to go wrong in his mind and that they had a series of disagreements years before. Eleanor defends Jekyll, stating that he may be a man out of his time. Utterson is left wondering how, and at what point, a man that no one has ever heard of could have entered Dr Jekyll's life. At which point, we see exactly how.

It is 1889. Lanyon confronts Jekyll in Whitechapel. He has been following him, and knows that Jekyll has been experimenting on human subjects. He protests that Jekyll cannot play God and decide who lives and dies. Lanyon says that he will not expose Jekyll in exchange for Jekyll ending his friendship with Eleanor. Jekyll is forced to reverting to theoretical research for the next six years, and contemplates experimenting on himself.

Not seeing Jekyll has made Eleanor miserable. She meets him unexpectedly in 1895 and comments that he has aged badly. She cannot forgive Jekyll but is encouraging about how important she thought his work was. Jekyll takes the potion and becomes Edward Hyde. Eleanor encounters Hyde outside a music hall and, perhaps because of their connection, recognises him as Jekyll.

In Utterson's story, and following his visit to Lanyon's house, he decides to track Hyde down. When he finally confronts him, their meeting is hostile and leaves Utterson filled with a murderous desire that he cannot explain. Utterson realises that the door Enfield talked about is actually an entrance to Jekyll's own medical outbuildings, and that Hyde has a key. Utterson questions Poole (Jekyll's servant) on Mr Hyde and learns that all of Jekyll's staff have orders to obey him. Utterson tries to call on Jekyll to express his concern at Jekyll's trust in the 'abominable' Hyde, but when he finds him he is in fine spirits.

Jekyll explains that though the research has taken a slightly different direction, Hyde is more than he could have hoped for, an outlet for all his darker desires. Gradually, however, the sins that Jekyll is witnessing through Hyde's eyes become too much for him to justify in the name of science, and he forces himself to stop the transformations. This lasts three months, until Eleanor visits Jekyll and forces him to transform in front of her by threatening to drink the potion herself. Once Jekyll becomes Hyde Eleanor cannot resist him. They start a relationship, this time more physical, remaining politely cordial when they meet as Eleanor and Jekyll.

Jekyll starts to lose control of his transformations, becoming Hyde without drinking the potion. Jekyll now realises that instead of needing the potion to become Hyde, he now requires it to remain Jekyll. One night, Hyde meets MP Sir Danvers Carew and for no reason Hyde beats him to death with the walking cane which Lanyon gave as a gift to Jekyll.

ACT II

Hyde returns to his bolthole and is furious to discover Eleanor still there. He tells her that he has attacked and killed someone without provocation and enjoyed it. Hyde goes into hiding – in the form of Dr Jekyll.

Utterson is visited by a detective, Inspector Newcomen, and asked to assist their investigation into the murder of Sir Danvers Crew. The murderer has been named as Edward Hyde and the cane identified as belonging to Dr Jekyll. Utterson and the inspector visit Hyde's house and discover that Hyde has burned his chequebook. They also discover the missing half of the murder weapon.

Utterson visits Jekyll, who assures him that he has not helped Hyde to disappear. Jekyll shows Utterson a letter that 'Hyde' has written about going away, and asks Utterson to judge for him whether or not to hand it to the police, as he can no longer trust himself.

With supplies of the potion running out, and as a way of trying to redress the balance of the evil deeds wrought by Hyde, Dr. Jekyll tries to stay himself for as long as he can and do some good, including holding a party which Lanyon, Utterson and Eleanor – who has kept Jekyll and Hyde's secret to herself – attend. When alone, Jekyll claims that Eleanor drew Hyde out of him and that he sometimes thought about being with her, but that this was not enough.

Eleanor, unable to bear the thought of a life without Jekyll travels to Ireland uncertain as to whether she will ever return. Lanyon tells her that he understands Eleanor's actions and he will act according to her interests.

Jekyll is sat on a public bench when he becomes Hyde without drinking the potion or desiring the transformation. He writes to Lanyon, supplying instructions to visit Jekyll's medical outbuildings, collect the potion and return home, where Hyde will visit him. Hyde

drinks and becomes Jekyll, revealing his secret to Lanyon who runs from him, horrified. Lanyon dies suddenly, shortly afterwards, seemingly having given up on life.

Utterson recognises Hyde at Lanyon's funeral and confronts him. Hyde warns that chaos is coming and that he and his kind are the future.

We learn that the compound used in the successful potion was tainted with unknown variants and therefore that a successful formula cannot be created.

With the law closing in, and in order to avoid the gallows, the paranoid and terrified Hyde swallows poison. Utterson, who has been summoned to the house, breaks into his friend's chambers to find Hyde's body. We discover soon afterwards that prior to his final transformation Jekyll made Utterson the sole benefactor of his will.

Eleanor visits Utterson and delivers the research sent to her before Jekyll's death with a note asking that Utterson find a man to continue his work. Eleanor tells Utterson that she is pregnant with Hyde's child. The play ends with Utterson looking through Jekyll's papers, with a more than curious eye...

3.4 Characters

Dr Jekyll. A physician and scientist

Respected, intelligent, ambitious

Jekyll is convinced of the brilliance of his experiments and truly believes that he is justified in killing people in the name of his scientific endeavours and for the greater good. He even accuses Lanyon of jealousy when he raises concerns about Jekyll's methods.

Jekyll's work is not, however purely altruistic. Jekyll desires the infamy that these discoveries would bring him and is not content to continue to await an alternative means of reaching his conclusions if there is a risk that this will take longer. Restricted by ill health, requiring a cane to walk, Jekyll is aware that he must progress quickly in order to complete his visionary work.

Jekyll has spent much of his life repressing his instincts in order to behave in a manner acceptable for a Doctor of his respect and standing. The relationship between Eleanor and Dr Jekyll is equal, a meeting of minds. In Eleanor, Jekyll recognises another person who is out of their time and whose needs and motivations are misunderstood. When first meeting Eleanor he is single-minded, socially awkward and rude. Jekyll is unable to express how he feels about Eleanor to her, though their friendship progresses as they spend time together on research trips.

In Hyde, Jekyll finds a release and the courage to behave according to his own desires. Following Hyde's violence, Jekyll is keen to distance himself from that aspect of his personality. He refers to Hyde as a separate person and claims that he was not in control and cannot be held responsible for the crimes that Hyde has committed. As control of the transformations is lost, Jekyll becomes trapped within Hyde.

Dr Lanyon. A colleague and rival to Dr Jekyll

Loyal, honest, well meaning

Dr Lanyon and Dr Jekyll were previously colleagues and confidantes; however Dr Lanyon can no longer support Dr Jekyll because he does not agree with the direction that his work has taken.

Lanyon threatens to expose Jekyll when he believes that his experiments are immoral. Lanyon is unable or unwilling to see the greater context that Jekyll does, and maintains that medicine should be used to preserve life and that the death of one person cannot be justified whatever the implications of that death for scientific discovery.

However, Lanyon agrees to keep Jekyll's secret in exchange for his wife. Lanyon is aware of the attraction between Jekyll and Eleanor. Jekyll accuses Lanyon of jealousy when he tries to prevent Jekyll's work; in Lanyon's parting words to Eleanor he concedes that he is not the best looking, wittiest or most intelligent of men. He is an honest character who seems to strive to do what he believes is right; just as Jekyll does – their moral codes are, of course, wildly different.

Lanyon is "a good, kind man": he tells Eleanor that he does not know how else to be. This contrasts sharply with the pure evil of Hyde and even the calculated ambition of Jekyll – for instance Lanyon is concerned at the cruelty shown to the rats that Jekyll experiments on. Lanyon is perhaps as close to a purely good person as we see within the play.

Eleanor. An adventuress

Beautiful, intelligent, ambitious, empathetic

We first encounter Eleanor working as a singer in a music hall. Both Lanyon and Jekyll are enamoured by her beauty. Before the action of the play Eleanor has accepted a proposal of marriage from Lanyon who remains devoted to her throughout, despite her infidelities.

Like Jekyll, Eleanor is out of place. Whilst Jekyll's ideas clash with the accepted norms of society, Eleanor is in a strange city and has married into a different class and lifestyle to what she was brought up in. Eleanor has a power over Dr Jekyll. He is willing to share his work with her and she is even able to force Jekyll to make the transformation in her presence. As soon as she looks into Hyde's eyes Eleanor can tell that he is Jekyll incarnate; the only person able to do so.

Excepting Hyde, Eleanor is the most impulsive character in the play, and the most selfish. She is happy to defy expectation in order to serve her own interests; she is not scared to have an affair with Hyde despite the consequences this will have for herself and Lanyon. Eleanor's relationship with Henry Jekyll and Edward Hyde are both an escape from the oppression of her relationship with Lanyon – Jekyll for his intelligence and the equality in their relationship; and Hyde for the physical relationship and the release from the constraints of conventional morality.

Eleanor is very intelligent and far quicker to understand the significance of Jekyll's experiments than her husband upon their visit to the laboratory. She is also able to place Jekyll's work within a larger context; she believes in the importance of his work and appreciates that exceptions must be made for people who are able to achieve greatness. Eleanor's comments on the importance of his work seem to result in his making the decision to experiment on himself and to make his research count as she has implored him. She empathises with the families of those who are mentally ill and understands the potential effects of humane, effective treatment.

We learn in the closing moments of the play that Eleanor is carrying the child of Edward Hyde. Her actions will have far reaching consequences for her and her child, as well as implications for Jekyll's work.

Utterson. A lawyer

Rational, intelligent, methodical

Utterson is well known and respected by both Dr Jekyll and Dr Lanyon. It is Utterson to whom both men turn for professional and personal support.

The relationship between Jekyll and Utterson is long-standing and close; Jekyll is well acquainted with Utterson's family. Utterson's sister Elizabeth is mentally ill and suffers the barbaric treatment of the time for such illnesses. This creates a personal urgency to Jekyll's work and adds a human face to the suffering of those with mental illness and their families – suffering caused both by the illness itself and the lack of an effective and humane treatment.

Initially Utterson has a very clear idea of what is right and wrong. By the end of the play Utterson is forced to confront his strict ideas about what the best course of action to take is.

Mr Hyde. A beast

Evil, self-serving, animalistic, insatiable

Acting on impulse, he believes he can do anything and behave as he likes. Hyde consumes women, alcohol and food – consumes life itself in a way that Dr Jekyll could not. Hyde is the means by which Jekyll is able to channel the evil within him and act according to his own instincts and desires; physical, sexual and otherwise. Hyde is ultimately selfish and self-serving.

Following the murder of Sir Danvers Carew and the incident where he trampled on a child, Hyde's only reaction is an impulse to protect himself – he tells Eleanor that he will not die for her, nor for anything else; he shows no remorse for his violent actions. The relationship between Eleanor and Hyde is a sexual one. Hyde has little affection towards Eleanor, his feelings being purely lustful.

Hyde feels utter contempt towards Jekyll, referring to him as pathetic and the cripple, but he acknowledges that the capacity to make the transformation is within Dr Jekyll and being kept from him.

Annie. A prostitute

Poor, crude, confident

Annie's character illustrates the disparity between Jekyll and Hyde in their reaction to her. Whilst Jekyll gives Annie a sixpence to leave him alone, it is strongly implied that Hyde not only accepts Annie's services, but is aggressive and abusive towards her in exchange for the same sum.

Despite the amoral nature of her work, Annie has a stronger moral identity than Eleanor does and attempts to resist Hyde. Annie is the only character to whom Jekyll and Hyde are strangers; she alone has no preconceptions of them.

3.5 Key Themes

Freedom

Freedom or liberty in its positive and negative forms (freedom to, and freedom from, as conceptualised by Isaiah Berlin) is explored throughout *The Strange Case of Dr Jekyll and Mr Hyde*. As Berlin commented within his essay *Two Concepts of Liberty*, positive and negative freedoms can come into direct conflict with each other.

HYDE. I am a man free of doubt, regret; moral restraints ... free of the world of 'ought'. I say what I mean and I do what I say. Imagine being able to express yourself in that way. Imagine a world filled with people that could.

Positive freedom or liberty is defined as self-mastery and the ability to determine one's own life. Within the guise of My Hyde, Dr Jekyll is free to behave how he wishes; unrestricted by the expectations of society.

Similarly, Eleanor is limited by her life with Dr Lanyon. Whilst she has the luxuries that his wealth and social standing can provide, Lanyon's adoration and unrealistic expectations prevent her acting in the manner she truly desires. Paradoxically Eleanor's 'gilded cage' has also freed her from the poverty and dangers from disease of her previous existence. Hyde, having no social responsibility is able to behave according to his own moral universe. He allows Eleanor freedom and she is therefore unable to resist what others find repellent.



Negative freedom or liberty from restraint is also apparent with Hyde who represents *freedom from* the physical pain and limitations that restrict Jekyll.

The threat of prison and the gallows are a direct threat to the physical freedoms of both Dr Jekyll and Mr Hyde and much of their behaviour is conditioned by a desire to keep that freedom. For Dr Jekyll there is also the concern of not being free to advance his work because of the restrictions society places upon him. He ultimately chooses to ignore these restrictions by experimenting illegally on animals and people, placing his own liberty at risk for the sake of his work. At the same time he is testing the self-determination of his 'victims' by removing their freedom to opt out of their 'heroic' actions as part of his experiment.

Through his scientific investigation, Jekyll seeks to provide freedom from the

barbaric and physically restrictive practices of nineteenth century mental asylums, such as the tranquiliser chair (illustrated above) as referenced by Eleanor. Historically, those whose behaviour was unconventional were often incarcerated.

Berlin's *freedom from* physical restrictions includes freedom from chemical addiction. Jekyll and Hyde are therefore not free as both rely upon the formula to control their physical selves. This reliance ultimately leads to Jekyll's being physically trapped within the form of Hyde when the formula is unavailable. It is interesting to note that Robert Louis Stevenson is rumoured to have been using chemical substances (purportedly cocaine) at the time he was writing and his physical freedom was severely curtailed by illness at the time of writing.

Courage and Cowardice

ELEANOR. 'I wondered whether what Hastie had just shown me was braver, more noble; more incredible than any of Henry Jekyll's achievements'.

Moral and physical courage - or an absence of it - influence many of the decisions made by characters within *The Strange Case of Dr Jekyll and Mr Hyde*. Moral bravery can be understood as having the courage to act on one's own beliefs despite the knowledge that this may be met with the disapproval of others, whereas physical bravery is the ability to confront pain, fear and potential death.

In continuing his research, Dr Jekyll appears to be acting with moral bravery as he encounters the disapproval of his colleagues and friends. However Jekyll ultimately seeks recognition and thereby *approval* for his achievements and is not brave enough to risk his reputation by embarking on a relationship with Eleanor. Whilst Eleanor shows bravery in her relationship with Hyde, and she dares to do what will make her happy, this behaviour is self-serving and not because she believes it to be the morally correct thing to do.

Hyde is quick to label others as cowards, yet there is no point in the play where he displays courage, moral or physical. Hyde feels contempt towards Jekyll, for behaving as is expected of him, yet Hyde risks no consequences for his actions. Hyde operates outside of societal conventions; his behaviour is purely self-serving. To display courage, Hyde's behaviour would require repercussions and as Hyde has no regard for society there are none. When Hyde is in danger, his reaction to hide in the guise of Dr Jekyll is cowardly and avoids the risk of consequence.

The greatest physical courage is demonstrated by Utterson in following Hyde and breaking into the laboratory to confront him, seeking to protect Dr Jekyll before the dual identity was revealed.

Lanyon's treatment of Eleanor constitutes perhaps the greatest act of moral courage we see in *The Strange Case of Dr Jekyll and Mr Hyde*. Lanyon risks the disapproval and scorn of his peers for losing his wife, and to lose someone to whom he is so devoted and dependent upon will certainly cause him great fear and pain. Yet this is the course of action which he takes as he believes it to be the good and morally correct thing to do.

Religion vs. Science

HYDE. I was always there. He'd just given me a name.

Charles Darwin's *Origin of the Species* was published in 1859, and by the 1870's the Theory of Evolution was generally accepted as scientific fact. The publication of Stevenson's work therefore came at an opportune time, when Darwin's theories were well known, but heated debate was still ongoing. This increasing acceptance that men and animals were more closely related than had previously been considered provides a receptive context for

Stevenson's idea of the 'beast' within each of us. This was a time of scientific advancement, when great scientific discoveries were being made. However many of these discoveries undermined the existence of God.

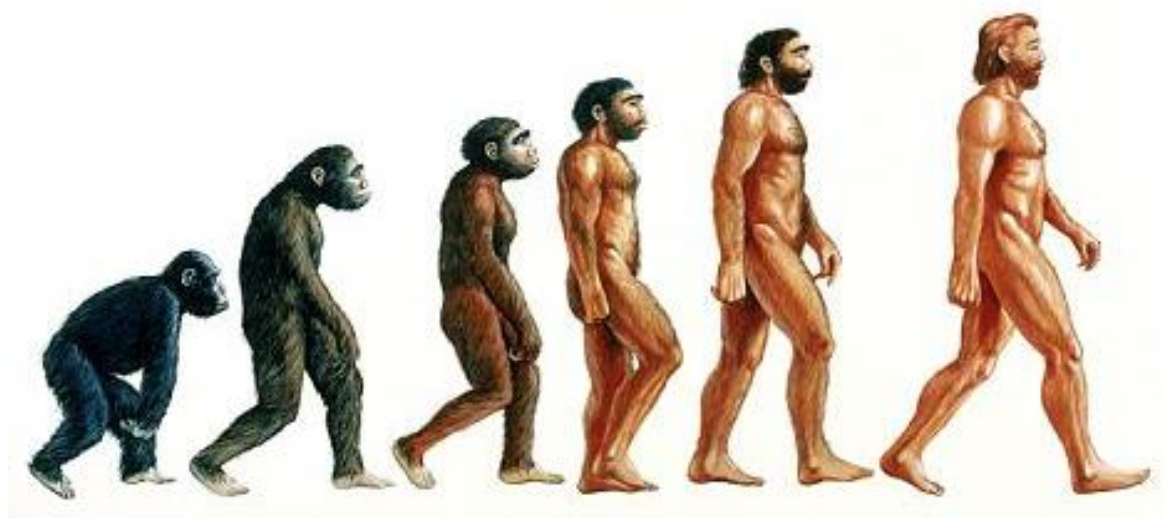
The role of science and the extent to which man should interfere with nature is a central theme of both Stevenson's original novel and Nick Lane's adaptation. Characters are primarily concerned with two considerations; the extent to which it is possible for man to control the mind and the extent to which it is desirable for man to interfere in 'God's will'. The demonic implication of Jekyll's work is portrayed visually throughout the play via the presence of the demonic masks and the apparently 'evil' nature of Hyde as opposed to the supposed 'good' nature of man.

HYDE. Now if I do what I do not want to do, it is no longer I who do it. It is sin living within me that does it.

To Victorian thinking, even to think impure thoughts was a sin and there was no room for moral flexibility. Stevenson was therefore exploring the idea that Hyde is a unique creation – a product of man, not of God and therefore made in man's image, not God's. This also places Hyde one step further from divine doctrine, allowing him to act the way that he does. Nick Lane's development of the character reflects this: "I've tried to use around Jekyll the words God, heaven, Jesus. Around Hyde; Devil, fiend, daemon, hell."

At the time of this production, it is generally accepted in this country that one of the roles of science and scientific inquiry is to attempt to control nature – curing disease (including mental health problems) and easing suffering to the greatest extent possible. However in the late nineteenth century there was much contention as to the role that science was able and should be able to play.

Despite the proliferation of vice at the time of the book's publication, particularly in London where the novel is set, its readership was almost exclusively Christian and ostensibly God fearing, and the extent to which man should interfere in nature and 'play God' through the exploitation of science was hotly contested. There was even a sense that one could be a man of science or a man of God - not both.



Eleanor's final imploration to Utterson, that he should 'do what's right' with Jekyll's research encapsulates the moral debate between the dominance of God or science evident throughout the play.

4.1 Interview with Writer and Director Nick Lane

Tell us about your new production of *The Strange Case of Dr Jekyll and Mr Hyde*...

Well, it's a mid-scale tour of an adaptation of Robert Louis Stevenson's classic horror story but I've tried to put a twist on it. I was aware approaching the adaptation that people have certain preconceptions about the story, and I thought it might be fun to come up with something a bit different.

What inspired you to tackle this story?

I think the story itself, the original tale; it's just brilliant. And after that, with the other adaptations that I've done, what's always helped me to get into a story is finding a personal angle – in terms of *Jekyll & Hyde*, what intrigued me was looking at what the consequences would be if Jekyll was incredibly intelligent but physically weak, and Hyde was a really powerful man, albeit very cruel.

Some years ago I was in a car accident that permanently damaged my neck and back. I wondered, if someone offered me a potion that was guaranteed to make me feel the way I did before the accident, but with the side effect that I'd become ruthless and horrible – would I drink it? Would I make that trade? If I knew I could do it for a day then I suppose I might, but what if the feeling of being strong and healthy became an addiction?

It's Pandora's Box. You know the risks of something but would you do it? A butterfly wouldn't want to become a caterpillar again because once it has wings it wants to fly. That's the difference, as soon as you make Hyde the strong one, I wonder if he'd want to go back to being weak old Jekyll again. So it's a question of "does the body rule the mind, or does the mind rule the body?"

What's different about this production?

I suppose if you were to describe the original novel as a traditional horror story, this is an attempt to find a new way to scare the audience. It's a small cast, so I've tried to ramp up the physicality, the claustrophobia and the menace. And ultimately I'd like the audience to go home with the questions facing Jekyll racing around in their minds.

How have you approached this adaptation?

Jekyll is a medical man, so I've gone down the route of looking at *why* Jekyll is exploring the ability to split the mind. In the book, Jekyll is just fascinated by his own nature; he wants to look at why good is good and evil is evil within him. What I wondered was, what if Jekyll was looking at splitting the mind to perhaps find a cure for schizophrenia or any other mental disorder? You have to remain true to the source material and in particular the spirit, themes and drive that the author of the source material wants to explore. Beyond that, I guess you look for opportunities within the text to explore other things, and I find that question of research versus morality fascinating.

You've been keen to set the book in the era it was originally written in. Was that a conscious decision or did you not want to make a modern adaptation?

I think the themes are strong enough to transcend any particular period so I thought it was natural to stay faithful to Stevenson's vision. There is a slight shift – Stevenson wrote the book in the 1880s, but doesn't specify what years of the 19th century the story covers. This play is set in the 1890s, simply because at that time a lot of interesting historical events

which I felt I could draw on were taking place. That particular era was also regarded by many as the birth of modern neuroscience so I've placed Jekyll amongst genuine experts in that field, as if he too were a pioneer – albeit a very twisted one with results that were more than he bargained for.

You mentioned you were keen to look at the back-story. What challenges does this bring to you as a writer?

Initially it's down to the research and ensuring the story you've made is consistent. The book edition of Jekyll and Hyde that I have is only 48 pages long, although the print is very small! The original idea is absolutely brilliant, and at the time must have been chilling, but for a modern audience who aren't surprised by the revelation that Jekyll and Hyde are one and the same, you have to work that bit harder to find something that might shock. Finding a good back-story actually presented me with a great opportunity to embellish the original text and add something that I hope Stevenson would approve of.

Within this production Jekyll and Hyde we see a lot of multi rolling – (sixteen characters are played by a cast of four). What made you decide to tell the story theatrically with a cast of just four?

It's been my practice, my stock in trade, and Blackeyed Theatre has a tradition of telling stories with smaller casts. With a story like this it works really well. In the book Jekyll and Hyde are described as two different people, but generally adaptations have the same actor playing them.

There are stories you can't tell with a small cast. I was given the option of what I wanted to adapt knowing the cast would be this size, so you have to find ways to tell those stories. I thought it would be nice to look at this story from a medical and philanthropic angle and to use multi-rolling to our advantage because Jekyll and Hyde is the original multirole.

As a director how do you approach multi rolling with your actors?

There are lots of techniques, but the secret, if there is one, is to cast the right people who you know have got that skill. This piece is interesting as two actors play the same character, so we'll have fun looking at gestures and vocal tone and body language.

I come at it from the point of view that if the words are there and actors are talented enough, I would rather give actors opportunity to explore and discover themselves what different characters are and we can discuss it. That gives actors ownership, rather than arriving with my preconceived ideas of what character are and make the actors conform to the way I work.

I approach it the way I would with a 'one actor, one character' play, which is to empower actors enough to feel strong enough to come to their own conclusions.

How important to this adaptation is the character of Eleanor and where did you draw inspiration for her character from?

I think all the characters are important, they lend focus to the wider narrative which I have decided to craft on. The novel doesn't have a character called Eleanor; the women in the novel seem very functional at best. Stevenson was writing for a man's world, his novels are very male dominated. Yet one of the biggest inspirations and motivators for his work was his wife. She pushed him to create; she was his harshest critic, his fiercest editor and his most strident advocate. I think that that's in part where I got Eleanor from. Her character serves as a catalyst. She gives him a reason to continue.

There's also Annie who is a prostitute character, who is very important for her socio political positioning. Eleanor is an Irish immigrant, so she is from the working classes, like Annie. We meet Eleanor, but she is outside her own class so we can use her as our eyes onto that world. Annie is still within the working classes. So for Eleanor, Annie is an example of 'there but for the grace of God' – had Eleanor made different choices, this is where she could have ended up. In terms of giving context to who Eleanor is, it's really important to have Annie there.

Victorian society was deeply entrenched with the class system and lines were recognisably drawn. To have a working class character enter into that world, gives the audience a sense of that division.

In what ways do you hope this adaptation will appeal to a modern audience?

There will be physical theatre, movement and dance. There's a new score being written by Tristan Parkes, who is a fantastic composer. And then four fantastic actors.

The first adaptation for stage took place less than a year after publication and 131 years later, the novel is still inspiring theatrical performances. What is it about the story that lends itself well to theatrical staging?

It's a book with a number of very strong themes and a gripping mystery. There is room to put different characters in there. It's a fun story to create onstage, because you can explode it. You can add to it while staying true to Stevenson's narrative. I'm interested in why people do the things they do and the greying of morality. I enjoy creating well-rounded characters. For example Lanyon, in order to give a scale of morality. Utterson is black and white, the law. Jekyll is the greying morality – very morally flexible, Hyde creates his own moral universe and does as he wants. Lanyon is heart and conscience. And Eleanor is drawn to Jekyll and Hyde because for a certain type of person, sometimes good, moral people like Lanyon can be perceived as dull.

Another thing I wanted to do was look at a different reason behind why Jekyll is so insistent on pursuing this particular line of research. I think that's why the story has persevered. It gives writers scope and opportunity to play and explore with a really strong narrative core.

4.2 Casting

The dramatic approach that Nick Lane's adaptation takes has been designed to reinforce the theme of dual personality, central to the original novel and the Jekyll and Hyde legend.

Within this production, as well as the roles of Jekyll and Hyde being played by one actor, the sixteen characters within the play are portrayed by a cast of just four.

This multi-rolling is an integral part of the theatricality of Nick Lane's production. We see actors changing character physically, vocally and through the use of props and costume changes. These transformations are not hidden, but rather take place in front of the audience, echoing the transformation between Jekyll and Hyde, which we also witness.

Multi-rolling is illuminating for an audience as it allows us to draw comparisons between characters portrayed by the same actor. For instance, by having Eleanor and Annie played by the same actress we cannot ignore the fact that Eleanor's marriage to Dr Lanyon may have saved her from a similar fate. The reaction of these two women to Hyde is also illuminating. Annie is repelled by Hyde, and far more certain of herself and sure of what she does (and doesn't) want than Eleanor. In exploring their freedom from moral and social expectations together, Eleanor has a great deal more in common with Hyde than Annie.

The characters within *The Strange Case of Dr Jekyll and Mr Hyde* are divided as follows;

ACTOR ONE	Dr Henry Jekyll, <i>a physician & scientist</i> Mr Edward Hyde, <i>a beast</i>
ACTOR TWO	Mr Gabriel John Utterson, <i>a lawyer</i> Richard Enfield, <i>a socialite</i> Sir Danvers Carew, <i>a politician</i>
ACTOR THREE	Eleanor Lanyon, <i>an adventuress</i> Annie, <i>a prostitute</i> Miss Bradshaw, <i>a servant in Dr. Jekyll's employ</i> Molly, <i>a servant in Mr. Enfield's employ</i>
ACTOR FOUR	Dr Hastings Lanyon, <i>a colleague & rival to Dr. Jekyll</i> Poole, <i>a servant in Dr. Jekyll's employ</i> Inspector Newcomen, <i>a detective</i>

All actors except Actor 1 play additional minor roles.

4.3 Costume Design

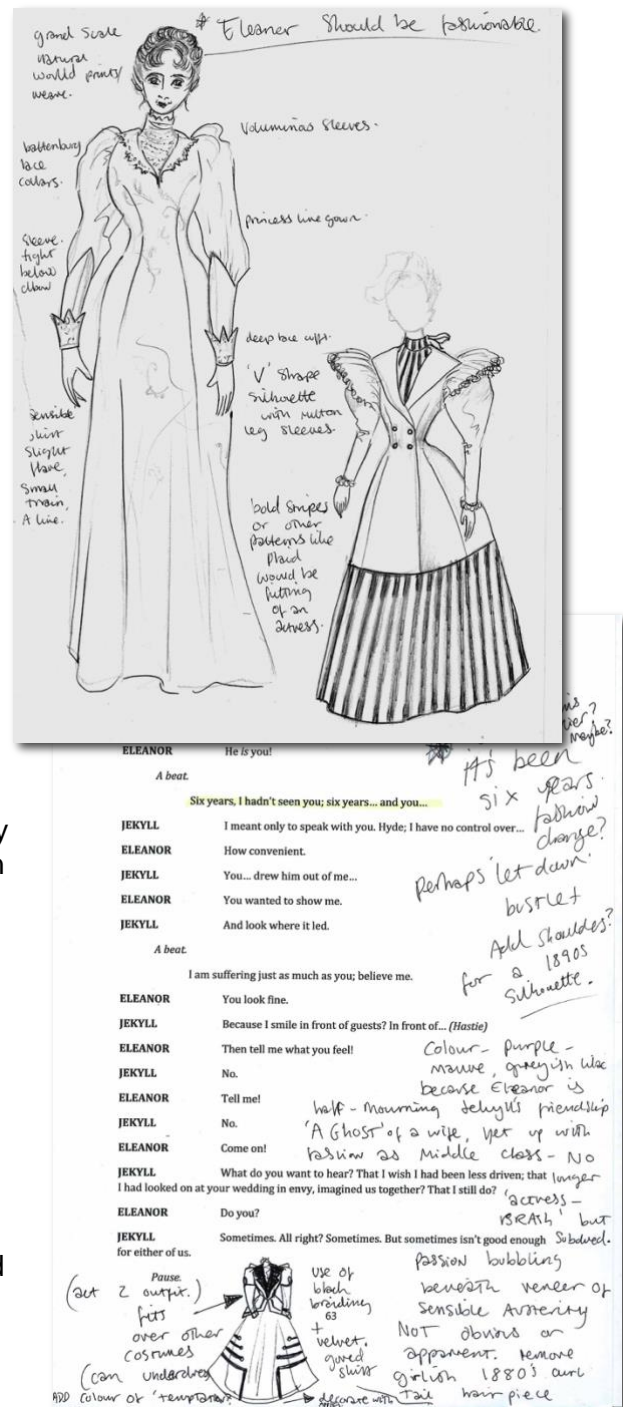
By Naomi Gibbs

The first and foremost reference for a costume designer is always the script, so I begin my process reading it first for pleasure as though I were 'audience', after which I revisit it many times, layering on notes that occur to me as I go.

The period that this piece spans was rich in changes through fashion particularly for women, while the male silhouette made subtler advances in cut and style. Between the 1880s where the tale begins, to the 1890s where it reaches its climactic end, we see a complete change in the shapes of skirts and the shoulder line of female costume. Advances in technology and an increasing of thoughts turning slowly to more practical dress for ladies did away with the popular cage bustle and tight little shoulders of the 1880s gowns and gave way to gently bell-shaped skirts and wider padded shoulders (which were designed to give a look of ease, without the actual feeling of comfort, for corsets were still worn by the majority of women). Corsets also changed shape, from an hourglass silhouette with a rounded tummy to a flat fronted 's-bend' which thrust the sway of hip and bottom further back, and the bosom forward.

Self-respecting gentleman of the time would always be outfitted properly, with a full complement of dress including a starched collar shirt, tie or cravat, formal trousers, waistcoat and jacket and for outings, always a hat in addition you this at the very least. Colours were generally more sober for gentlemen due to desire of practicality, economy and general good taste and longevity of wear. They had the benefit of slightly more comfort than women, but still suffered through the wearing of stiff collars and many layers, for the appearance of style and propriety.

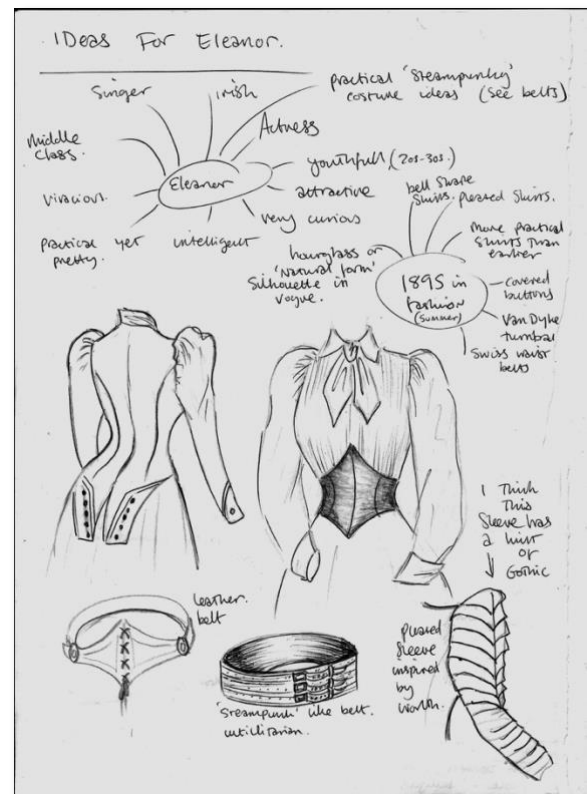
Research is, next to the script, the most invaluable resource for inspiration when designing for a show. I looked at other productions, set spanning the relevant eras, historical references from books and actual Victorian garments. To fire my imagination, I also read the original book *The Strange Case of Dr Jekyll and Mr Hyde* that Nick Lane has adapted this piece from, by Robert Louis Stevenson.



Primarily, my job is to help the actors tell the story. Their clothes have to be completely believable. So believable in fact, that you had better not be thinking of them while you are watching the performance, just simply engrossed in the story. To this end, I make sure I ask myself key questions about the characters such as; how wealthy are they? What is their standing in society? How much does this person care about their appearance? What is their profession or occupation? What are their personal tastes like? The clothes have to suit each criteria. Then, I must meet additional criteria such as 'Can this actor move freely in their costume?', 'Is it fit for purpose?' For each question I can take my cues from the script.



wife of a Doctor on a lower middle class income. At one point her husband refers to her as a 'ghost of a wife' so her colour is purple, a Victorian colour of half-mourning for the loss of her intimacy with Jekyll. Purple also suits her inquisitive, quick mind and her former situation as a performer. It is a colour often associated with artistic people.



For Jekyll and Hyde, I felt that a deep, dark rich palette of colour built up with varying texture would best suit the mood of the show. Therefore I chose mostly dark colours which absorb the light, and at some points during the play use light-catching fabrics to draw focus on Eleanor's poignant scenes.

All of my costume choices carry subliminal messages about the characters, inspired directly from clues Nick has laid within the script. For example, I first dress Eleanor in fabrics befitting of a stage performer of the time, who were generally considered to have a more 'obvious' style of attire, her changes in costume carry her through to being the respectable 10-years -married

Jekyll wears black throughout with a small flash of colour, because he is a man with something to hide. Black is the colour of concealment and fear. We are naturally wary of it as well as we trust it. The cut of his suit is designed to be more appealing to modern eyes, with a Victorian look but the cut of a modern rock star, slightly narrower than traditional trousers and a more fitted waistline. The love story between he and Eleanor needed to have a desperate, unhinged, passionate appeal to it and the lovers should be presented in the spirit of this. Other designers have given Jekyll a separate costume or make-up look to become Hyde, but to me, the actor's abilities were enough for the audience to be in no doubt of whom they were observing behind the eyes, so Hyde is merely hinted at with subtle changes in the state of the same costume.



Lanyon is a true, dependably moral fellow and a medical man, so I associate blue hues with his character. He is crisp and logical. Blue to me demonstrates honesty and clarity. He presents a smart figure. He also has a resigned sadness towards the end, which blue suits.

Utterson being our lawyer, I chose a steady and dependable brown for him. Though black is traditionally preferred for lawyers, I wanted to distinguish Jekyll in his darker shade, whilst highlighting Utterson's constant and, like Lanyon, cautious, moral nature. He is also a man of advancing years, so brown made more sense for his character and it was almost as popular as black during Victorian times. The cut of his clothes are looser in true Victorian cut as he is not presented as a romantic figure.

Annie of course is signalling her trade in a garish red, the only colour that will really 'pop' and deliberately jar with the rest of the palette. This echoes the red of 'sin' demonstrated in the Devil motif running throughout. It is also the colour of passion and violence so is somewhat hinting of situations to befall her person in later scenes. Her

costume is also heavily distressed (worn in) to communicate to the audience that she is an individual of poor means and situation.



4.4 Blackeyed Theatre

Blackeyed Theatre is one of the UK's leading mid-scale touring theatre companies. Since 2004 we have been creating exciting opportunities for artists and audiences by producing theatre that's audacious, accessible and memorable. Blackeyed Theatre has two principal objectives through the work it produces; to provide audiences and artists with fresh, challenging work; and to make that work sustainable by reaching as wide and diverse an audience as possible. Over the past few years, Blackeyed Theatre has balanced these artistic and business objectives by creating new, exciting versions of established classics in unique ways and by identifying relevance with today's audiences.

Recent examples of this include the company's 2016/17 production of *Frankenstein*, which used Bunraku puppetry to portray the Creature, the 2015 production of *The Great Gatsby*, whose cast of seven doubled up as a 1920s jazz band, and the 2012 production of Brecht's *Mother Courage And her Children*, set in a post-apocalyptic world, designed to establish relevance with 21st century world events.

Recent new commissions include *Jane Eyre* and *Sherlock Holmes: The Sign Of Four* (by Nick Lane), *Frankenstein* and *Dracula* (both by John Ginman), as well as *The Great Gatsby* (by Stephen Sharkey), which was published by Methuen.

In 2014, Blackeyed's production of *Not About Heroes* by Stephen MacDonald toured to 45 UK theatres. Combining newly commissioned music and projection, this was a highly theatrical, multi-sensory production of an established classic.

Other touring productions include *Teechers* (John Godber), *The Trial* (Steven Berkoff), *Oh What A Lovely War* (Theatre Workshop), *The Madness of George III* (Alan Bennett), *Alfie* (Bill Naughton), *The Cherry Orchard* (Anton Chekhov), *The Caucasian Chalk Circle* (Bertolt Brecht), the world premiere of *Oedipus* (Steven Berkoff) and *The Resistible Rise of Arturo Ui* (Bertolt Brecht).

In 2009 Blackeyed Theatre became an associate company of South Hill Park Arts Centre, and in 2011 it launched its first new writing scheme, *Pulse*, with the intention to provide a new writer with the opportunity to see their work produced professionally on stage. The winning play, *The Beekeeper*, was performed initially at South Hill Park in Bracknell before transferring to Waterloo East Theatre in London for a three week run, where it received three Off West End Theatre Award nominations.

We strive to make our work sustainable by producing theatre that audiences want to see in ways that challenge their expectations, by bringing together artists with a genuine passion for the work they produce, and through an appreciation that titles of work with a wide appeal can still be performed in ways that push artistic boundaries. In short, it's about following audiences but also leading them, being affordable and responsive to demand while innovating and challenging expectations.



4.5 Artistic Team

Adaptor & Director **Nick Lane (See biography above)**

Composer

Tristan Parkes

Tristan has performed, composed, designed sound and musically directed material for film, theatre, major events and television for two decades. This includes over fifteen productions for Hull Truck Theatre, multiple productions for the Edinburgh Festival including 'An Audience with...' starring Alistair McGowan 2015, over a decade of productions for The National Youth Theatre of Great Britain, most recently their 60th Anniversary Gala at the Shaftsbury Theatre in the West End. His previous compositions for Blackeyed Theatre include national UK tours of 'Sherlock Holmes the Sign of Four' which included dates in The Netherlands and China, as well as the original UK tour of 'The Strange Case of Dr Jekyll & Mr Hyde'.

Tristan was a musical director on the Beijing and London Olympic Games and a composer for the British Pavilion at the World Expo in Shanghai.

Film work includes 'To All the Girls I've Loved Before' for Channel 4 Films, 'When Romeo Met Juliet' for the BBC and Anna Karenina for Working Title Films.

Recent work includes a national tour of 'Dead Sheep' by Johnathan Maitland, 'Goat Song' for London Contemporary Dance, 'Frankenstein Revelations' for York Theatre Royal and '#Hashtag Lightie' for the Arcola Theatre, written and directed by Lynette Linton.

As an actor-musician current work includes 'Wasteland' for Garry Clarke Company at The Place Theatre, London, 'Storm' a new play by Juliet Knight for Vault Festival 2020 and as musical director for soul star Beverly Knight MBE for 'Baroque and Roll', a charity event for Prince Edward, Earl of Wessex.

Tristan is active academic and facilitator of music and theatre workshops across the country; as Education Associate for the Donmar Warehouse Theatre, Associate Artist for National Youth Theatre of Great Britain and as Programme Leader for Performing Arts at the University of East London.

Movement, Fight & Intimacy Director

Enric Ortuño

Enric Ortuño is an Intimacy, Fight and Movement Director and certified Stage Combat Teacher by the "British Academy of Stage and Screen Combat" and an Intimacy Recognised professional by "Intimacy Directors International UK". He holds a 4yr BA in Musical Theatre from the Spanish Conservatoire of Dramatic Art and an MA in Movement Studies by the Royal Central School of Speech and Drama.

He is the resident stage combat teacher at Drama Studio London and Italia Conti and teaches regularly at RADA, Central School of Speech and Drama and has taught workshops in Spain, USA and Germany.

Intimacy Coordination credits include productions for and by Netflix, Channel 4, Amazon Studios and Sky TV amongst others.

His fight and intimacy credits include Romeo & Juliet (Orange Tree Theatre), Out of Sorts (Theatre 503), Crystal Clear (Old Red Lion Theatre), Jerker (King's Head Theatre), Jane Eyre (Blackeyed Theatre), Jekyll & Hyde (Arrows & Traps Theatre), The Pride (Landor Theatre), The Amber Trap (Theatre 503), The 3 Musketeers (OneEleven Theatre), Mission Creep (Controlled Chaos Productions), Men Should Weep

(Landor Theatre), The Drag (Arcola Theatre), Boris: World King (Trafalgar Studios).
www.enric-ortuno.com

Designer

Victoria Spearing

Graduating from Bretton Hall in Theatre Design and Technology in 2001, Victoria started work as a freelance set designer with South Hill Park Arts Centre, where she is now resident designer and with whom she won the award for Best Staging/Set at the 2019 Great British Pantomime Awards for their production of *Dick Whittington And His Cat*. She has also been nominated for the same 2020 award.

This will be the 22nd design for Blackeyed Theatre, from *The Caretaker* to the highly acclaimed tours of *Not About Heroes*, *Dracula* and *Teechers*. Her design for *The Beekeeper* was nominated for the Best Set Design in the 2012 Off West End Theatre Awards.

She has designed over one hundred sets for a variety of companies, producing initial sketches and model boxes through to involvement in set building, painting and final dressing.

For South Hill Park she has designed the last twelve pantomimes, as well as a range of in-house productions, including *Brassed Off*, *Stepping Out*, *Blood Brothers*, *Calendar Girls* and *Oh What A Lovely War*. She also redesigned South Hill Park's Wilde Theatre Bar and Foyer to create a new performance space.

Her design work for other companies includes the world premier of *A Little History of the World* (Watermill Theatre), *The Dumb Waiter*, *Miss Julie*, *Waiting for Godot*, *Race* and *The Nativity that Goes Wrong* (Reading Rep), *Journey's End*, *Dancing at Lughnasa*, *The Madness of George III*, *Three Men in a Boat* and *Birdsong* (Original Theatre Company), *Lotty's War* (Giddy Ox), *Loserville* (Youth Music Theatre), *The History Boys* and *Danny the Champion of the World* (London Contemporary Theatre), as well as various Christmas shows for The Castle Wellingborough.

Costume Designer

Naomi Gibbs

Naomi is a costume designer from Southsea, in residency at the historic New Theatre Royal Portsmouth. There, she leads a team of freelance makers', building costumes for new productions and clients in the entertainment and music industries all year round. She's been designing for stage for over a decade and working with Blackeyed theatre since 2016. In 2009 Naomi set up her costume design business 'Society Belle' which has recently expanded to form a collective of skilled professionals under the name 'Portsmouth Costumiers'.

Other costume design credits include; Moon Language (Stopgap Dance Company, Siobhan Hayes), Hypozeuxsis (FunkFormat, Sasha Biloshisky), The Strange Case of Doctor a Jekyll and Mr Hyde (Blackeyed Theatre, Nick Lane), Beauty and the Beast (New Theatre Royal Portsmouth, Scott Ramsay), Teechers (Blackeyed Theatre, Adrian McDougall), Jane Eyre (Blackeyed Theatre, Adrian McDougall), Sherlock Holmes and the Sign of Four, (Blackeyed Theatre, Nick Lane), Peter Pan, (New Theatre Royal Portsmouth, Scott Ramsay) Grimm Tales (South Hill Park, Julian Hirst), The Nutcracker (New Theatre Royal Portsmouth, Scott Ramsay), Aladdin (South Hill Park, Adam Stafford).

For a more comprehensive look at Naomi's work, visit www.societybelle.co.uk

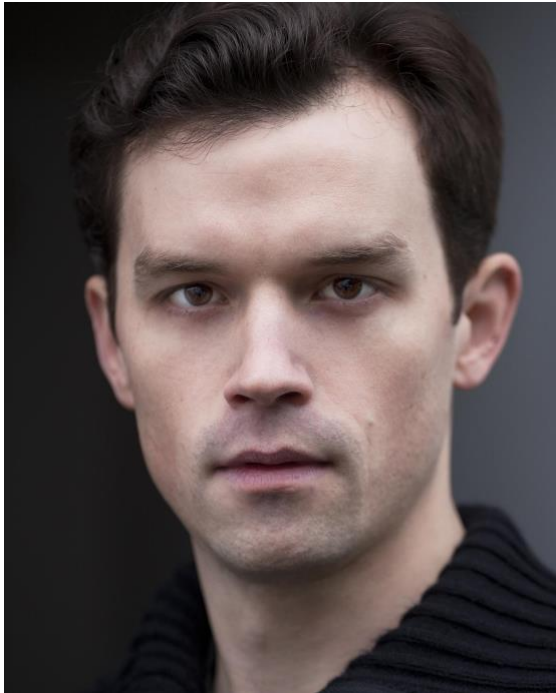
Lighting Designer**Claire Childs**

Claire studied Mathematics at Lady Margaret Hall, Oxford before going into the theatre as a lighting designer and technician.

Previous designs for Blackeyed Theatre include *Sherlock Holmes: The Sign Of Four* and *The Strange Case Dr Jekyll & Mr Hyde*.

Her other lighting design credits include UK tours of *I Am Beast*, *Killing Roger* and *The Girl with No Heart* for Sparkle and Dark, *The Tempest* for Thick as Thieves, *The Shipwrecked House* for Penned in the Margins and *The Just So Stories* for Red Table Theatre. Other lighting designs include *Mozart vs Machine* for Mahogany Opera Group, *Mignon* for New Sussex Opera, *Magnyfycence* at Hampton Court Palace, *The Barrier* at the Park Theatre, *Venus/Mars* at the Old Red Lion Theatre and Bush Theatre, *Picasso is Coming...Ce Soir* at St James Theatre and *A Midsummer Night's Dream* at Glamis Adventure Playground. Lighting designs for dance productions include the UK tour of *NowHere* and *Forgot Your Password?* at the Purcell Room, Southbank Centre for Divya Kasturi. Claire has previously worked with Blackeyed Theatre as Company Stage Manager for tours of *The Trial* and *Not About Heroes* and as Re-lighter for *The Great Gatsby*. www.clairechilds.co.uk

4.6 Cast



Blake Kubena - Henry Jekyll / Edward Hyde

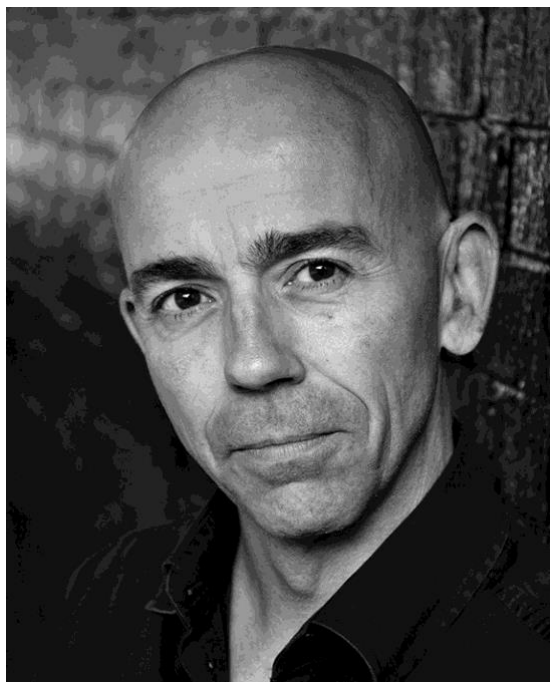
Blake trained at the Royal Central School of Speech and Drama, and previously, at the College-Conservatory of Music in Cincinnati.

Blake is an Associate Artist with Heady Conduct Theatre Company with whom he developed and performed in the inaugural production of their new play, *Reckless*. Blake then appeared as Angelo in the company's second production of *Measure for Measure*, which performed in 2016 as part of the commemorations of Shakespeare's death. Both shows were staged at the Rose Playhouse, Bankside. Last summer, the company took a production of *All's Well that Ends Well* to the Minack Theatre in Cornwall, in which he played Parolles.

Blake has appeared in the Midsummer Scene Festival at Fort Lovrijenac in Dubrovnik, Croatia. He played Horatio in the first major production of *Hamlet* in South East Europe with a woman in the title role. This was an international collaboration, involving creatives and producers from the UK, US and Croatia.

His other theatre credits include *As Is* (Edinburgh Fringe), *As You Like It* and *Enemies*, (Royal Central School of Speech and Drama), *Eloise is Under an Almond Tree* (Spanish Theatre Company), *Macbeth* and *The Comedy of Errors* in Sydney and Auckland (The Pop-up Globe Theatre Company), Antipholus of Syracuse in *Comedy of Errors*, Cassio in *Othello* and Buckingham in *The Three Musketeers* (Alabama Shakespeare Festival), *Mary's Wedding* (Hudson Stage Company), *Madison* (Premiere Stages), *The Rivals*, *Coriolanus* and *London Assurance* (Shakespeare Theatre of New Jersey), *The Immie Queen* (Ensemble Theatre of Cincinnati).

Blake's television credits include Askold in Season 6 of the popular History channel series *Vikings*.



Zach Lee – Gabriel Utterson

Zach trained at The Arts Educational School a long time ago!

His recent work in theatre includes *Bouncers*, *A Weekend In England*, *Glass Menagerie*, *Dr Faustus*, *Frankenstein*, *Wuthering Heights*, *Little Malcolm And His Struggle Against The Eunuchs*, *A Christmas Carol*, *Unleashed* and *Reunion*, for which he received a nomination for Best Actor at the 2003 Manchester Evening News Awards (all Hull Truck), *The Derby McQueen Affair* (York Theatre Royal), *Round The Twist* (Eastern Angles), *The Winters Tale* (Nulty/Pilton Productions), *Treasure Island* (Harrogate Theatre), *South* (Shred Productions), *Five Kinds of Silence* (Stepping Out Theatre), *The Wife* (Rude Mechanicals), *Romeo & Juliet*, *100*, *Some Voices* (Alchemy Theatre Co), *Moby Dick* and *Frankenstein: Revelations*

(Theatre Mill) and *Monopoleyes* (Stolen Thread). He has written & produced two plays, *Geoffrey Ramsbottom - Man of the 90s* (Tabard Theatre) and *Two Brothers And One World Cup*

(Underbelly, Edinburgh Festival then UK Tour).

His television credits include *Emmerdale*, *Coronation Street*, *Crime Traveller*, *Class Act* (ITV), *Young Dracula* (CBBC), *In The Club* (BBC), *The Contract*, *Sickness And Health*, *Feelgood Factor* (CH4), both series of Lynda La Plante's *The Governor* (ITV) and *Underbelly* (CH 9 Australia).

His feature Films include *Chasing Dreams*, *Hard Edge* (DMS Films), *Mortal Fools* (Virtual World Productions) and *The Creature Below* (Dark Rift Films).

Zach is a Fingerstyle guitar player and his YouTube Channel "Zach Lee Guitar" shows him playing a wide range of arrangements including Classical, Jazz, Spanish, Pop and Blues.



Paige Round – Eleanor Lanyon

Paige trained at Royal Central School of Speech and Drama.

Her credits include Gerbil in the world premiere of *Hurling Rubble at the Moon* by Avaes Mohammad (Park Theatre), Ensemble in *Pink Floyd - The Wall* (workshop) The Messenger in *Antigone* (Belsize Park Festival), Grenthel in *Jack and the Beanstalk* (Park Theatre), Helena in *A Midsummer Night's Dream* (Watch Your Head) Girl in *Nobody* (Hanyong Theatre/National Theatre Company of Korea)

Credits whilst training include: Rizzo in *Grease*, Gertrude in *Hamlet*, Amy in *Company*, Masha in *Three Sisters* and Madame Gloumova in *Too Clever By Half*.



Ashley Sean-Cook – Hastings Lanyon

Ashley graduated from the BA Acting course at Northampton School of the Arts in 2014.

His theatre credits include *Frankenstein* (Blackeyed Theatre), *Might Never Happen* (Doll's Eye Theatre Company at the Kings Head), *The Boy in the Striped Pyjamas* (Children's Touring Partnership), *Little Victorians*, *World War One*, *Shakespeare at Night* (Phileas Fogg Theatre), *My Pet Monster and Me* and *The Duck in the Truck* (Blunderbus Theatre Company UK tours).

Ashley has developed a huge passion for puppetry since graduating and produced and directed his own show, *Sell-By-Date*, which has toured various fringe venues.

5.1 Classroom Exercises.

1. Discussion

JEKYLL. Eleanor, if I may – you said your father died of cholera, yes?

ELEANOR. That's right

JEKYLL. And if he could have lived to see you marry Hastie ... see you bear children ...how many rats would that be worth to you?

LANYON. This is in poor taste ...

JEKYLL. (TO LANYON) No no no no no; (TO ELEANOR) How many? One? Ten? A hundred?

A beat.

ELEANOR. I couldn't count the number

Kant's categorical Imperative; *"Act only according to that maxim whereby you can, at the same time, will that it should become a universal law".*

Is the sacrifice of one person justified if the outcome is beneficial to the greater good? Was Lanyon right to stop Jekyll experimenting on others thereby forcing him to experiment on himself? Split the group into two, one of whom will argue that Lanyon was right and Jekyll should have been stopped from experimenting on others, the other will argue that these sacrifices were justified if they could lead to the creation of a treatment.

2. Adaptation – This adaptation includes characters such as Eleanor who do not appear in the original novel. The following are suggestions for pieces that students could create, adapting from *The Strange Case of Dr Jekyll and Mr Hyde*. Students should use what they can learn from the play, but be creative when filling in other details.

- Create a newspaper article commenting on the death of Dr Henry Jekyll. This could include interviews with or quotes from other characters in the book and their reactions to his death.
- Create a diary detailing the events of the play from the point of view of one of the following characters; Eleanor, Poole or Miss Bradshaw (Dr Jekyll's servants), Mrs Oliver (Mr Hyde's servant), Dr Lanyon. Think about how these characters would write as well as how they would react to the events and how much they would truly know about them. This diary can include events that precede the action of the play and extend to events after the plays finish.

3. Dr Jekyll's final monologue

HYDE. The cripple wouldn't leave me alone.

HYDE. I can feel him, in here, crying ... it's pathetic. Like a child in a locked room.

In the final scene we can hear Hyde's thoughts in the moments before Mr Utterson and Miss Bradshaw break down the door; including his thoughts on Jekyll as a separate person 'the cripple wouldn't leave me alone'. What is Jekyll thinking inside Hyde's head? Write a monologue of Dr Jekyll's thoughts in these final moments and his feelings now that Hyde has taken over his body.

5.2 Practical Exercises

1. Devising exercise. In groups ask participants to create one of the following scenes. These events take place outside the action of the play but are alluded to within the text.
 - The first meeting between Dr. Lanyon and Eleanor. What is it about Lanyon that makes Eleanor wish to marry him? Remember to consider
 - Lanyon's economic position and the living and working conditions of the labouring poor in the late nineteenth century.
 - The vulnerable position of unmarried women.
 - A conversation (other than the one within the play) between Dr. Jekyll and Eleanor on one of the trips they took to conduct research. You may choose to consider one of the following
 - The horrific sights that they have just witnessed together; the barbaric treatment of disabled and mentally ill patients.
 - That their relationship is a meeting of minds between equals, Eleanor being able to talk with Jekyll in a way that she is unable to talk to her husband.
 - A conversation between Dr Jekyll and Stevens where Jekyll persuades him to provide human subjects to experiment on. This can include a defence of the work Jekyll plans to undertake. Remember to consider
 - That Stevens is in a large amount of debt because of gambling and has been 'hiding' on the *Endymion*.
2. Personal Jekyll and Hyde – Working in pairs. Each person will have one minute to create a list of adjectives to describe their partner. Participants will then give their list to the person they have described, so that each participant will have a list of how they are perceived by their partner. Participants will then create a list of their OPPOSITE characteristics. So a person whose partner thought they were kind and positive would become cruel and negative. Participants will then create a scene where they display all of these opposite characteristics; as their own personal Hyde based on the way that others perceive them.

Variations of the above.

- Having established their characteristics as perceived by others and the opposites of these characteristics, four members of the groups will be given envelopes and asked to improvise a scene in front of the group based on what is written inside their envelope. Three of the envelopes will say Jekyll and one will say Hyde. Participants then improvise a party scene where three of them play the characteristics given to them by their partners and one plays the opposite of these given characters. The Hyde characteristics may not all be negative, for instance a person perceived as confident will become shy in their personal version of Hyde. The rest of the group will then have to identify who has been given Jekyll and who has been given Hyde.
 - Whilst playing a scene as their personal Jekyll, (with the characteristics they were given by their partner) participants must SWITCH at the teacher/ facilitators instruction, to play their personal Hyde then switch back again as instructed whilst keeping the scene going.
 - Rather than opposites, ask participants to write a list of qualities that they wish they had, for instance confidence, impulsiveness. Ask participants to think of qualities that would 'free' them, freedom from self-consciousness etc. Repeat the above exercises using these characteristics.
3. Create a monologue from the point of view of the following characters, describing the these events:

- Mr Hyde describing the incident where a child was knocked over as described by Enfield at the start of Act I.
- Dr Jekyll describing the murder of MP Sir Danvers Carew.
- Eleanor learning that Lanyon is dead and remembering their relationship

5.3 Watching the Show

We hope that you are looking forward to your visit to see Blackeyed Theatre's production of *Frankenstein*. In order to maximise understanding of the show we have created a number of questions about the different 'lenses' through which your students may view the production. These lenses allow the students to focus in on the performance elements, and analyse them in the moment.

Some students may find it helpful to make notes during the show, while others may prefer to concentrate fully on the production and make notes afterwards. You can also choose whether to allocate groups to look specifically through different 'lenses' during the show, or ask all students to cover all areas.

Lenses

Performances

- How do the actors share the roles?
- How does the audience identify the characters?
- How would you describe the acting style/s?
- Is there a particular performer that stands out and why?
- Identify the vocal techniques used throughout the show.
- How do the actors physicalise the characters?
- Are some characters more stylised than others, and why?
- Observe the choreography within the piece.
- How is the 'ensemble' used?
- How have the cast created the 'visual' images within the piece?

Story

- What happens in each scene?
- Is the story clear?
- Break the story down into different sections.
- What happens during the transitions?
- What themes are apparent?
- Identify moments of tension, suspense, conflict, how did these engage you as an audience member?

Music and Song

- Where is music used within the show?
- What effect does this have on your understanding of the story?
- How would you describe the style of music?

Visual Design

Set

Sketch the main scenic elements.

How are the different places created?

Why does the set look the way it does?

What are the visual qualities of the set?

What moves and what is static?

Lighting

How does the lighting create atmosphere?

How is lighting used to help tell the story?

Can you identify lighting techniques used in the show?

Costume

How have costumes been used to help indicate different characters?

Where and when do the characters change costumes?

5.4 Post-Production

Notes

As soon as possible after you have seen the production (the same evening or the next day is ideal) encourage your students to sit down and make some detailed notes about the show.

Sketch the scenic elements and the layout for different scenes and moments of action that stood out. Consider techniques that you really enjoyed.

Identify moments that challenged you, those you didn't understand or made you think.

Run through the production elements 'lenses' and write as many facts about these areas as you can. Consider facts as well as subjective opinions.

Imagine you are writing a review for a local paper. What might a potential audience member want to know before going to buy a ticket?

Evaluation

Snowball

1. Pair up your students and ask them to discuss their favourite moments from the production
 2. Then ask them to pick one of those moments.
 3. Ask them to come up with a question that they would like to ask the director about that specific moment?
 4. Merge pairs with another pair to form groups of four.
 5. Ask each pair to share their questions, and decide on one of those questions to take forward.
 6. Merge groups of four together to form groups of 8 and repeat the negotiation exercise.
 7. Continue to merge groups until one large group is formed and the whole group has decided on one question that they would like to ask the director about the production.
 8. Set a homework activity where each student has to write a detailed answer to the question.
-

Epistolary Evaluation

Give each student, or group of students, one of the following formats, and set them the task of writing a short critical review of the production in an appropriate style to that of their format.

- Diary extract
- Television news article
- Tabloid news article
- Letter to the company
- Health & safety report
- Love letter
- Speech
- Youtube video
- Twitter status update

Collate their evaluations into one complete document.

Blog

Write a review of Blackeyed Theatre's production of The Strange Case of Dr Jekyll & Mr Hyde.

Upload the file to your school's website, create your own blog site and send your reviews to the Director.

Blackeyed Theatre Ltd
South Hill Park Arts Centre
Ringmead
Bracknell
Berkshire RG12 7PA
info@blackeyedtheatre.co.uk
www.blackeyedtheatre.co.uk
