

## ABSTRACT

A Director's Approach to Jeffrey Hatcher's *Dr. Jekyll and Mr. Hyde*

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American playwright Jeffrey Hatcher continues his practice of adapting well known works of literature for the stage with his 2008 play, *Dr. Jekyll and Mr. Hyde*. This thesis considers the play within Hatcher's cannon and for its particular contribution to the divergent mythologies that exist around Robert Louis Stevenson's Jekyll and Hyde tale. A brief examination of the life and work of Hatcher and the production history for *Dr. Jekyll and Mr. Hyde* is included in the document along with an analysis of the script. Building upon this information and analysis is an in-depth description of the artistic and practical process of staging the play as a part of the Baylor University Theatre's 2011 mainstage season.

A Director's Approach to Jeffrey Hatcher's *Dr. Jekyll and Mr. Hyde*

by

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A Thesis

Approved by the Department of Theatre Arts

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Submitted to the Graduate Faculty of  
Baylor University in Partial Fulfillment of the  
Requirements for the Degree  
of  
Master of Fine Arts

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May 2012

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## ACKNOWLEDGMENTS

To my wife, Bethany, I cannot thank you enough. This endeavor would not have been possible without you. To my sons, Caleb and Samuel, I apologize for all the missed wrestling matches. Please do not hate education and/or theatre because it keeps me away from you. I have been truly blessed in my life by God and family, and I give them all the credit. I love you very much.

A variety of other thanks are in order. Thank you, cohort of one, David Reed. Your friendship and contribution to my growth over the last three years of study has been greatly appreciated. Thank you Baylor Theatre faculty for bringing me to Baylor and challenging me as an artist and a scholar! Particular thanks go out to the designers, cast, and crew of *Dr. Jekyll and Mr. Hyde*. You created a dynamite piece of theatre!



## CHAPTER ONE

### The Playwright and Play

#### *Introduction*

In fifth grade, Jeffrey Hatcher wrote his first play, adapting *Hamlet* to be performed by his classmates. His teacher insisted that the production couldn't be longer than forty-five minutes, so he used a Classic Comics' *Hamlet* text as the departure point for the adaptation (Rawson). More than fifty years later, Jeffrey Hatcher has become one of the most prolific playwrights of the American theatre, having created more than fifty works for stage, television, and film. Like his first theatrical foray with *Hamlet*, adaptations and British period pieces continue to typify much of his work. His 2008 adaptation of Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* continues this tradition.

This document chronicles the research, findings, and artistic choices made while preparing for and directing Jeffrey Hatcher's *Dr. Jekyll and Mr. Hyde* at Baylor University (presented February 2012). Chapter One focuses on the playwright's biography, body of work (including reoccurring themes and stylistic tendencies), the production history and critical reception of *Jekyll*, and the theoretical constructs through which the play's thematic content can be considered. After laying these foundations of inquiry, an in-depth analysis of the play's text will be conducted in Chapter Two. This analysis explores the structure, style, and characters' actions as they give insight for understanding the play's thematic core. Chapter Three and Four detail the artistic choices and collaborative journey of the director, designers, and actors throughout the

production process. Chapter Five addresses the overall artistic journey the staging of *Dr. Jekyll and Mr. Hyde* represented for the play's director.

### *Hatcher's Biography*

Hatcher was born just outside Pittsburgh, Pennsylvania in Steubenville, Ohio. He describes the community as “a real gangster kind of town . . . . A real honky-tonk, steel-and-coal river town, with the largest number of prostitutes per capita in the United States. . . . It's the kind of town where my father would talk about going downtown on election night and bumping into guys carrying ballot boxes to dump into the river” (Zinman). While the world that surrounded Hatcher was bleak, his home life was a positive one. An only child, Hatcher's parents were very supportive and loving. His mother was a stay-at-home mom, and his father ran a construction company. It was his mother who helped him with his adaptation of *Hamlet*, and of his father Hatcher states: “He was a tough bird, but very soft at home, very supportive” (qtd in Rawson). While Hatcher sees himself as a very different man than his now-deceased father, he claims that they do share “workaholic” tendencies, and Hatcher's creative output certainly supports this claim (Rawson).

Hatcher always knew he wanted to work in the theatre. In his article about Hatcher in the *Pittsburgh Post-Gazette*, Christopher Rawson writes: “There was ‘no incandescent, catalytic moment’ that turned Hatcher to theater – it was where he was headed all along” (Rawson). By high school, Hatcher was acting in a variety of plays while also writing for the student newspaper; Hatcher talks about this time as the beginning of his “negotiation between acting and writing” (qtd in Rawson). After high school, Hatcher attended a small independent liberal arts institution, Denison College –

now Denison University – in Granville, Ohio. He graduated in 1980, majoring in theatre, and promptly moved to New York to study acting at NYU.

It was while pursuing an acting career in New York that Hatcher began taking further initiative as a playwright. The acting roles that he received in school were typically older characters, but when he auditioned for roles in the outside world there were actual older actors suited to play those roles (Hatcher, Downstage). Hatcher envisioned himself one day becoming a repertory actor, but never made inroads into the industry. Of this failure, he states: “I don’t think I really ever had the stamina or the grit required of an actor. You know, to hit the pavement and go to the auditions. It’s a ghastly life” (Zinman). A friend encouraged Hatcher to pursue playwriting, and by the mid 1980s he began writing short one act plays imitating the works of playwrights he admired (Rawson).

### *Early Playwriting Career*

Hatcher first gained notice as an author with his play *Neddy*, and caught a big break when the play garnered an invitation to the Eugene O’Neill Theatre Center in 1987. With this script Hatcher was selected as one of six playwrights to receive the Jerome Playwright-in-Residence Fellowships at the Playwrights’ Center in Minneapolis, Minnesota, for the 1987-1988 award year (Vaughan). The Jerome award was for only \$5,000, but it was enough to prompt Hatcher to leave New York for what would become his permanent home in Minneapolis. *Neddy* also received a production at the Yale Repertory Theatre’s Winterfest in 1988. In Jackie Demaline’s review of that production, she found the play lacking character depth and pathos, saying: “It all feels like it's been

put together by a puzzle-master rather than a playwright. The moves are right, but they are anaesthetized” (Demaline).

Even with its flaws, *Neddy* gained Hatcher recognition for his playwrighting abilities and he was invited back to the O’Neill Center three more times in subsequent years. It was during his fourth trip in 1992 that his play, *Scotland Road* – about a mysterious *Titanic* survivor – was awarded a full production at the Cincinnati Playhouse in the Park as the recipient of the Lois and Richard Rosenthal's New Play Prize (Stein). Like *Neddy*, *Scotland Road* was well constructed. In the play’s first review, Jerry Stein describes it as a “crisp series of brief scenes” where “Hatcher has not just written a mystery. He actually probes who we really are inside as opposed to what image we present to the world” (Stein).

After *Scotland Road*, which received multiple stagings following the Cincinnati production, Hatcher completed three more works in the next three years. First he penned *Bon Voyage*, an adaptation of a failed Noel Coward musical, *Sail Away*, which received unflattering reviews with its only staging at the Denver Theatre Center (Swartz). The next play was *Smash*, an adaptation of the novel *An Unsocial Socialist* by George Bernard Shaw, which was produced at Intiman Theater in Seattle, Washington. It received a variety of favorable reviews and was picked up for publication by Dramatists Play Services. The third play was *Three Viewings*, a set of three monologues about robbing corpses during the open casket viewings at their memorials. It was produced at Illusion Theater in Minneapolis, Minnesota, and also received subsequent publication.

By 1992, Hatcher had moved into the role as the head of the Playwrights’ Center’s writing program. His work as a playwright and his extensive experience

learning from and mentoring other playwrights led to his 1996 book, *The Art and Craft of Playwriting*. The book is a very straightforward piece emphasizing Aristotelian ideals and play structure as a guide for the playwright. In addition to its sound advice on writing, it includes a variety of interviews of well-known playwrights with whom Hatcher developed relationships while at the Playwrights' and O'Neill Centers. The book gives various insights into Hatcher's playwriting process, style, and the typical thematic content of his plays, and will be useful for defining his tendencies when these topics are addressed later in this text. However, before delving into an in-depth examination of his work, a brief overview of those works will be given.

#### *Hatcher's Body of Work*

Hatcher has written more than forty plays that have received professional productions and/or staged readings; he is particularly well known for his adaptation work and his plays based on historical personages and/or events. *Neddy* and *Scotland Road* were significant early in his career, but it was with *Compleat Female Stage Beauty* in 1999 that he began to generate wide popular interest as a playwright (he adapted the piece for film in 2004). The play is about the last great male actor of female roles in Restoration England before and after the acceptance of women to the stage by King Charles II. Heralded for its historical intrigue, the play also finds resonance as it considers performativity and gender identity. With his adaptation of the book *Tuesdays with Morrie* (completed in 2001) Hatcher found his most popular success to date. *Tuesdays with Morrie* made the Theatre Communications Group's list of the Top Ten Plays in American Theatre two separate years (Theatre). The play was written in partnership with the source text's author, Mitch Albom, and dwells heavily on the

importance of mentorship and that which makes for a fulfilling life. Hatcher's growing success as playwright also garnered him work as the book writer of his first and only Broadway musical, *Never Gonna Dance*. The production was based on the 1936 Fred Astaire and Ginger Rogers movie, *Swing Time*. With a run of 84 performances the piece did not achieve commercial success, but it was received favorably by the audiences who attended. In addition to his theatrical work at that time, Hatcher also wrote the screenplays for the 2005 film, *Casanova*, and more recently, *The Duchess* (2008).

### *Origins of Hatcher's Plays*

The subject matter of Hatcher's work typically falls into one or more of three categories: adaptations, historical plays, and personal stories. Of Hatcher's more than forty plays, over fifteen have been structured around some historical event or personage. Seven plays appear to have been created entirely by Hatcher without the use of other works or history to guide him. The majority of Hatcher's plays are adaptations.

In an interview asking about his adaptation work, Hatcher says the following:

I actually got into adaptation not by accident, but firmly by design. I had a number of friends who were adapting things and I thought it was a great gig. And I thought, 'I really got to get into this.' So I started contacting artistic directors around the country saying 'What is something that you have always wanted adapted?' . . . I kind of saw them as hired gun gigs at first. But truth be told, sometimes when you are writing a lot of your own material, you know, you can go to the well a little once too often. And an adaptation gig is great because you get to reenergize yourself. (Hatcher, Downstage)

Hatcher's first work of adaptation, *Smash*, was produced by Seattle's Intiman Theatre in 1996, and was well reviewed – it has become one of Hatcher's many oft-produced plays. Creating successful plays out of the writings of others may have begun with *Smash*, but Hatcher has continued with a high level of success ever since. His latest works, as of fall

2011, are a Sherlock Holmes play using a story line from Robert Louis Stevenson's *The Suicide Club*, and a screenplay scheduled for production in 2012 titled, *Hellfire Club*, about notorious historical gentlemen in London during the eighteenth century.

As a playwright, Hatcher often attempts to approach history from unique angles. He made the following comment about using history as the inspiration for much of his work in a 2004 interview: "If I had a pathetic business card it would say 'Jeffrey Hatcher, footnotes of history.' What I like to find, either by design or accident are characters or events that are in the shadows of some major historical event. . . . I just like going at things from the side" (Hatcher Downstage). *Scotland Road* began his use of this method, but plays like *Complete Female Stage Beauty* (1999), *Work Song: Three Views of Frank Lloyd Wright* (2000), *A Picasso* (2005), *Ella* (2008), *All the Way with LBJ*, and his screenplays, *Casanova* and *The Duchess*, all attest to this preoccupation.

#### *Characteristics of Hatcher's Work*

Hatcher insists on creating structural outlines before beginning serious script writing. In these outlines he delineates the beginning, middle, and end of his play and focuses on the cause and effect nature of the characters' journey. In *The Art and Craft of Playwriting*, Hatcher comments on the machine-like nature of his play scripts, telling aspiring writers: "Don't be proud of the fact that your play isn't a driving machine. Work hard to make it one" (Hatcher, Art 85). The "machine-like" structure to which Hatcher is referring is directly connected to the idea of character action. While he acknowledges and admires that some playwrights are able to write without knowing where they are going before beginning their scripts, he writes: "I need an outline of the play's actions. And the plays I've written after I've outlined the action have always been better plays,

more successful plays, and more readily *produced* plays than the ones I've written blindly with only a few impressions and some crossed fingers to guide me" (86). The "action" to which Hatcher is referring is outlined earlier in his book:

A dramatic action is an act performed by a character which in turn causes another character to perform yet another action. Good drama builds a chain of such actions from the beginning of the play right up to the end. If the shouting match doesn't change anyone, it's not an action. But if the fistfight prompts one of the characters to plot his revenge, or if the shouting match causes one of the characters to leave her home, they're vital dramatic actions. (35)

Hatcher sees the creation of suspense at the heart of the playwright's job, and dramatic character action is that which functions to create that suspense. He writes: "The best authors of the most successful dramas of the last two thousand years have understood that the cornerstone of dramatic engagement is suspense" (14). For Hatcher, this idea of creating suspense is better defined as creating "mystery" and "mystery plays." On the topic, he writes:

By "mystery play," I don't necessarily mean crime/murder mysteries such as Agatha Christie's whodunit. . . . What I mean is that all good drama is carried by mystery, by the questions posed in a play. Think of these questions as the little hooks to pull the audience along. The audience leans forward to find out the answers to these questions. . . . In this sense, all great dramas are great mystery plays. (12)

Suspense is initiated through the creation of characters with whom the audience can identify. The audience is prompted to ask questions regarding the potential future actions the characters will take as complications to their desires are encountered. Hatcher is of the firm belief that an adaptor must give the audience as much as they would expect from their knowledge of the story while also giving them "a few twists and turns they'd never seen before" (qtd in Kerr). These "twists and turns" are directly connected with Hatcher's belief that a playwright must create suspense. "Suspense" can only be created



when an audience's expectations are exceeded – complete knowledge of what will occur by its nature removes suspense. Basically Hatcher is keen on employing dramatic irony by withholding key information that could enlighten the characters, and holding it just out of reach if those characters to create further action. In this way, the audience's curiosity and desire for answers to the play's questions is maintained throughout the play. Some answers are found scene to scene, others may take the whole play to discover, and others may not be answered in the play at all. The key is to keep the audience hopeful of discovery so that they will stay engaged and interested throughout the performance of the play.

Even though Hatcher indicates that he is attempting to create suspense through “mystery” in all of his plays, he has created a great number of plays that can overtly be categorized in the mystery genre. *Scotland Road*, *Miss Nelson is Missing*, *Turn of the Screw*, *What Corbin Knew*, *Murder by Poe*, *A Picasso*, *Dr. Jekyll and Mr. Hyde*, *The Spy*, and his latest play, *Sherlock Holmes and the Adventure of the Suicide Club*, are all Hatcher plays which fit the traditional “mystery” genre. Hatcher's interest in mystery has not been limited to his playwriting work; he penned a few episodes of Peter Falk's *Columbo* detective television program early in his career. Hatcher has found a great deal of success with plays that fit into the mystery genre. His 1999 adaptation of *Turn of the Screw* continues to garner more productions than any of his plays besides *Tuesdays with Morrie*. With *Dr. Jekyll and Mr. Hyde*, Hatcher actually received an Edgar Award nomination – the most prestigious mystery genre award that writers can receive. He did not win, but admits he has “always wanted to win one” since he saw the award on Laurence Olivier's character's mantle in the film version of *Sleuth* (Kerr). It would not

be surprising to find him hoping for another nomination with his newest play, *Sherlock Holmes and the Suicide Club*.

Theatricality characterizes Hatcher's plays; he overtly acknowledges the live audience and the illusory nature of the stage with his texts. Hatcher believes that, "Plays are about the intimate collaboration that takes place between the stage and the audience in time and space, in sound and light and the senses" (Hatcher, Art 4). As such, he desires to heighten this collaboration. He often does this through the employment of direct audience address by the characters in the play, an emphasis on theatrical settings, and actors changing the characters they are representing while in front of the audience.

Audience members play a crucial role as the observers of the journey the characters traverse in Hatcher's plays. He states that a protagonist in a play "... needs someone to hear his story. The audience fills this need" (Hatcher 102). The desire for the audience to fulfill this function typically translates into one of two forms. Either the fourth wall is broken and the characters address the audience with narration and monologues that acknowledge their presence, or viewers are addressed as if they were in the fictional world of the play. Realistic dialogue and typical fourth-wall character interactions are still present, but Hatcher often intersperses these moments with narration and character monologues. In all, more than half of Hatcher's plays call for direct address to the audience.

The settings that Hatcher requires/suggests for his plays also confirm his preference for theatricality. He firmly believes that "the audience loves the nonrealistic theatricality of let's pretend" (Hatcher 62). As such, he prefers to require only the "scenic elements that are absolutely necessary" for telling the story (62). With a variety

of plays that are adaptations of books with multiple settings, this means that set pieces must transform so that they can represent these various locales. For instance, in his play, *Work Song*, about Frank Lloyd Wright, a high level of importance is given to the projection of Wright's architectural plans, but for the offices, trains, and houses in which the actors perform, Hatcher suggests the use of things like saw horses, planks, and movable walls. This is not to say that none of Hatcher's plays are to be performed in fully realized realistic sets, but he recognizes the limitations of the theatre for achieving complete "realism" and seeks to feature what can be done theatrically with his stories.

Hatcher's penchant for theatricality is especially evident with the work he gives actors. Actors are often required to play multiple roles within the same play – many times changing characters in full view of the audience. When asked about this tendency, Hatcher claims it stems from his movement from being an actor to becoming a writer himself. As an actor he liked variety, and so he likes to create variety for actors in his works (Hatcher, *Downstage*). Hatcher also desires for every actor to have something special they get to do in a play. He is "very aware that every actor on stage wants his moment" (Hatcher, *Downstage*). The opportunity that actors get to show an audience their versatility through the presentation of multiple characters within the same play creates some of these "moments."

Hatcher is heralded for the verbal wit of his writing. Even his first failed musical, *Bon Voyage*, was lauded for its "wit" (Swartz). His 1988 play, *Fellow Travelers*, was described as having "lyrical wit" (Steele). With his first well-reviewed adaptation, *Smash*, critic Gavin Hawk complimented Hatcher on his mastery of structure and language, stating that had George Bernard Shaw seen Hatcher's adaptation, he would

have “admired his [Hatcher’s] skill in crafting this unwieldy novel into a tight three acts, while still retaining the Shavian wit and charisma” (Hawk).

The retention of “Shavian wit and charisma” Hatcher achieved with *Smash* speaks to another characteristic of his work – his mastery over language rhythms. This is particularly seen in his adaption work, which is almost always lauded for its seamless integration of the voice of the source text with his own, and with the characters he crafts that represent wildly different backgrounds than his own. Speaking of his skills in these areas, Hatcher states: “I’ve always found it fairly easy to fall into a rhythm, either a character rhythm or the rhythm of another writer” (Antaeus).

This integration of Hatcher’s voice with the voice of other writers and character backgrounds other than his own is nowhere as evident as it is with British source material. In the review of *Smash* quoted earlier, Hawk writes that “there are pleasures to be gleaned from ‘*Smash*’ that only a rare American playwright with a copious vocabulary of British-isms and a shrewd sense of Shaw’s *métier* could provide” (Hawk). Considering Hatcher’s upbringing in Ohio, these achievements are impressive, and a bit surprising. Hatcher’s own use of the spoken word sometimes utilizes British cadence and sounds. For instance, in an interview about his adaptation of Balzac’s, *Cousin Bette*, he pronounces the words “play” and “plot” with flat nasal American qualities sometimes, while in other instances – sometimes in the same sentence – he uses the wider British pronunciation of the “a” and “ah” sounds found in these words (Interview).

Comedy is also a strong characteristic of Hatcher’s work. He insists that it is “essential to almost every play” (Hatcher, Art 144). Every one of his plays has comic elements regardless of the play’s overall style or subject matter. Hatcher creates humor

in his plays through a variety of methods. Comedy that emerges from outlandish character action is a mainstay of Hatcher's repertoire. Biting one-liners and language manipulated for comic effect is present in much of his work, and they are particularly evident with his "British" pieces. Hatcher also has a morbid sense of humor that seems to pair nicely with his overt "mystery" plays. Two of Hatcher's "original" comedies are about murdering people in retirement communities, and another is about robbing corpses. Hatcher has also been successful creating overt slapstick and bawdy humor in his adaptations of works such as *The Servant of Two Masters* and *The Inspector General*.

Through the act of telling and receiving stories Hatcher believes people are more fully able to understand the complex make up of human identity. In his own words on the subject, Hatcher indicates that he writes stories because:

Stories are humanity's way of understanding our lives and the world in which we live. When we try to comprehend an event – a marriage, a divorce, a war, a crime, the life and death of a human being or the rise and fall of civilization – we tend to investigate and explain the events in terms of story. (8)

With this quote Hatcher is aligning himself with the long tradition of theatre as important for identity formation that can be tracked back to the Greeks. Who a person is, is formed by their own story and their perception of their place within a larger story.

With Hatcher having this understanding of story, it is not surprising that he often overtly constructs his plays around a character's journey of identity deconstruction and/or identity formation. *Scotland Road* is about a woman claiming to be a Titanic survivor and an obsessed man who claimed to be a descendent of another Titanic survivor. The woman's claim is scientifically impossible, but the play does not eliminate the possibility that she could have been transported through time, while, at the same time, the man is

found to be a complete fraud. *Compleat Female Stage Beauty* is about a man who loses his identity and purpose as an actor of female roles, and must rediscover himself as a man. Hatcher's screenplay, *Casanova*, is about how the man is something deeper than the legend.

Overt thematic content revolving around the concept of identity can be pulled from almost every one of Hatcher's plays. Hatcher admits this trend, saying "I think most of my plays have something to do with the slippery notion of identity" (Zinman).

Hatcher also states of his interest in identity:

Maybe that, too, is connected to acting, and also the way in which any person in the theatre remakes themselves. . . . I also think my interest in illusion versus reality comes from the desire to want to have fun with the audience—pull out some rugs, do some magic-box tricks, that kind of thing. (Zinman)

This question of reality versus illusion, especially in regards to character, is seen repeatedly in Hatcher's works.

Each of Hatcher's plays craft structure and character action to create suspense for an audience. His plays are overtly theatrical and show a strong mastery of language rhythms. He uses a variety of strong comic devices, and his plays almost always deal with the theme of identity. Hatcher's effective integration of structural, stylistic, and thematic elements within his plays has led to a great deal of popular success.

### *Hatcher's Significance*

Hatcher's most produced works are his adaptation of Mitch Albom's *Tuesdays with Morrie*, and his adaptation of Henry James' 1898 novella, *Turn of the Screw*.

According to the *Dramatists Play Services* database, in the fall of 2011, these two scripts were produced over fifteen times each. After these, *Dr. Jekyll and Mr. Hyde* came in

third with thirteen productions, and *The Government Inspector* was his fourth most popular play, with nine. Several of his other plays were produced anywhere from one to five times. All told, taking into account only Hatcher's scripts published by *Dramatists*, there were sixty-six productions of thirteen of Hatcher's plays in the fall of 2012. It is interesting to note that Hatcher's non-adapted works make up only eight of the sixty-six total productions found in this same period. In order to put these numbers into context, of the other living American playwrights with plays published by *Dramatists*, only Steven Deitz surpassed Hatcher in number of productions, with sixty-seven. After these two playwrights David Lindsay-Abaire had fifty productions done of six of his plays, and the next largest number went to John Patrick Shanley with thirty-one.

Hatcher's output of plays is prodigious and diverse in style and content. However, the lack of serious accolades and academic scholarship exploring his works is striking. None of his plays has received major awards, and with the exception of a few play reviews, there are no articles considering his work in any major academic journal. Jeffrey Hatcher is not considered as one of the great American playwrights in any newspaper or magazine articles. His work is primarily performed in the realm of regional theatre; very few of his plays have been produced on Broadway or Off-Broadway. Regarding this marked lack of acclaim, Christopher Rawson of the *Pittsburgh Post-Gazette* proposes: "Perhaps his chameleon-like strength is partly to blame: there's nothing as distinctively 'Hatcher' as there is about Christopher Durang, August Wilson or Neil LaBute" (Rawson).

Commenting on Hatcher's differences from other contemporary American playwrights, Toby Zinman, in a 2004 TCG interview states "You're obviously interested

in the quirky footnotes of history that give rise to large ideas; this makes you unlike most American playwrights, who are still writing psychological domestic drama” (Zinman). With playwrights like Tracy Letts recently earned the Pulitzer Prize for just such a “psychological domestic drama,” *August: Osage County*, and David Lindsay-Abaire receiving the Pulitzer for *Rabbit Hole*, Zinman’s observation still appears valid in 2012. However, the acclaim of poetic playwright Sarah Ruhl shows that artistic recognition has also recently been associated with non-domestic drama. Interestingly, Ruhl’s *In the Next Room or the Vibrator Play* uses just the sort of odd historical angle that Hatcher typically uses when creating his work. The use of history or adaptation in itself, then, does not relegate Hatcher to insignificance.

Hatcher’s lack of recognition may be a case of his not having written that “one play” that pushes him into the spotlight on Broadway, wins multiple New York based accolades, and/or receives the Pulitzer Prize. David Lindsay-Abaire, Tracy Letts, John Patrick Shanley, and Sarah Ruhl all received accolades in this manner. Hatcher, most likely, occupies a similar category in the American theatre world as someone like Steven Dietz – interestingly the one playwright with more productions of his play being done than Hatcher, and a playwright who is also without major New York accolades. Dietz and Hatcher are what might be designated the “working men playwrights.”

Hatcher’s writing is about action and storytelling rather poetry or deep social commentary. Hatcher is writing primarily for entertainment – telling stories in whatever mode makes the subject dramatically interesting. Much of his work does resonate beyond the surface level – which deepens his work considerably – but his primary mode



of operation is still that of audience appeasement. This point is utterly apparent when listening to Hatcher talk about adapting *Dr. Jekyll and Mr. Hyde*.

You have to engage with what the audience wants, if they are going to come to Faust, or J and H, or Frankenstein that are going to want certain things. There are certain things sort of like religious ritual that we expect. So you do have to give the audience the beakers, the top hats, you have to have the moment where Hyde beats a man to death in the park, because these are the things that people who haven't even read the book think they know. And, if you do not provide that for them they will feel that they were short changed somehow. I accept that ... and respect it, but at the same time if you give them exactly what they expect, somewhere in the back of their minds they are say, "well, I could have written that." Or I could have saved myself \$67.50 and come up with a story like that based on what I know. So, you really do have to always twist their expectations. (Hatcher, Downstage)

This focus on what the audience wants, and the desire for them to not regret buying tickets, is a concern with the popular nature of his work. The plays that seek to create change or comment on deep social problems or truths have been finding acclaim of late. These plays are obviously still "satisfying" experiences for the audiences – otherwise they would not receive the acclaim; however, the writer's concern with audience reception is likely less important than it is to Hatcher. Hatcher seems to approach his work with the desire to "satisfy" the audience at the forefront of his intent. The intersection of this desire to satisfy, and his creation of artistic innovation is an interesting point to consider when looking at Hatcher and the state of dramatic writing in America. However, considering Hatcher's significance and the entertainment versus artistic continuum he represents takes this document beyond the scope of its primary focus.

### *Dr. Jekyll and Mr. Hyde*

In 2008, Hatcher adapted Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* for the stage on a joint commission from the Arizona Theatre

Company and the San Jose Repertory Theatre. Shortening the title to just *Dr. Jekyll and Mr. Hyde*, Hatcher crafted a piece of theatre that is very typical of the originations, style, and subject matter of his work. Arizona Theatre Company's artistic director, David Ira Goldstein, commissioned and directed the play because it had been a "long-term project" of his to "direct a trilogy of plays on Victorian monsters" (qtd in Graham). *Jekyll* was the last of this trilogy, as he had previously directed productions of Steven Dietz's *Sherlock Holmes* and *Dracula*. This was the first collaboration that Goldstein conducted with Hatcher on the creation of a new script – the duo has collaborated with two more world premieres at the Arizona Theatre Company since: *Ten Chimneys* in February 2011, and *Sherlock Holmes and the Adventure of the Suicide Club* in September 2011.

#### *The Novella and Hatcher's Adaptation*

Robert Louis Stevenson wrote *The Strange Case of Dr. Jekyll and Mr. Hyde* in 1886. The novella was an immediate success, selling more than 40,000 copies in the first six months after publication (Stevenson, *Strange*). Hatcher joined a long line of writers who have adapted the work for the stage when he penned his version in 2008. The first stage adaptation, by Thomas Russell Sullivan, was written for and performed by Richard Mansfield in the title role a little over a year after the novella was published in the United Kingdom. The play opened in Boston, Massachusetts, on May 9, 1887, and garnered U.S. tours that year, then in 1904, and again in 1906. The script added a female character, Miss Lanyon, a daughter of Dr. Lanyon and the fiancée of Jekyll – an addition that surfaces in some form or another in many of the sixty-seven other stage adaptations that have been created since 1887 (Robert) (This number, sixty-seven, does not include the many musicals, comedies, ballets, radio, or opera adaptation numbers of the work).

Hatcher's version is the most recent stage adaptation, and is unique in that it appears to be the only script with a real love interest for Hyde and the use of multiple actors who play the Hyde role.

The number of film and television adaptations of the novella is also substantial. The first film was recorded by William Selig of the Polyscope Film Company in 1808, and the latest work was a modern retelling of the story produced by the BBC in 2007, titled, *Jekyll*. The BBC version garnered actor James Nesbitt a Golden Globe Award nomination and a Rose d'Or nomination for his characterization of the Jekyll/Hyde role, continuing a long line of stage and film actors who have received great accolades for their portrayal of the character.

The many adaptations of the work speak to the mythic proportion of Stevenson's creation. Asked about this topic in an interview, Hatcher responded with this observation:

I don't know if there is another book or play that talked about duality before "Jekyll and Hyde" did, at least not in the popular press. But it's so cool that it roars up in "Star Trek" or "The Simpsons" when Bart's evil twin shows up. It's incredible when someone gets an idea, like Stevenson in 1881 or '82, and people are able to riff on it for 150 years (qtd in Royce).

Hatcher continues the tradition of "riffing" on Stevenson's creation with his play.

The common understanding is that Dr. Jekyll represents some kind of perfectly virtuous Victorian gentleman, while Mr. Hyde is some kind of abject evil. This understanding has gained mythic proportion, but it is not in fact completely substantiated in Stevenson's original. In the novella, Hyde is seen as evil, but Jekyll is contending with his struggle to act in accordance with moral society's expectations; he still has desires that are contrary to the accepted societal constructs. It is this struggle to maintain the

appearance of virtue that leads to his experiments in creating Hyde. There is a very real struggle for moral supremacy over desire that is considered in the work. It is this understanding of Jekyll as an imperfect man that Hatcher keys into when creating his play.

Instead of good versus evil, Hatcher sees the Jekyll and Hyde story as more “the stifling of parts of one’s own personality” (qtd in Graham). Of his unique take on the character/characters, Hatcher elaborated with the following:

. . . I felt to look at Jekyll as the perfect being and Hyde as his vastly imperfect opposite was a mistake, and even some notes in the novella that Jekyll has had strange desires and did odd things when he was younger. So, I figure if Jekyll is 70/30 then Hyde’s got to be 30/70. And what happens to the person who is mostly good starts to flip the percentages. In other words, if Hyde has been doing terrible things, you know, what happens on the day he is 65/35? And 60/40, and 35/65, and on and on until finally Hyde is more sympathetic than you would think and Jekyll more unsympathetic? So, it’s almost like a math question, and I wanted to play around with our expectations of Hyde as a character, and Jekyll as a character, to say, look, it’s not a question of duality, it’s a question of multifaceted personality. (Kerr)

Looking at Jekyll/Hyde as a “multifaceted personality,” Hatcher’s choice to have multiple actors represent Hyde during the play becomes more than just an “interesting way of doing the show,” but ties the device to the play’s thematic content. The creation of a love interest for Hyde also opens up the possibility of goodness being present within him. Jekyll’s acts of murder and attempted murder thereby recast the typical interpretation of Jekyll as “good.”

On this desire to exceed expectations in the work of adapting *Jekyll*, Hatcher is recorded saying:

I mean that in the sense that they would have expectations, sure, I mean foggy streets, hats, canes, blood, beakers – That business that we think of with Jekyll and Hyde, but that there will be some perception [sic] that I

think are buried in the novella that tend not to come out in most adaptations. Some of them theatrical, some of them dramatic, some of them psychological. (Kerr)

Hatcher's modifications to the story and the unique theatrical additions he makes are his attempts to exceed the expectations of the audience while keeping the retelling grounded in the source text.

### *Productions and Reviews*

Both David Ira Goldstein's Arizona Theatre and San Jose Repertory 2008 world premiere productions of the play were well received. The headline for the *Tucson Weekly* review of the production was "Unexpected Connections: 'Dr Jekyll and Mr Hyde' as adapted by ATC rivetingly makes us all complicit in evil." In the article, critic James Reel outlines the compelling tone of the play and connects the thematic use of the multiple Hydes to the complicity all people have in Hyde's activities. Robert Hurwitt's review for the *San Francisco Gate* sums up Hatcher's work and the show in the following manner: "Stripping away most of the melodramatic details and love interests the tale has picked up ever since its 1886 publication, and modifying others, he's fashioned a 'Jekyll' that seems truer to Stevenson but hipper, sexier and more intense than most" (Hurwitt). In Karen D'Souza's review of the San Jose production, she commends director Goldstein's creation of "a sly sense of mystery" (D'Souza).

Even with the positive accolades, reviewers noted some deficiencies with the production – particularly citing narrative structure of the script. D'Souza wrote, "Some may find the narrative a tad convoluted just when it cries out to be pulse-pounding" (D'Souza). Robert Hurwitt also implies some script deficiencies when he writes that Goldstein's "sharply paced, vivid staging picks up the slack" (Hurwitt). Observations of

narrative deficiencies are not limited to the reviews of Goldstein's production. In the Philadelphia premier, Wendy Rosenfield titled her critique: "Variations on 'Jekyll' – Production's compelling approach to classic bogs down in plot points." Rosenfield indicated that the "still direction" by the director failed to overcome Hatcher's "fussy plot points," and contributed to a lost opportunity (Rosenfield). In the Seattle premier, Misha Berson noted "some weaknesses on the way to achieving white-knuckled suspense and dramatic momentum." She specifically commented on the piece's "laggy start," but that it "gains force and creepiness in a suspenseful second act." In the Minnesota premier, the script was accused of being "uneven" and "trying to do too many things" (Royce).

None of these critics go into detail expressing specific examples of these narrative deficiencies, but the explanation likely resides in the overall style of the narrative. Many characters are introduced in a brief time and they function primarily to push forward plot points. A lack of urgency created by these characters and the inability the audience has to invest in those characters likely contributed to the reviewers' observations of deficiencies. However, it is worth noting that Hatcher actually streamlined the narrative structure of Stevenson's original. Stevenson's novella is full of digressions and reiterations. Hatcher compiles these elements and places them in a linear narrative.

Hatcher's use of different actors playing the roles of Jekyll and Hyde is commonly heralded in reviews. After a Lexington, Kentucky, production of the play, reviewer Candace Chaney noted, "The fact that Jekyll can physically confront and interact with Hyde is the most novel and rewarding aspect of the show" (Chaney). The use of different actors in this way also removes the potential for overwrought melodrama as the actor transforms from Jekyll into Hyde in view of the audience.

The use of multiple actors to play Hyde emerges as a point of major consideration by the critics, but in this case the conceit is not consistently appreciated. Of the premier production, Karen D'Souza's wrote: "Although it's fascinating to watch the ensemble scramble from one guise to another (most of the actors here play multiple parts), the multiple personalities seem more of an exercise in technique than an insight into the pathology of evil" (D'Souza). Graydon Royce in his Minneapolis review continued this line of critique, titling his review: "Too much of a bad thing? - Four Hydes are too many, but Jeffrey Hatcher's update of 'Dr. Jekyll and Mr. Hyde' is still highly entertaining and thought-provoking" (Royce).

The device of using multiple Hydes was not completely panned. Robert Hurwitt and Misha Berson both commended it. Wendy Rosenfield, while critical of the play's direction, did see the use of the "chorus of Hydes" as an effective method. In a production of the play staged in Olympia, Washington, a particular strong commendation of the device was made in a review by Alec Clayton. He writes: "Including four Hydes played by four different actors – often on stage all at once to present different aspects of the same warped personality – was a stroke of genius on the part of Hatcher" (Clayton).

The overt use of physical characterization and movement for storytelling was also a point of commendation in many of the more positively-reviewed productions of the play. In Goldstein's staging, a commendation was made of his "balletic depictions of violence" (D'Souza). In an Omaha, Nebraska, review Bob Fischbach writes: "It takes skillful movement and careful timing to make this thing work" (Fischbach). The Olympia, Washington production was highlighted for its utilization of "skillful movement." Clayton writes "Whitney [the director] choreographs the movements of

these Hydes . . . like a contemporary ballet” and the “movement of set pieces as if in a modern dance” (Clayton). The movement and physical characterization of the actors prompted Clayton to make the following conclusion about the production: “This play is an acting and directing tour de force” (Clayton).

The careful perusal of the reviews of this play points out many of the potential difficulties and assets that a director might encounter. Focusing the audience’s attention on the dramatic action of the play is of serious importance. The momentum and pacing of the narrative is also a critical consideration. The use of multiple characters all presenting short narrative diary entries, newspaper reports, and police statements likely contribute to the difficulties some critics had with following the play’s narrative. As such, a strong focus on distinct characterization (to remove confusion) is important, and an overt emphasis on physicality and stylized movement has great potential for telling the story effectively. The many characters in the play should contribute to the mystery and suspense of the play, but not confuse the audience. Clearing up any confusion regarding the use of multiple Hydes is also important. The audience must understand when the actors are playing the Hyde role, and ideally begin to understand that the multiple Hydes speak to the Hyde that exists inside everyone.

### *Theoretical Discourses*

Before a full analysis of *Dr. Jekyll and Mr. Hyde* can be conducted in Chapter Two of this document, a discussion of the prevailing perspectives contemporary adaptation work is necessary. When considering an adaption of this genre in the post-modern era, the theories of Linda Hutcheon are at the forefront. In her book, *A Theory of Adaptation*, she pinpoints one of the more distinguishing characteristics of Hatcher’s *Dr.*



*Jekyll and Mr. Hyde* when she indicates that adaptations are culturally odd because of “that curious double fact of the popularity and yet consistent scorning of adaptation” (Hutcheon XV). Hutcheon goes on to specify a variety of opinions on adaptation and creates a theoretical discourse around the topic. Her definition of what constitutes an adaptation consists of:

- An acknowledged transposition of a recognizable other work or works
- A creative *and* an interpretive act of appropriation/salvaging
- An extended intertextual engagement with the adapted work. (9)

For her, there is no hierarchical structure that exists between various versions of adapted works; she states: “Multiple versions exist laterally, not vertically” (XIV). She proposes no reason for “fidelity” to guide the assessment of the quality of an adaptation; after all, as she reminds the reader, “according to its dictionary meaning, ‘to adapt’ is to adjust, to alter, to make suitable” (7). Hutcheon’s ability to make these claims emerge from her acceptance of theories found in the study of intertextuality; specifically, these claims emerge from a theoretical understanding of what she titles the “process of reception” (8). Hutcheon writes: “We experience adaptations (*as adaptations*) as palimpsests through our memory of other works that resonate through repetition with variations” (8). She also states, “Adaptation is repetition, but repetition without replication. And there are manifestly many different possible intentions behind the act of adaptation: the urge to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by copying” (7).

The ideas proposed by intertextual theorists significantly inform Hutcheon’s theory of adaptation. This overlap is not surprising; Hutcheon has already indicated that

adaptation is intrinsically intertextual. Hutcheon's theory of adaptation, then, can only be understood through the theory of intertextuality.

It is difficult to define intertextuality in a succinct manner. A long line of literary theorists and the ideas that they engender must be followed in order to understand the current discourses in the field, and one has to decide where to stop in the progression of ideas before any one definition of "intertextuality" can be made. Graham Allen, in his book, *Intertextuality*, spends two hundred pages explaining the theory and its history. He also does a good job summarizing what is included in those pages in the introduction to the book:

Barthes employs intertextual theory to challenge long-held assumptions concerning the role of the author in the production of meaning and the very nature of literary meaning itself. For Barthes, literary meaning can never be fully stabilized by the reader, since the literary work's intertextual nature always leads readers on to new textual relations. Authors, therefore, cannot be held responsible for the multiple meanings readers can discover within literary texts. Barthes views such a situation as a liberation for readers; a liberation from the traditional power and authority of the figure of the 'author,' who is now 'dead.' (Allen 2-3)

What is pertinent here is the concept that the meaning of a text varies with the reader and that multiple interpretations of a text are possible. In the case of adaptation the possibilities of meaning is multiplied substantially. As Hatcher's play, *Dr. Jekyll and Mr. Hyde*, is considered in this document, the theoretical concepts of intertextuality will be useful for making conclusions regarding the themes and potential meanings of the work. With these potential meanings understood, the practical act of staging the play can be conducted with a full sense of theoretical support.

## *Conclusion*

In this chapter, the life and work of Jeffrey Hatcher has been explored in order to create a base of information that will aid the director in the practical process of staging the production of *Dr. Jekyll and Mr. Hyde*. Navigating the potential thematic resonance points, audience expectations, and the unique mandates of theatrical storytelling that exist in the work will all be important when staging this play. In the following chapter, Hatcher's choices along these lines will be explored through a detailed analysis of the play script. The director's work of guiding the designers and actors through the production process of a play cannot occur effectively without this analysis of the play in place.

## CHAPTER TWO

### Analyzing the Play

#### *Introduction*

The investigation into the life and work of Jeffery Hatcher emphasizing the history of his *Dr. Jekyll and Mr. Hyde* stage adaptation, was explored in Chapter One. In this chapter, an in-depth examination of the play's intertextual and theatrical elements will be considered in detail. Special attention is given to the cumulative effect these elements have for communicating the play's main themes to an audience.

#### *Plot Synopsis*

While plot synopses typically only cover the order of the actions taken by the play's characters, this plot synopsis includes selected descriptions of the methods by which the plot is communicated to the audience. Of particular stylistic significance is the use of actors playing various roles and delivering narrative directly to the audience to frame who the characters are and where the action is taking place. There are many locations and characters in this play, instantaneously transforming into new locations and characters in plain sight of the audience.

*Jekyll and Hyde* begins with a prologue in which five actors address the audience claiming awareness of the narrative that will unfold. A woman screams and a door bursts open, revealing a dead body. Out of this scene, the actor who plays Utterson promptly steps out and directly addresses the audience with, "Let me begin" (Hatcher, Dr 8).

Utterson and Enfield are on a London street on their way to visit Dr. Jekyll when they come upon a red door. The door prompts Enfield to tell the story of a run-in he had with a “Mr. Hyde.” The actor playing Utterson then performs as Hyde, as he and Enfield reenact the encounter between Hyde and a street urchin he trampled. Enfield insists that Hyde pay for damages. Hyde pays with a check guaranteed by Dr. Jekyll. With that information, the reenactment ends. Hyde becomes Utterson again, and the actors playing the other characters disperse. Utterson and Enfield resolve to ask Jekyll about Hyde.

The next scene takes place in Jekyll’s home with Jekyll, his colleague, Dr. Lanyon, Utterson and Enfield. Lanyon departs, but not before reminding Jekyll that their colleague, Dr. Carew, will be dissecting the body of a deceased prostitute the next day; Jekyll does not approve. Utterson and Enfield confront Jekyll with their knowledge of Hyde. Jekyll is evasive and tells them, “I owe Edward Hyde a debt” (14).

The action then moves to Carew’s dissection. He makes incorrect and lurid observations about the female cadaver. Jekyll interrupts, invalidating Carew’s conclusions and causing him to storm out. Jekyll then delivers a diary entry to the audience in which he bemoans his inability to express his opinions at the university. Immediately following Jekyll’s diary entry, Hyde, now played by the actor previously playing Lanyon, appears in the dissection laboratory and replaces the cadaver with the body of a dead pig; a description of the occurrence is presented by Utterson “reading” a newspaper article. The action then shifts to a meeting between Carew, Jekyll, Utterson, and Lanyon. Carew demands an apology from Jekyll which he refuses to give. Utterson uses the conversation as an opportunity to once again confront Jekyll about Hyde. Jekyll continues to be vague about his connection to the man.

In the next scene, there is a brief altercation between Utterson and Hyde in front of the red door. After threatening to hit Utterson with his cane, Hyde leaves through the door and the action moves inside his room. Elizabeth, the sister of the girl Hyde trampled, has been waiting for him. Hyde threatens her, but she boldly does not run when he tells her to go. As she leaves, Hyde learns her name.

Jekyll, now at Lanyon's house, talks to him about "a patient" who no longer remembers what he does when "under the influence" (25). Lanyon diagnoses the individual as an "addict," and Jekyll denies this as a possibility. The action jumps to Jekyll's study, where he reveals he will "be away a few days on business" (27). The next few scenes flow quickly, and Hyde is played by multiple actors throughout this section of the play – many times while on stage at the same time. Hyde finds Elizabeth in Regent's Park and she chooses to go home with him. Jekyll is vaguely aware of Hyde's interaction with Elizabeth and hires a private investigator, Sanderson, to follow Hyde and discover Elizabeth's identity. While being investigated, Hyde writes and posts a letter and carves the words "wrong one" with a knife into the back of a prostitute named "Elizabeth" (31). After hearing this information, Jekyll calls off the investigation. Utterson receives a letter supposedly signed by Jekyll willing his estate to Hyde; it is the letter sent the night before. Utterson reveals that he has been following Hyde as well, and has the information Jekyll sought regarding Elizabeth's identity. The scene ends with Jekyll promising Utterson that he will cut himself off from Hyde.

Elizabeth works as a chamber maid at a hotel, and Jekyll is next at the hotel and "inadvertently" encounters Elizabeth. He attempts to converse with her and tell her that she will not see Hyde again, but she is frightened and runs from him. Jekyll returns home

to his laboratory and takes the tincture that turns him into Hyde. Elizabeth and Hyde then meet in Hyde's room. Hyde tells her he will be going away. She confesses her love for Hyde, but he refuses to accept it and makes her leave. Hyde then resolves to take an unmentioned action that will ruin Jekyll's life.

In the next scene Hyde encounters Carew in the park and beats him to death with a cane. The cane breaks, and half is left in the park to be found. An investigation follows. The investigator, again played by the same actor who played Carew, questions Utterson about a note left on Carew's body addressed to Utterson. The note mentions a "mutual friend," and this is assumed to be Dr. Jekyll. The two are suddenly at Jekyll's home and Jekyll insists that he did not murder Carew. Jekyll then receives a letter from Hyde, which is "read" by a variety of the actors playing Hyde at the same time. Jekyll resolves to fight back and the actors are all suddenly their prior characters. Jekyll proves to the inspector that the note on Carew's body was intended to frame him. The inspector leaves to investigate Hyde's rooms, and Jekyll is alone again where he commits to never letting Hyde out again. The inspector is then seen in Hyde's room pronouncing Hyde guilty of the murder of Carew.

The next scene takes place three months later; Utterson and Jekyll are on a walk in the park when they encounter Elizabeth. Elizabeth sees Jekyll and promptly leaves. Jekyll is suddenly stricken and insists that Utterson leave him alone. Utterson departs and Jekyll spontaneously turns into Hyde. The action then shifts to Poole arriving at Lanyon's house with a note from Jekyll. They are to retrieve the contents of a drawer from Jekyll's laboratory. After the task has been performed, Hyde (now played by the actor who plays Poole) arrives at Lanyon's and uses the contents of the drawer to

transform back into Jekyll. Worried that Lanyon will reveal his secret, Jekyll strangles his friend to death.

Jekyll returns home to a package left by “a lady” (53). In the package is the other half of the cane used to murder Carew. The “lady” is Elizabeth, and she returns to the house immediately after Jekyll opens the package. She found the cane in Hyde’s room after the murder and kept it. She wants to know if Jekyll can tell her where Hyde may be. As Elizabeth speaks of her love for Hyde, Jekyll insists that she cannot love the man. During the conversation she realizes that Jekyll is in fact Hyde. At that moment, Poole and Utterson arrive with news: “Lanyon has been murdered by Hyde” (57). Elizabeth faints, and Jekyll tells Utterson that Hyde was there, but just escaped. Poole leaves to tell the servants, and Utterson goes to get the police. As soon as they leave, Jekyll carries Elizabeth to the laboratory. He locks the door and insists that Elizabeth must die because she knows the truth. Hyde materializes and he and Jekyll argue about what should be done. Hyde insists that Elizabeth loves them, and Jekyll responds with: “She loves you!” (57). Elizabeth wakes and screams as the two men rush at one another. The action then shifts to outside of the door. Utterson has returned with the inspector, and they smash open the door. Jekyll lies dead in Elizabeth’s arms. The inspector asks if Hyde has done the deed, and Elizabeth says, “He did it himself” (58). The inspector is confused, but Utterson understands the truth of what Elizabeth has said – Hyde and Jekyll are the same. The play ends with Hyde saying “I dreamt I was a man named Henry Jekyll....Thank God I woke in time to know I wasn’t him” (58).



### *Theoretical Analysis*

Before addressing the stylistic elements and character action of the play in detail, the text of the play and the original novella will be considered on an intertextual basis. Intertextual investigation into any work typically involves observing the ways in which texts inform one another and the various meanings that can be created because of the connections between those texts. As the play is an adaptation of a prior text, these connections are abundant. However, the term “intertextuality,” as first used by Julia Kristeva, does not merely refer to simple connections between, and the derivative nature of, texts. Of Kristeva’s intertextuality, contemporary scholar Graham Allen explains:

[Kristeva] attempts to capture in the approach a vision of text as always in a state of *production*, rather than being products to be quickly consumed .... In such work, Kristeva implies, ideas are not presented as finished, consumable product, but are presented in such a way as to encourage readers themselves to step into the production of meaning. (Allen 34-37)

It would be possible to devote a large portion of this chapter to the consideration of all the ways the original novella’s characters and plot are similar and/or different from the play, but the majority of those connections/disparities do not seriously alter the reception of the story and or overtly change the possible “meaning” or themes in the manner synonymous with Kristeva’s intertextuality.

For Kristeva, the purpose of intertextuality is specifically about identifying ways the theory can be used to subvert accepted thought and challenge hegemonic structures. Allen explains, “Intertextuality encompasses that aspect of literary and other kinds of texts which struggles against and subverts reason, the belief in unity of meaning or of the human subject, and which is therefore subversive to all ideas of the logical and the unquestionable” (Allen 45). It would be ill-advised to attempt to make an argument that

Hatcher's play is completely intertextual in the Kristevian sense, but her theories do give lenses through which the subversive qualities of the work should be considered. The "intertextual" consideration of the play conducted here acknowledges that at its core the play delivers a very specific non-intertextual story to the audience, but there is some level of subversion present in the play that is best understood through intertextual theory.

The clouding of the ability to pronounce absolute judgment on the make-up of the Jekyll and Hyde character(s) is the primary area of subversion that exists within this play. To comprehend this subversion, the construction of the characters in the novella and subsequent permutations must be understood. Once these are established, the possible new meanings that Hatcher has engineered begin to emerge.

In the novella, Jekyll's experiments are an attempt to capture that which is wholly good and eliminate that which is wholly evil inside him. He does not succeed at capturing the wholly good – a point that is often lost with the contemporary mythos. However, Stevenson's Jekyll does succeed at creating a "wholly evil" being with Hyde. Stevenson is very clear delineating the two personas:

Hence, although I had now two characters as well as two appearances, one was wholly evil, and the other was still the old Henry Jekyll, that incongruous compound of whose reformation and improvement I had already learned to despair. The movement was thus wholly toward the worse. (43)

While Stevenson's text overtly states that Jekyll is not a wholly "good" being, subsequent reception of the story has often missed this point. Outlining how the predominant reception of the story has shifted, Stevenson scholar Irving Saposnik writes: "Originally written as a fable of Victorian anxieties, it has been distorted into a myth of good-evil antitheses, a simplistic dichotomy" (Saposnik). Saposnik explains how the story became

something used, “as pulpit oratory, as starring vehicle on stage and screen, as colloquial metaphor for the good-evil antithesis that lurks in all men, it has become the victim of its own success, allowing subsequent generations to take the translation for the original, to see Jekyll or Hyde where one should see Jekyll-Hyde” (Saposnik).

These subsequent adaptations have created a situation where the intertextual possibilities of the story have actually diminished. This is particularly unfortunate because as Stevenson scholar Richard Dury suggests, Stevenson did not “wish to provide a single key to a story that is intended to remain enigmatic” (Dury 248). Stevenson intended for the possibility of intertextual subversion to have existed in his original. Concluding the novella, after Jekyll delineates his understanding of the bifurcated nature of human existence in a “written account” of his experience, Stevenson has him go on to write: “Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous, and independent denizens” (40). Stevenson recognizes that his preconceptions will not remain as the dominant understandings of the issues of identity addressed in his novella, and that other individuals and cultures will likely see things differently. With his play, *Hatcher* has firmly placed himself with these “other individuals,” and builds upon the intertextual possibilities that Stevenson planted.

*Hatcher* overtly states some of his thoughts on the nature of man in the play’s text.

He has Utterson say:

There is no one who is wholly good or bad [. . .] I think it’s more apt to say the bodies of water are endless in their possibility: streams and rivers, waterfalls and ice-jams, swamps and quicksand, oceans and deserts. A thousand tributaries flooding over the one into the other. (*Hatcher*, Dr 47)

Hatcher begins with Stevenson's construction of Jekyll as a man containing the capacity for both good and evil actions, and overtly reinforces his evil nature by having Jekyll kill Lanyon and attempt the murder of Elizabeth. It is with Hyde, however, that Hatcher does his boldest work. Building upon the ambiguity intended by Stevenson, and adding his own subversion of the accepted understanding of the Hyde character, Hatcher has written a play which achieves intertextual significance. He completely diverges from Stevenson's (and popular understanding) of the character. He concludes the play with Hyde killing Jekyll/himself in order to save the life of a woman he loves – actions that are the opposite of "evil." Hyde still does appalling things in the play, but this final act complicates the audience's ability to digest the story and pronounce the character "evil."

In addition to the subversion of the tale found with Hyde's character make-up, the play's non-text-based elements also increase its intertextual possibilities. There is a unique connection between what live theatre does and the "production of meaning" that cannot be overlooked when considering any play, and this one more than most.

### *Theatricality*

Consideration of the potential meanings and subversions of meanings found in Hatcher's *Dr. Jekyll and Mr. Hyde* cannot occur without an understanding of the meaning delivery systems that are unique to live theatre. Specifically, theatre is a multidimensional sign system that inherently requires a process of interpretation which goes substantially beyond the written text. Theatre is a "theatrical" medium, and must be understood as such if a play's intertextual qualities are to be considered. Semiotic theorist Roland Barthes, whose ideas about the inability of texts to communicate singular meaning significantly contributed to intertextual thought, is one of the first individuals

associated with the definition of “theatricality.” He designated it as: “theatre-minus-text, it is a density of signs and sensations built up on stage starting from the written argument” (Barthes 26). “Theatricality” opens up an overwhelming number of semiotic elements that an audience member decodes in performance. Contemporary scholar Christopher Balme further clarifies this concept:

The theatrical mode of perception is a complex one, consisting of interlocking, mutually conditioning elements from different genres and forms of representation. Expressed more concretely, theatricality is a mode of perception and representation that either merges verbal, visual and corporeal dimensions or forms a bridge between them. (Balme)

The “theatrical mode” designated here can directly be understood as those intertextual elements which go beyond the written texts to make up the work.

### *Structure*

Structure, while not typically considered for its “theatricality,” can be considered as such when looking at this play. The play is constructed of a prologue and two acts made up of twenty-nine scenes (twenty scenes in the first act, and nine scenes in the second). With the exception of the prologue, and a brief backtracking in scene one, the story is presented chronologically. This chronological construction does not “subvert” the narrative in any significant ways. However, with every new scene taking place in a different location than the previous, and because of the abundance of settings, characters, and short scenes, a division of the “singular story” of Jekyll and Hyde is created. Taken together, these qualities contribute to a play full of striking occurrences and ambiguity. The structure is well suited to keep the play moving quickly, deliver a large number of plot points, and create suspense with cliffhanger endings to many of the play’s scenes.

### *Actor Characterization*

The manner in which the characters are presented to the audience also increases the play's theatricality. Hatcher designates four actors to all present Mr. Hyde and the over twenty other roles in this script – sometimes requiring the actors to switch roles mid-scene in full view of the audience. A good example of this is when Jekyll is investigated for Carew's murder and receives a letter from Hyde. As Jekyll has been answering the Inspector's questions, Hyde Three has been present, invisible to all but Jekyll. Poole, the Inspector, and Utterson are all present as the following occurs:

JEKYLL. There's nothing! I have done nothing! I am innocent!  
*(Poole takes a letter from his pocket)*

POOLE. Doctor, this was slipped under the pantry door this morning. It's got your name on it. *(Jekyll takes the letter).*

INSPECTOR. Sir, the laboratory — ?

JEKYLL. A moment, please. *(Jekyll opens the letter. As Jekyll reads, Utterson becomes Hyde [Hyde 1] and comes close to him and speaks.)*

Hyde. "My dear Jekyll. Forgive the formality of this missive, for one as intimate to you as I. I know what you planned to do to me. I should be cross, but I just can't bring myself to think ill of poor old Jekyll. *(Poole. as Hyde 4 comes close as well.)*

HYDE 4. "You're a pathetic, frightened little nothing [. . .]

JEKYLL. Oh. God . . . *(The inspector as Hyde 2 speaks to Jekyll.)*  
[. . .]

HYDE 4. "Well, wherever the cane is, I'm sure its whereabouts will come to me. But not to you." *(Hyde 3 moves closer to Jekyll.)*

Hyde 3. "Know this, Jekyll. I am your protector now [. . .] *(All the Hydes except Hyde 3 revert to their other roles.)* (Hatcher, Dr 43)

The use of actors in this manner requires the acceptance of bold theatricality by the audience. There is no attempt to make the audience believe that the actors in the play are

really the people they are representing; the audience is asked to delight in the theatricality of characterization communicated through strong differentiation of voice and body by the actors. The audience is also forced to consider the possible implications of a Hyde character with no singular representation.

### *The Multiple Hydes*

Hatcher's use of multiple actors to play Hyde is a very bold and theatrical choice, and functions as an overt physical representation of the enigmatic nature of Hatcher's conceptualization of Hyde. The audience is given multiple versions of what is typically understood as a singularly "evil" creation. As multiple actors play this same character, and many times at the same time, the definitive nature of Hyde is impossible to grasp. The Hydes often have conflicting desires – sometimes even while occupying the stage at the same time. For instance, when Hyde encounters Elizabeth in the park, two Hydes want to rape or kill her, while the other two want something they can't express. Hyde Three states: "I want [. . .]" then Hyde One says, "I want to slit you in two," then Hyde Three again can't express himself, saying "I—" (28). Elizabeth is finally offered a place to stay and agrees to go home with Hyde. Hyde Four then escorts her out of the playing area. When the relationship is returned to later in the play, Hyde Three has become romantically involved with Elizabeth. Hyde One and Two did not achieve their aims. The Hydes can be interpreted as either manifestations of one being or as distinct individuals. The "definitive" nature of the character is impossible to describe completely and the audience is forced to consider this ambiguity for potential meanings.

### *Narrative Style*

The narrative style of *Dr. Jekyll and Mr. Hyde* is particularly theatrical. The story is told through diary entries, police reports, police statements, lecture notes, newspaper articles, and interview notes presented directly to the audience by ten different characters. Of the thirty scenes in the play, twenty begin with these kinds of narrative elements. Direct audience address is an overtly theatrical construct. When direct audience address is used the audience's place in the theatre is acknowledged and they are invited into the process of creating meaning. They are not voyeurs or mere observers. By entrusting the narrative to multiple characters Hatcher has further increased the play's theatrical style. The audience is forced to work harder to go beyond the text to receive and decode a story delivered by a variety of sources.

### *Setting*

The play's setting in Victorian England further increases the theatricality of the play. The culture of that place and time was about appearances, manners, and social class. It was an era of top hats and canes, elaborate hairdos and skirt bustles – all things that work together for the construction of a sort of theatrical façade. The use of British dialects for communicating the location of the play is also an overtly theatrical device.

### *Visual Elements*

The visual world suggested for this play has theatrical potential. The numerous locations of the play and the speed at which the narrative is told make the creation of realistic settings impractical. Hatcher suggests the use of a movable "Red Door" of which he writes: "The Red Door will define space. The Red Door will tell us whether



we're inside or outside a room or building. The Red Door must be practical; and on two occasions during the show, at the start and the climax, it must be 'smashed down'" (5). The characters' costumes also require the audience to accept theatrical constructs. There are too many instances where the same actor plays more than one character in the same scene, or there is not enough time for an actor to change costumes between scenes, for a distinct costume to exist for each character. Instead, the job of characterization falls on the actors' physical and vocal choices and/or small costume pieces like canes, hats and scarves which change the look of the actor. The lighting of the production must also go a long way to theatrically delineate the various locations of the play and keep the scenes flowing quickly and seamlessly.

### *Action*

Hatcher's desire to create mystery and suspense in his plays was well established in Chapter One of this document. Like many other elements in his plays, eliciting mystery and suspense in an audience is an overtly theatrical aim. Creating suspense in plays is typically achieved by giving information to an audience bit by bit and prompting them to ask questions to which they strongly desire to discover the answers. David Ball, in his book *Backwards and Forwards* calls these "forwards," and defines them as "anything that arouses an audience's interest in things yet to come" (Ball 45). Hatcher initiates this method of storytelling effectively in the play's prologue by having the actors speak of what they do and do not know, and then having the door smashed down to reveal the shape of a body lying on the stage. The play's episodic structure also aids in the creation of these "forwards," as the audience is always being given new stimuli, information, and questions as each scene ends and another begins.

The play builds scene by scene, revealing information or character actions that prompt subsequent action. A complete listing of the actions of the play would become a reiteration of much of the plot synopsis, but a brief listing of the cause and effect elements found in the first scene of the play will give the reader an understanding of the play's basic construction:

- Out walking, Utterson and Enfield see the Red Door.
- Enfield has a story about the door.
- Enfield once encountered Hyde
  - The encounter is reenacted. Hyde tramples a girl. Enfield makes Hyde pay the girl for damages.
- The money he paid was guaranteed by Jekyll.
- As Enfield and Utterson are on their way to see Jekyll, they determine to ask Jekyll about Hyde.

With just this brief scene the audience should be asking themselves: what will Jekyll's response to Utterson and Enfield's inquiry be? What makes Hyde tick? What is the relationship between Jekyll and Hyde? Some questions, such as what will Jekyll's response to their inquiry be, are answered in the next scene, while others, such as the relationship of Jekyll to Hyde, propel much of the action for the rest of the play. It is the combination of short-term and long-term questions like these that create the suspense and mystery that typify this play's dramatic action. The creation of dramatic tension in this manner furthers the play's theatrical qualities.

### *Characters*

The "questions" the audience members are prompted to ask predominantly emerge from the actions and reactions of the play's characters. The characters have internal desires that prompt external actions which are observed by the audience of the

play. What follows is a brief explanation of the construction of the play's characters focusing on their internal and external actions.

### *Jekyll*

Many of Jekyll's character traits in the play are very much in line with those typically associated with the personage. He is serious, precise, and a man of considerable intellect. His reception and integration of information throughout the play is very quick. He is concerned with ethics and morality, and has a strong aversion to inaccuracy and close-mindedness. While possessing these admirable qualities, Hatcher's Jekyll is a man at war within himself. The nature of his relationship with Hyde is an indication of this, but even within his own realm of mental control he is in conflict. In this play he holds the same capacity to take evil actions as Hyde. He shows irritation and struggles to keep himself under control when talking about and interacting with Carew. His murder of Lanyon is the most overt indication of his conflicted nature.

During the course of the play, Jekyll attempts to keep the truth of his relationship with Hyde hidden. Initially this means lying about the nature of this relationship to Utterson while continuing to benefit from forays as Hyde. However, when Jekyll no longer remembers what occurs when he is Hyde, and as Utterson continues to investigate, Jekyll's strategies for keeping his secret begin to fail. Jekyll is about to cut himself off from Hyde when Elizabeth enters the picture. Jekyll's desire to find and understand Elizabeth's attraction to Hyde complicates his resolve. After Hyde attempts to ruin Jekyll's life by framing him with Carew's murder, Jekyll reasserts his dominance by proving Hyde was the murderer and then resolves never to take Hyde's form again. Jekyll thinks that he has succeeded, only to meet Elizabeth in the park and spontaneously

transform back into Hyde. In order to transform back, Jekyll goes to Lanyon for help. Jekyll returns to his original form, but realizing that Lanyon will not keep his secret, murders him. Jekyll's attempted murder of Elizabeth at the end of the play is likewise prompted by his desire to keep his secret safe. These overarching actions work to further the play's plot and strengthen the play's thematic consideration of mankind's attempt to disavow parts of the self.

### *Hyde*

The identity of Hyde is tightly wrapped up in his relationship with Jekyll. The construction of Hyde in Stevenson's original and the myth of the creature in general has been one of him being the complete incarnation of evil. In the play, Jekyll perpetuates this understanding, and while Hyde takes actions that are certainly evil, his actions regarding Elizabeth come into direct conflict with that perception. His relationship with Elizabeth increases his awareness of Jekyll's power, and, when Jekyll determines to keep Hyde from Elizabeth, he launches an offensive aimed at ruining Jekyll's life. Jekyll outmaneuvers him, but Hyde finds the window of opportunity to reassert himself when Jekyll inadvertently runs into Elizabeth in the park in the middle of Act Two. At the climax of the play, Hyde then sacrifices his desire for autonomy for the life of Elizabeth. In this way a "creature" typically understood to be evil incarnate can no longer be understood as such.

### *Elizabeth*

Elizabeth, and Hyde's interactions with her, reverse the typical understanding of Hyde seen in most versions of this story. Her motivation for being with Hyde in the first

place is difficult to pinpoint, but regardless of the reasoning behind the action she wants to be with and protect him. While her actions and true character makeup are not easily understood, her function is clear. Jekyll is pushed off his axis by Elizabeth and her entrance into Hyde's life.

Jekyll has relegated the impulse-driven man to the realm of evil, and yet this beautiful woman is found in that realm and "loves" someone that Jekyll sees as unlovable. While Hyde is seen to be so evil by so many others, he has not been that person to her. He has loved and cared for her. At the end of the play, she specifically makes this point when in conversation with Jekyll about Hyde. Jekyll tells her that Hyde is, "a vile creature, inhuman, his appetites would shame the devil. He's hurt women, do you know that?" She then responds with, "He never hurt me" (55). This idea that we only know of people what we actually experience of them, ties strongly to the theme of identity perception that runs throughout the play. Elizabeth insists that her relationship with Hyde is completely willing, voluntary, and singular; while with Hyde after her run-in with Jekyll at the hotel, she says, "I chose to come here, didn't I? I choose every time, I choose you!" (37).

The basic conflict between Jekyll and Hyde then becomes their mutual desire to be free of each other. Jekyll wants freedom from Hyde's desires so that he might function as the perfect gentleman, and Hyde wants autonomy from Jekyll's will. Elizabeth acts as a catalyst for bringing the conflict to its final conclusion, and adds greatly to the sexual nature of Jekyll's struggle. Hyde's interactions with her are full of physical sexual desire, and yet Jekyll refuses to accept his own need for sexual fulfillment, insisting instead on the primacy of rational thought. Metaphorically Jekyll

and Hyde can be interpreted to represent this mind versus body conflict as well as a large number of other possibilities, but regardless of the specifics of the conflict they primarily want to be free of one another and ultimately find this freedom unattainable.

### *The Others*

The predominant action of the other characters in the play is to uncover the truth about Jekyll and Hyde, but primarily they function as storytellers, and receive and/or prompt Jekyll and/or Hyde's actions.

### *Utterson*

Stevenson's original text was structured around Utterson's observations regarding the Jekyll/Hyde story. Utterson begins the narration of Hatcher's play as well, and his attempt to get to the bottom of Jekyll's relationship with Hyde prompts much of Jekyll's action. His character is given a bit more of a journey than the play's other secondary characters as is seen when he joins Elizabeth as the only characters who understand the true identity of Hyde at the conclusion of the play.

### *Lanyon*

Lanyon's character action echoes Utterson's concern for Jekyll – a concern that ultimately gets him killed. Jekyll comes to Lanyon for advice and help. Lanyon also serves as a confidant for Jekyll. Lanyon seeks to help Jekyll deal with his conflict with Carew, and is quick to follow Jekyll's instructions regarding the retrieval of the drawer from Jekyll's laboratory. Even with this care and friendship Jekyll recognizes that Lanyon would ultimately choose to do the "right thing" before he would keep Jekyll's secret about Hyde safe; ultimately this results in Lanyon's murder at the hands of Jekyll.

### *Carew*

Sir Danvers Carew is the play's only clear-cut villain. He fills the antagonist role in the first half of the play, and even after he is murdered by Hyde, continues to facilitate crisis; Jekyll has to contend with Hyde's attempt to frame him with the murder. Carew wants respect and Jekyll gives him none. Carew's antagonism toward Jekyll creates an opportunity for the exploration of Jekyll's belief systems and emotions also gives the audience an early glimpse into Jekyll's lack of control.

### *Poole*

Poole's function in the play fits very well with his occupational designation as a servant. His service of Jekyll basically serves the plot points of the play. However, there is an interesting dynamic created as Hatcher designated that a female play the role. There is a potential for softness and care that Poole can give Jekyll. Jekyll is unreceptive to this, and as such Poole represents another missed opportunity for Jekyll. He needs the unexplainable acceptance that Elizabeth represents and he is missing the love and care that Poole might have for him.

### *Everyone Else*

There are thirteen other characters in the play that are primarily about function. They help tell the story, are sometimes sounding boards for important information, and can prompt important actions from the play's central characters. However, their personal character journeys are predominantly unimportant to the scope of this analysis.

### *Themes*

Theatre is a multi-dimensional and fluid sign system, and it is unwise to suggest that a singular meaning is communicated to the audience as they watch any play, but as this analysis makes clear, this is particularly true of Jeffrey Hatcher's *Dr. Jekyll and Mr. Hyde*. As the play's title makes apparent, it is Jekyll and Hyde or Jekyll/Hyde who is/are at the core of this story, and as such one would assume that these characters most fully connect to the play's central themes. It has already been established that Hatcher is intent on making the relationship between the two characters about something more than "good" and "evil," but what that something more represents is not a clear-cut idea. Stevenson's original predominantly dwelt on themes of good and evil, but a variety of other metaphorical possibilities can be identified. The relationship might be read as a Nietzschean discourse on the relative nature of good and evil, an Apollonian/Dionysian dialectic, an evolutionary consideration of the evolved vs. primitive man, a right vs. left brain dialectic, multiple personality disorder, Jungian psychoanalysis, chemical addiction, and others not mentioned here. Hatcher seems to be acknowledging the possibility that all of these ideas resonate with this story and actually includes lines, character actions, and structural constructions for all of these conceptualizations. Some have stronger evidence of their legitimacy than others, but no one of these ways of conceptualizing the Jekyll/Hyde relationship is found to be fully supported with all elements of this play.

### *Clouded Identity*

The prevalence of so many possible explanations for what Jekyll and Hyde represent hints at the play's main theme. Ultimately the play is about the inability that any individual has to fully perceive himself or others. The evidence for this conclusion is



abundant, but a particularly telling moment is when Hatcher has Utterson say the following when referring to the make-up of the human mind: “The bodies of water are endless in their possibility; there is no one way of understanding” (47). Throughout the play the characters are trying to delineate the true nature of the Jekyll and Hyde story. The various narrators describe what they have seen and many take further action to attempt to piece together the tale. Jekyll is attempting to perceive what Hyde is about and up to throughout the play, and Hyde is eventually struggling with his own existence as only part of a whole person. Pronounce judgment on the true nature of Jekyll and Hyde is typically the main consideration when looking at this story. In this play the characters actions significantly cloud the audiences’ ability to pronounce judgment. The audience is asked to reconsider what these characters might represent and are in no way given a definitive answer.

### *Good and Evil*

Good and evil cannot be avoided as a major theme when looking at this story. Hatcher’s consideration of the theme, however, has a fairly postmodern thrust. He seems to suggest that there is no one way of understanding the possibilities of the human psyche. Some acts are certainly considered more evil or good than others, but in good intertextual fashion, Hatcher’s line between the two is not entirely clear. There is a striving to be good that exists in mankind, but there is also an attraction to taking evil actions. The play does a wonderful job reinforcing that evil as something that doesn’t just exist in only the worst of us. The Hyde played by most of the actors in the play supports this point, as do a variety of other occurrences; the most powerful of these other occurrences is found at the end of Act Two as a Maid describes the murder of Carew by

Hyde. She says: “The better me [. . .] would have called out sooner [. . .] but that bad in me [. . .] wanted to watch” (39). There may be a “better” and a “bad” in every person, but the play seems to suggest that it is problematic to suggest that person can pronounce which part is specifically bad or good.

Ultimately it is not a consideration of good versus evil that is at the heart of what this play is considering as much as it is a reflection on that which is done to try and cloak the “evil” parts of human nature. For Jekyll, emotion and passion represent undesirable and sinful traits, and he attempts to use logic and will to overcome these things. At one point in the play he actually says, “The will is all one needs, sin is only weakness” (Hatcher, Dr 47). This theme is reinforced by this tale’s setting in Victorian England, a place where societal expectations are strong and even the clothes worn restrict the wearer.

### *Unconditional Love*

While the reason for Elizabeth loving Hyde is unexplained, the love she shows Hyde results in him moving from a character fully associated with evil to a person who takes self-sacrificial action. While Hyde is moving in a positive trajectory, Jekyll is rejecting the possibility of receiving love and moving in the converse direction. It is interesting to note that Jekyll’s choice to create Hyde may actually stem from a lack of love in his life. He sees no place where the “evil” impulses within him can be forgiven by others, and thus feels the need to hide them. It is then particularly significant that Jekyll attempts to find Elizabeth after he becomes aware of her. I believe he is longing for the type of acceptance that Elizabeth is granting Hyde, while at the same time he is unable to comprehend or accept her love for the part of himself he deems evil. At the end of the play his inability to comprehend results in his unwillingness to accept love that

could be granted to Hyde/himself. Jekyll is devastated by the thought that “love” can be granted to a creature as horrible as Hyde, and it is not insignificant that the climax of the play Hyde says, “She loves us,” and Jekyll responds with “She loves you!” before attempting to kill Elizabeth. Jekyll cannot accept a love granted that he feels is not deserved, and yet it is suggested that this kind of love does exist and can transform someone. In these ways the power and unexplainable nature of unconditional love becomes a theme of interest with this play.

### *Theatricality*

The play’s theatrical style itself is a major theme. The audience is aware of their presence within the theatre and how the story is being told as much as they are aware of the character actions and ideas that they create. The play has the potential to celebrate storytelling and the work of actors, designers, and director just as much as to tell a specific story. The play celebrates the medium of live theatre and its abundance of intertextual possibilities.

### *Conclusion*

With *Dr. Jekyll and Mr. Hyde*, Hatcher has created a play that has intertextual qualities, is overtly theatrical, and should entertain an audience with a suspenseful retelling of the Jekyll and Hyde story. Hatcher acknowledges the themes that the Jekyll and Hyde story typically engender while playing with the definitive nature of those themes through the use of theatrical devices and unexpected character action. Ultimately, he has created an adaptation with an overtly postmodern message about the ungraspable

nature of human identity, and presented it in a package that celebrates the unique experience which live theatre can be for actors and audience alike.

## CHAPTER THREE

### The Design Process

#### *Introduction*

The process of staging *Dr. Jekyll and Mr. Hyde* was a long and fruitful collaboration between director, designers, actors, and technicians. As the director, I guided this collaboration, unifying the production in theme and style, and was the final arbiter of the overall design elements and actor direction. In this chapter I communicate the conceptual approach synthesized for the production and present a narrative of the design process delineating some of the initial thoughts, modifications, and final features of each design element.

#### *The Concept*

A directorial concept typically emerges from an overt idea, metaphor, image, and/or object that can be used to unify and guide the creation of the world of a play. Ideally there is only one or two such ideas/images/metaphors/etc. that form this “concept,” but there is no hard and fast rule defining “concept.” With *Dr. Jekyll and Mr. Hyde* I hoped to find one specific object or material that could give the design team concrete direction for their work. I did not ultimately settle on one such thing, but found three. Each strongly resonated with the themes of the play, had metaphorical and practical implications for guiding the designers, and possessed a strong level of interconnectedness.

The three things selected for my directorial concept were: clouding, the right and left brain, and wrought iron. As was discussed in Chapter Two, *Dr. Jekyll and Mr. Hyde* considers themes of identity and perception, with a special emphasis on the inability to pronounce someone as either good or evil. Therefore, the play is ultimately about the inability any individual has to fully perceive himself or others. For the purpose of initiating a concept for this production, I chose to describe this inability as “clouded perception.” “Clouded perception” immediately initiated a variety of evocative possibilities for stylizing the staging, sound, and lighting of the play. This idea was particularly provocative when considering what could and could not be seen and/or understood during each moment of the play, but as the idea literally implies, it alone would give the designers only clouded connotations on which to build their designs.

The conflict between Jekyll and Hyde and their inability to fully perceive and control one another generates the majority of the play’s dramatic action; finding a conceptual metaphor that tied this conflict to clouded perception became my goal. At its core, the conflict has a variety of possible interpretations, but in this play there is a case made for a potential collaboration between the two characters. The conceptual object needed to encompass this collaboration. As I spent time thinking about the play, their conflict/collaboration was something that I began to associate with the right and left hemispheres of the brain. A variety of ideas and functions are typically associated with each half of the brain. The left brain is associated with logic, details, facts, words and language, math and science, knowledge, and reality. The right brain is associated with feeling, imagination, symbols and images, intuition, fantasy, possibilities, impetuosity and risk taking. The characteristics of each hemisphere of the brain can be directly

connected to the bifurcated make-up of Jekyll and Hyde. The two hemispheres are intrinsically linked and required for the fullest level of human perception to occur, which Jekyll cannot accept.

Ultimately I felt that “clouded perception,” and the “left and right brain” failed to give the design team the concrete image or object that was still needed to further inspire the design choices. After making this conclusion I chose wrought iron to complete the design concept. Wrought iron work proliferated at the time and in the setting of the play. It also contained a variety of interesting metaphorical possibilities that could tie it to the characters and ideas of the play, as well as encompass ideas of clouding and the left/right brain. Wrought iron objects partially obscure (cloud) that which they surround. Dr. Jekyll’s left brain character traits of rigidity, calculation, and coolness all tie him to the material. Typically, wrought iron objects are overtly repetitive and equal distant, but flourishes of wild curves and elaborate details are often placed within and on the ends of the work. The repetition and equidistance features found in wrought iron work connect it to the left brain (Jekyll) while the flourishes could be read as right brain features (Hyde). Jekyll’s attempt to cage Hyde is also concretely represented with this material – it was literally used to create cages and prisons.

It is also interesting to note that it is only through heat that wrought iron can be manipulated and formed into something beautiful. This idea further connects the material to Jekyll and Hyde. If the heat is too great, it will destroy the iron, but if the heat is eliminated, the iron is forever trapped in its ugly, rigid, and cold basic state. Heat can transform the iron into the strongest manifestation of strength and beauty. It is hard work navigating the balance between the two substances; strong blows are required to achieve

desired results. The balance of the heat and iron, and the strength and skill required to manipulate the two might also be seen as a metaphor for humanity's struggle to master its "Hyde" nature.

Attempting to achieve the perfect balance between audience expectations and artistic innovations is at the core of using a concept effectively. With any production, the director must decide how his "concept" will be integrated into that which the audience experiences. I desired to keep the story rooted in its time and place and not let the metaphorical overlays of cloudiness, right/left brain dialectic, and wrought iron too overtly affect the style of the production. The play takes place in London in the 1880s. It may be a clouded, obscured, and distorted world characterized by the attempt to cage the volatile, but the audience should still see and feel things that are grounded in the play's setting. Actors need to create characters guided by the speech and cultural constructs of the time and place. Costumes should be designed around the expected silhouette. The effective use of my concept would be a process of integrating clouding, the right and left brain, and wrought iron with the historical, cultural, and geographical world of the play.

### *The Process of Collaboration*

At Baylor, a large number of resources, artists, and technicians contribute to the product that the audience encounters. Designers, technicians, and a delineated division of staff and student labor combine skills to mount a detailed production. It is the director's responsibility to create a vision for the play which allows designers to contribute. The director must facilitate collaboration throughout the production process and approve all final design choices. What follows is a description of the overall design process for *Dr.*



*Jekyll and Mr. Hyde* from initial meetings and conversations with the designers through the opening night of the production.

The design process began with informal meetings in which the individual designers and I discussed the ideas on which the play was built. In these meetings I presented my conceptual ideas and images and we discussed the potential ways these things might manifest themselves in the actual designs. I also presented the designers with a variety of photos of wrought iron pieces and a couple of images from a Mercedes-Benz advertisement campaign that focused on the right and left brain qualities of their vehicles (See Appendix A. Fig. 1 through Fig. 6). I was particularly attracted to the color scheme of Fig. 1 and the lines of Fig. 2.

After these initial one-on-one meetings, an official “design meeting” transpired, attended by all the designers, their mentors, the technical director, and the master electrician. For this production the scenic and sound designers were faculty members and the rest of the designers were undergraduate students receiving oversight and mentorship from faculty members. While having already spoken to all the designers about the concept guiding the production, this initial meeting became a forum for my reiterating the director’s concept for the designer’s mentors. The designers did not have any designs to show each other at that time, and there was an awkward feeling of “*What is this meeting for?*” My hope was that bouncing ideas off one another before the designs were created and attempting to achieve a strong level of integration among the various design elements might occur at that stage of the process. As such, the next meeting was scheduled for just the main designers to attend.

At this second meeting I asked the designers to contribute and agree upon words they thought effectively described what they saw, heard, and felt when they read the play. Several words surfaced during the discussion that I found intriguing and useful: cold, cloudy, constricted, damp, distressed, and lacking solidity. All these ideas were encompassed in my concept of the show, but by speaking in this manner with the designers, I felt a deeper sense of connection and collaboration occurred. The discussion transitioned smoothly into a conversation on the beginning of the design and production process.

Of particular importance in the later part of the meeting was the discussion of the color pallet to be used for the production, and a consideration of how the colors of the set, lights, and costumes would work together and aid in the storytelling. The use of color would be limited in the initial Jekyll scenes. Saturated colors, mirroring the costume accents, would be added during scenes in which Hyde is prominently featured. The world of the play would predominantly be one of cool blue exterior spaces and dim amber for indoor settings. The Hyde colors were all strongly saturated blues, purples, greens, and oranges. A subtle use of the Hyde coloration would be used on some of the scenic elements, but they would predominantly be dark grays and blacks.

Throughout the rest of the design period, the designers met in smaller groups and individually with me to show their progress, discuss how the various design elements could continue to be integrated with one another, and ask me for my thoughts and/or final decisions. Subsequent meetings attended by the whole production team then became official “production meetings” concerned with production logistics and updates for everyone on developments in the building process. I did find it necessary to act as a go-

between for some of the designers, as a lack of communication between them was sometimes evident. Collaboration with each designer varied, and will be addressed along with their individual designs throughout the remainder of this chapter.

### *Space*

Even with the relatively recent publication of *Dr. Jekyll and Mr. Hyde*, there have already been several productions staged in proscenium, arena, and thrust theatre spaces. As a director who is drawn to theatre because of the way it brings a community together, and because the theatrical style of the play particularly suits this type of theatre arrangement, I felt that presenting the play in a thrust space would be most advantageous. The collaborative relationship between the audience and the actors is particularly enhanced in a thrust space. As such, I chose to stage the play in Baylor's Mabee Theatre. The Mabee is a three-quarter thrust theatre in which the audience is elevated at a slight angle, and surrounds the stage in a semi-circular arrangement. The space seats roughly 240 people, but maintains an intimate atmosphere; no seat is more than eight rows from the stage. The stage itself has an asymmetrical octagonal shape surrounded on three sides by a "moat" that descends three steps from stage level (See Appendix A. Fig 7).

The staging possibilities of the Mabee were particularly suited for my interpretation of Hatcher's script. The multiplicity of angles and views available to audience members is a particularly valuable asset for highlighting the play's theme of clouded perception. The play's overt theatrical style suggests an actor/audience relationship and collaboration that would be encouraged in the Mabee's intimate space. The various narrative elements of the play also suggest the need to have multiple locations close to the audience to present the testimonies, diary entries, newspaper

articles, etc. – the space offers an abundance of such locations. The original production of the play was inspired by a late nineteenth century “dissection theatre” as the basic scenic design element, and the Mabree intrinsically suggests this type of architecture. The possibility of filling the moat with fog (a literal cloud) was also exciting to me.

### *Scenic Design*

The scenic design process for any play typically begins by considering the basic staging requirements of the script. For *Dr. Jekyll and Mr. Hyde*, these staging demands initially appear particularly plentiful. The play is set in fifteen separate locations, and of the play’s thirty scenes no location is repeated consecutively. It would have been a monumental task to realistically represent each of these locations while maintaining the continuity of the action and the audience’s interest. The play is intended to flow quickly and seamlessly. Hatcher includes production notes at the beginning of his script that state: “The play is designed for maximum speed and movement, so transition time must be kept to an absolute minimum” (Hatcher, Dr 5). He advises that “moveable desks, chairs, serving tables, lab tables, hospital gurneys, and the like” might be used to suggest location, and insists on the use of a movable red door that is “vital for any production” (5). Through the use of this door, Hatcher suggests all space delineation can be created. The theatrical nature of this convention was one of the things that originally attracted me to the script, and as I discussed the scenic requirements of the play with the designer I found that he shared my initial impression that the show did not require any scenic elements beyond this door (and possibly a gurney for the dissection scene).

The problem with staging the play with only these elements is that a flat surface is required on which they must move. The integration of levels in staging provides a

director with the potential to create stronger stage pictures than can be created on a flat stage. The steps and the moat at the edge of the stage in the Mabee could be utilized to give more options with which to work, but those spaces are too small to stage any of the lengthier scenes, and are a bit too close to the audience to be used during the play's more violent moments – moments that are particularly suited for dynamic level usage.

Hatcher's suggestion that the incorporation of a chair or two to delineate space and create variety seemed reasonable, but these elements would need to seamlessly appear and disappear between scenes. Carrying scenic pieces up the three steps from the moat would be unwieldy, and as the only level entrance into the Mabee is upstage, rolling these pieces in and out could not be accomplished seamlessly.

Taking a cue from Hatcher's red door idea, we then considered the incorporation of another larger, moving scenic unit that could transform the architecture of the space and create more levels with which to stage the play. The designer built an initial one-quarter inch scale model that could be moved about and examined for its possible use throughout the course of the play. The first permutation of this unit had sides that could represent various locations of the play, and a "bridge" above the unit. This design primarily suggested that it would function as a "backdrop" for the action. This aspect of the unit felt out of tune with the clouded world suggested by my concept, and, as the design only offered one additional playing level (the bridge), it failed to achieve my desired goals. As the designer and I continued to talk about the unit we concluded that it needed to be more skeletal and contain more areas and levels for acting. A new model was created that I once again considered for possible usage for establishing each location of the play and the transitions between the locations. This second design successfully

addressed the majority of the concerns we had with the first, and over the next couple of weeks, the designer and I continued to make small modifications to the unit based on further consideration of how it might function in performance. The final design of the unit can be seen in Appendix B. Fig. 3, and a fuller description of its features and how it was used will follow shortly.

Staging a play in the Mabee Theatre requires playing areas down-stage right and down-stage left where actors might stand and sit while looking diagonally back upstage at fellow actors. This is important because the audience at the extreme left and right sides of the seating area will never have the opportunity to see the fronts of the actors if they are not periodically positioned in this manner. The scenic unit only somewhat addressed these needs. Actors could stand or sit next to or on the scenic unit upstage center while others could stand in the downstage corners, but there was nothing in the downstage areas on which the actors could sit or interact. Placing furniture pieces in these areas could solve this problem, but as this necessitated these furniture pieces needing to be carried up the steps out of the moat, this answer was found inadequate. A solution to the problem was found once the width of the performance space was considered. For some scenes the actors needed more stage space next to the scenic unit than existed with the steps of the moat exposed. As such, a slightly extended downstage-left and downstage-right playing area covering part of the moat would be useful. The placement of these platforms one step down from the main stage deck was the obvious choice, as this would avoid the creation of a peculiar shaped stage deck and give more levels with which to work. This new feature could then accommodate the integration of a

few furniture pieces which could be placed on these platforms slightly out of the way, and then seamlessly placed on the main deck when needed.

I requested that one additional playing area be added to the architecture of the theatre space. Above the stage right vomitorium would be placed a small, three-foot-by-four-foot platform on which one actor could stand and deliver lines. The proximity of the perch to the audience would be useful for creating audience identification with the actors, and during times of strong visual action (specifically when the body of the prostitute is replaced with the pig and during the murder of Carew) the space would function as the ideal location for the delivery of the narration of the events. The action on the stage would not be muddled by the narrator's presence, and the audience would likely feel added awareness of their own status as a witness of the violence (See Appendix B. Fig. 2 to see a ground plan of the playing spaces).

Diagrams of the scenic unit are included in the appendices (See Appendix. B Fig. 3 through 5), but a brief description of the structure and how it functioned follows. The unit was multi-sided, with each side, interior spaces, and upper bridge used in a variety of manners. When staging something on the bridge, the unit could be moved all the way downstage without obstructing the audiences' view of the action. The bridge was used during the park scenes and when Hyde carves into the back of the prostitute. Elevated more than two feet above the deck was a platform that made up much of the "interior" of the unit. It was in this space that I chose to place Hyde's room. For Jekyll's home and the hotel room, there was a skeletal wall and bench on one side of the unit that could be placed at different angles to represent these two locations. For the dissection lab and Lanyon's surgery, the steep-stepped stairs to the bridge were oriented toward the

audience. In addition to these features, actors could pass through the unit front to back with the climbing and descending of a few stairs. On the bridge side of the unit the steps were used to represent an alley. The walls of the unit were also constructed in a skeletal enough manner that they could be climbed by the actors. In all, the architecture of the unit created exciting possibilities for staging and suggesting locations, and gave me the levels that I desired to use in staging the play.

The design motifs of the scenic unit did not emerge separate from the architectural discussions. My initial concept specified the integration of wrought iron into the scenic designs and this desire was kept in mind throughout the early design conversations. The material and typical motifs rooted the play in its proper place and time, connected to the play's themes, and were easily affixed to the scenic unit that we were discussing. With Hyde's room being placed at the center of the unit, I was particularly excited by the "caging in" that walls and the material suggested.

Choosing the shape of the wrought iron features was a process of looking through catalogues of wrought iron designs and finding those that the designer and I felt were right for the play. I wanted there to be a balance of both straight and curved lines and so I shied away from patterns that were too overtly "gothic" or romantic in their flourishes. The number of these features was also an important consideration. We decided to place these wrought iron designs on about half the framework of the unit – leaving large sections of the unit in its more skeletal state (See Appendix B Fig. 5).

In the skeletal world that was created, the red door existed as one of the only solid scenic pieces. The designer selected a period door design with a height of seven feet with a pediment above. This extra-tall design feature utilized the height of the Mabey and



increased the ominous nature of the door for dramatic effect. The door's casing was inspired by the Victorian style, but on the outer edge metal rods were affixed to tie the door to the other design elements and to aid as hand grips for the actors as they moved the door about the stage (See Appendix B. Fig. 6).

To visually frame the scenic unit and reinforce the characteristics of nineteenth century London, the designer also designed two large faux brick pillars on each side of the space's proscenium arch (See Appendix B. Fig 2 for placement locations). The brick work would not be uniformly present on the whole surface of these pillars, which was ultimately a choice informed by the reduction in costs it would create and was supported aesthetically by the conceptual desire for the world to not be fully solid. On the back wall of the theatre space additional patches of this brick work were also placed. Matching brick work was also painted on selected parts of the stage. With the bricks on the walls and floor, the use of some pearlescent paint highlighted the spaces between the bricks to make it appear as if some dampness or puddling of water existed.

As previously mentioned, the script does not overtly require an abundance of scenic elements. However, a representation of Jekyll's laboratory is called for in the play, and this requirement created a conflict of style and expectations. The iconic nature of the Victorian laboratory and the "mad scientist" is one of the areas of audience expectation that I felt could not be completely ignored. Jekyll's transformation into Hyde in his laboratory is such an iconic moment that I felt it must take place in a recognizable laboratory. We chose to represent the laboratory with a table that would roll out of the stage left vomitorium and be incorporated into the downstage left playing space. This location for the lab became the obvious choice as Jekyll could remain in the lab as a

secondary area of focus while Hyde meets with Elizabeth and murders Carew at the end of Act One. I desired for the murder to take place on top of the bridge with the scenic unit rolled all the way into the middle of the stage. As such, the lab had to be placed on the side playing area (See Appendix B Fig. 2 for placement).

The selection of the furniture pieces became the last hurdle to completing the three-dimensional elements of the scenic design. Because I desired this furniture to remain visible to the audience throughout the play, tying its design to the skeletal nature of the other scenic design features led to the consideration of wrought iron furniture. One of these pieces would be used in the park scene to represent a bench, but it also would be used indoors. As such, finding wrought iron furniture became our goal.

A gurney is called for in two scenes, and a bed is called for in a third. Keeping in line with the theme of transformation of space and character, I asked the designer and technical director if it would be possible to create one furniture piece that could change heights and be used as a gurney, a bed, and potentially a table or desk. Flaps that folded down to desk size would mean it could remain on the stage throughout the performance with the rest of the scenic elements.

The last architectural design element was the incorporation of street lamps. The designer was interested in using the height of the Mabey in some way, and felt having lamp posts sticking out of the scenic unit at various places and towering above the space would be visually striking, while also incorporating more overtly Victorian elements. The use of these lamps also fit into the metaphorical understanding of Jekyll and Hyde – wrought iron and heat are the basic elements of these lamps. The placements of lamps

emerging from the vomitories were added to help tie the scenic unit into the surrounding environment.

The selection of the color of the scenic elements was primarily informed by thinking of the setting of the play as Jekyll's domain and using the Mercedes image as inspiration (See Appendix A. Fig 1). It is a left-brain world – cold and calculated. We chose to restrict the colors used on the set primarily to charcoals and black and hints of blue. However, the designer did incorporate hints of the colors in the “Hyde palette” in the brick work on the walls and floor of the theatre space. More saturated versions of these colors were incorporated into costume and lighting elements of the play.

Before the building of the scenic unit began, I was very concerned with the ease of movement and the noise it would create while moving. I could only spare three actors to move the unit for some of the scene changes, and there was some fear on my part that the unit would be too heavy for them to move and would require additional stage hands – something that I wanted to avoid if at all possible. If the unit was too heavy and loud to be used at the speed and specific moments I had envisioned, the quality of the production would be reduced substantially. We took the risk, hoped for the best, and construction began on the piece.

As the scenic unit was being built, a variety of modifications to the initial designs were required. Throughout the building process the unit was used for evening rehearsals. As each new feature was completed, the actors and I had a chance to experiment with the piece. In this way we were able to give the designer and technical director feedback as to the ease of use of the design as well as modifications that might be helpful. The changes for the design that were of most significance were as follows: the bench seat was

modified to have a hinged lid installed that could be opened for props storage, some of the quatrefoil was left off the wall so the actors could scale it more efficiently, and part of the wrought iron fence on the bridge was removed so that actors could slip in and out of the fenced-in area on the non-stairs side of the unit.

The door presented a variety of challenges for the technical director. It needed to be free-standing, easily manipulated and moved by a single actor, and must be knocked off its hinges at the beginning and end of the play. In the first instance the door also needed to be put back on its hinges on stage in the course of about ten seconds. The door was not completed until technical rehearsals began. The frame was integrated seamlessly into the last couple of rehearsals before tech, but the late incorporation of the actual door ultimately proved problematic. It was ingeniously designed to achieve all the demands asked of it. Two horizontal pivot points were engineered into the bottom of the door, and with the insertion of a pin and the pulling of a lever, the door could fall in a controlled manner out of the door frame (See Appendix B. Fig. 7 and 8). To reattach the door, the lever needed to be pulled back up, the door lifted into place, the lever pushed back down, the pin removed, and then the door would function normally again. However, at the first technical rehearsal, opening night, and one other instance, this process was not followed correctly by the actors and the hinge of the door was bent. This made it impossible to reattach the door during the action of the play. When this happened on opening night, the door was wheeled off stage during the course of the action, but could not be fixed for the night's performance. The door was removed from the frame and the show continued with just the use of the frame to delineate space. When the door malfunctioned a second

night, the backstage crew was able to fix it off-stage during the course of the action and it was missed for only two scenes.

The transforming gurney piece that I initially envisioned for the play was found to be too complicated to design and build, but the technical director did succeed at building a piece that could be easily rolled about the space and adjusted for height for the hotel scene. Mirroring the door and the scenic unit, the piece was constructed from steel. The top surface was wrapped in luan and painted to look like a dull gray marble (See Appendix B. Fig. 9). It was used in five scenes, but remained offstage during the rest of the play – this and the lab table being the only scenic piece for which this occurred.

A metal bench that was part of the Baylor stock was modified to feature the same quatrefoil design feature in the main wall of the scenic unit (See Appendix B. Fig. 10). A chair that featured wrought iron design was never acquired for the set, but a period appropriate wooden chair was settled upon (See Appendix B. Fig. 11). Both of these items fulfilled their purpose and could be quickly placed on the main stage deck and returned to their places on the side stage areas for actors to sit upon and watch the action of the play.

### *Lighting Design*

While the least concrete element of theatrical design, lighting holds the most potential for focusing the action of the play for the audience. For a production like *Dr. Jekyll and Mr. Hyde*, where the story is fast paced and settings suddenly shift from one to another, telling the audience where to look and establishing distinct locations with lights would be crucial. The dramatic world of shadows and clouding that I envisioned for the play could be greatly enhanced through the lighting design.

Discussing the angles and sources of the light, the designer and I decided upon limiting the number of instruments used while utilizing steep lighting angles. By limiting the number of instruments to light a scene, stronger shadows could be cast through the scenic pieces and by the actors. The shadows that would be cast as light passing through the scenic unit's wrought iron work was particularly exciting. Selected use of up light was also discussed and planned for – placing up lights in the moat, under the bridge, and at the bottom of the perch would all be useful for creating otherworldly looks for many of the actions which would take place on the stage. I was particularly concerned with finding the right balance of engagement and yet distance for the audience during the more gruesome moments of the play, and the use of backlighting during these sections was agreed upon as the solution to this challenge.

The collaboration between the scenic and lighting designers resulted in very fruitful possibilities for light placement and usage. The scenic designer designed added stage right and left platforms as well as the base of the scenic unit to be slatted wood that lights could shine through from below. The multi-directional spray of up light ribbons that these created was a wonderful effect to integrate into the play's action – an effect that we choose to incorporate at moments in the play when Hyde was acting as aggressor (See Appendix C Fig 1). The scenic designer's incorporation of lamps was also a striking visual tool given to the lighting designer. Distinguishing between outdoor and indoor spaces though the use of these lights was instrumental in telling the story. Through the collaboration of the scenic and lighting designers a way to light the red door from within its casing was also discovered. This feature made it possible to adjust the hue and saturation of the door and created a solution to the problem of trying to focus lighting

instruments on the door for every location that the door moves to throughout the play (See Appendix C. Fig. 2).

The intensity and quality of the light was discussed in detail. We envisioned much of the action of the play in dim lighting that would shroud the actors in mystery. We knew that finding the appropriate levels for the lights would become an area of focus once we reached technical rehearsals. The quality of the light would need to vary based on the scene that would be lit, but in general, a defusing of the edges of the light seemed appropriate for most of the locations in the play. In this way the blackness could hover around the lit spaces, and as the lights shifted, a previously dark area of the stage could emerge.

The use of haze for creating stronger architectural delineation of space was also decided upon; the clouding and obscuring that this haze would create tied directly to the show's concept. Low-lying fog filling the moat throughout the performance was an exciting feature that we wanted to integrate into the production, and I liked the idea of it periodically drifting up onto the stage deck.

The selection of color is always a strong part of the lighting design equation. For this production we chose colors that connected to the overall feeling of the world of the play and historical expectations. Some colors were also chosen through the consideration of the Hydes that dominated individual scenes. The lighting designer designed the show as a part of his honors thesis, and his description of the overall use of color follows:

In order to achieve the various looks necessary to tell the story and enhance the themes [. . .] the use of very saturated colors is necessary. Outside of a few exceptions for practical reasons, the color choices for the show will stay within the cooler spectrum, specifically blue with some shades leaning slightly more toward purple and some which are more green [sic] in color. Added to this base color selection will be some darker

green and purple which can mix with the blues to keep the various scenes from looking too similar. In order to achieve a slightly warmer feel for the interior scenes and the scenes which happen during the day, there will be a system of warmer lights, however, in order to keep the world of the play feeling colder, these colors will be less saturated. (Main)

The designer's reference to "enhancing themes" refers to the saturated colors that dominated when the various Hydes were the focal point of the action. Using the Mercedes image (See Appendix C Fig. 3), saturated colors were chosen that associated with the various Hydes. "Exceptions for practical reasons" refers to the use of warmer face lighting. With the exception of the park scenes, the exterior spaces were predominantly visited at night time. The street lamps cast an amber glow in these situations, but the blues of the night proliferated. Transitions in the play were also lit in hues of blue or green.

The designer began attending runs of the show early in the rehearsal process and we would discuss general and specific effects that he and I both envisioned for different moments of the play before, during, and after these runs. We quickly recognized that a challenge to designing the show would be the likelihood of placement of the scenic unit lacking consistency. My hope was that the actors would get better at hitting the correct spots with the unit as we continued to work, but even if they were off a foot or two, the lighting could potentially suffer. Of particular concern were some of the special lighting effects that were envisioned or called for in the script. For instance, in the moment when Utterson meets Hyde at the door, a hansom cab passes by and is supposed to cast a light on Hyde. The solution that we decided upon was to open up the lighting of the playing areas to be a bit larger than would be used in a fixed-set play, and then just hope that the actors could place the unit in the right locations for the special lighting effects.



As expected, a substantial amount of fine tuning of the lighting occurred during the technical and dress rehearsals. Sharper cuts of light were deemed necessary for many of the narration portions of the play. Unlike the ever-shifting nature of the scene unit, specific narration spots could be reused throughout the play, and shooting a narrow beam of down light upon these narrations isolated them from the other action of the play and aided in storytelling (See Appendix C. Fig 3). These lighting effects focused the audience's attention. Quicker shifts of light between many of the scenes were also needed, as the momentum of the play and the dramatic effect of quick shifts in lighting were being lost with the initial programming of the lighting cues. Some of the color choices and lighting intensities were also adjusted during this part of the process. None of these were very dramatic, but we did encounter a moment where the lighting designer had clearly misread the action of a scene. The park scene, where Utterson and Jekyll discuss the makeup of the human mind, takes place in springtime in the middle of the day. This moment in the play should feel very different from what went before. Jekyll has supposedly bested Hyde and it is now springtime in the park. The designer had maintained the dark and shadowed look used throughout much of the play with this scene. The oversight was quickly remedied, and the final look appropriately communicated the mood, season, time of day, and location of the scene. The transformation of the lighting as Jekyll encounters Elizabeth and changes into Hyde was then all the more striking.

The fog proved to be a bit problematic. The fog machines were too loud and did not initially evenly distribute the fog through the whole moat. Two fog machines were employed and one produced substantially less fog than the other. It was discovered that

the exhaust hose of the under-producing machine had been routed in such a manner that its fog output was reduced. To remedy these problems the placement of the machines was changed and they were both insulated for sound. In the new position, the under-producing fog machine created an adequate output to fill the moat. However, this did not solve all of our fog problems. The fog the machines produced did not stay “low lying” in the manner we had hoped. A fair amount would rise out of the moat and envelop the audience members sitting in the first row of the theatre. Patrons were often seen using their programs to fan the fog away from their faces. The use of fog had almost been abandoned during the technical rehearsals because of the noise, and then again during the run of the show because of the discomfort it gave the patrons, but ultimately I chose to keep it for its thematic resonance and the visual interest it created for the majority of the audience (See Appendix C. Fig. 5).

### *Costume Design*

When approaching the costume needs of a play, a consideration of the role the costumes might have in the storytelling must take place. For this play, I initially felt it wise for the costumes to root the play in its time period. While the world of the play would be clouded, and the set skeletal in its construction, the costumes could fully root the play in its time and place.

The designers, two undergraduates, appreciated the specificity of this desire to create historically accurate costumes and in turn researched the silhouettes and colors of 1880s London. The restrictive nature of the historical costumes also spoke to me in an interesting way metaphorically. It strongly echoed the “holding in” and attempt to “modify appearance” that the Jekyll and Hyde story addressed. My initial thought was to

have an interchangeable-looking base costume for everyone but Jekyll and Elizabeth. This would allow the addition and subtraction of simple costume pieces to reinforce their character changes. Their basic uniformity of look would hopefully suggest to audience members that the characters in the play (including Hyde) could just as well be any one of them.

This desire for uniformity of look was something that I quickly had to abandon because of the financial constraints for the production – the costume shop could not buy or build multiple identical suits. Ultimately, we decided that the silhouettes could vary, and unity of look would be established through the use of outer garments (suit jackets and pants) that were of similar colors. As such, I asked the designers to root the majority of the costume pieces in shades of gray or black. This would unify the overall look of the ensemble of actors. Beneath the grays we could then use various accent colors for the different Hydes. I liked the way that this might speak to the multiplicity and vividness of the Hyde character permutations and his attempt to escape from Jekyll's gray world. As the designers considered these other colors, they found that very saturated hues were popular in the late 1800s because of the invention of new dyes. Serendipitously, the colors from the Mercedes image (Appendix A. Fig. 1) matched these historical ones.

With the addition of two female roles (a choice that will be detailed in Chapter Four), it was necessary to determine whether to have these actors wear suits as was planned for the other four ensemble members. For the original female Hyde, who also plays Jekyll's butler, putting the actor in a dress was never really considered (a point that will be discussed in more length in Chapter Five). As her suit and the men's suits would vary slightly in cut, it seemed best to create further variety of silhouette by having the

additional women wear dresses. This meant that these female actors would play some male characters while wearing dresses, and the female playing Poole played female characters while wearing male clothing; the choice was not outside of the precedent being set.

With multiple actors playing the Hyde role, indicating who was playing Hyde at any one time would be an important storytelling challenge. The designers suggested we use matching bowler hats that the actors would wear when they represented the character, and this quickly became the plan. The hats were incorporated early in the rehearsal process and proved effective at fulfilling their intended purpose.

The selection of accent colors for the characters emerged from the design team's early discussions of the play and inspiration of the Mercedes picture (See Appendix A Fig. 1). These fabrics were used to make the vests, bodices, and neckwear the actors would wear. These elements were then predominantly covered for non-Hyde characterization by the ensemble and revealed when they were Hyde. For Jekyll, the accent colors were not found in the design image but were rooted in his character makeup, and a pattern of silver and blue was selected (See Appendix D. Fig. 1).

With Elizabeth, the costume designers created a costume that was not influenced by the grays, blacks, or other colors found within the design image. The dress was a dark green (See Appendix D. Fig. 2). Ultimately, the dress was not created to reflect the social standing of the character, but was instead influenced by the designer's desire to make the character attractive and period appropriate. This choice by the designers is one that I questioned at the time but did not dwell on as deeply as I would have liked. In retrospect,

I think it would have served the story better to have a costume that was more representative of the character's social status.

I was very pleased with the final look of the costumes (See Appendix D. Fig. 3). They were rooted in the time period, and the use of various silhouettes and accent colors made for visual interest that would have been lost if my original idea for uniformity had been followed. The variety of the final designs more fully integrated my desire for Hyde to be seen within each person. The use of costume pieces in addition to the base costumes to indicate character changes was also effective. The use of bowler hats, cane, and the revealing of colored vests to indicate the actors were playing Hyde clearly communicated a potentially confusing aspect of the play. There were additional costume pieces that were planned for characters that were not able to be integrated into the performance because of time restraints and ease of use, but this occurrence did not detract from the overall quality of the costume design.

### *Hair and Makeup Design*

The hair and makeup choices were primarily inspired by historical trends. As all but Jekyll and Elizabeth would be playing multiple roles, nothing overly character specific could guide the look of the actors in the ensemble. A variety of historically accurate looks were created based on the hair that these actors possessed.

The men in the cast could each grow various amounts of facial hair, and this ability dictated their facial hair possibilities. For Jekyll, we choose a predominantly clean-shaven look with a mustache. This set him apart from the others effectively. The actor playing Lanyon and Hyde Three had the fullest facial hair, and the look chosen for him utilized this feature while leaving a small track of his chin shaved for period

appropriateness (See Appendix D Fig. 4). The other two male actors sported as much sideburns as they could grow and shaved their chins and upper lips. The hair styles of the men featured a slightly slicked-down appearance with side parts and close cut sides and back.

The female actors' hair included more variety. For the first female ensemble member, who wore men's dress and played only male characters, a low bun that pulled her hair out of the way for a more masculine look was chosen (See Appendix D. Fig. 5). For the other two female ensemble members, we choose hair styles that were period inspired but not too outlandish, and hair pieces were used for both actors to supplement their shorter hair (See Appendix D. Fig. 6). For Elizabeth, dying her hair red for thematic reasons was considered, but as hair pieces would be needed to achieve the elaborate styles of the day, the designer didn't think she would be able to find ones that matched whatever color the dye ended up making her hair. As such, the actor's blond hair would remain, and matching hair pieces were already available to the designer from the Baylor stock (See Appendix D. Fig. 7).

For makeup, a minimalist approach was taken. The men used a bit of makeup to highlight their eyes, and some applied mascara to their facial hair to help it read better. The woman playing Poole had makeup that predominantly matched that of the men. The other three women in the cast wore just a bit of eyeliner, blush, and eye shadow, but nothing overly dramatic. A subtle period-appropriate look was the aim.

### *Sound Design*

The sound design was a major concern of mine early in the process of thinking about this play. The action and dialogue of the script has the very real possibility of

causing audience member to become aware of its melodramatic tone and question the play's believability. As such, I felt effective underscoring of the piece could go a long way toward minimizing the audience's awareness of the play's melodramatic tone. Music is particularly well suited for pulling in the attention of the listener and creating emotional manipulation – I was not against working on an audience's psyche in this manner. Discovering effective underscoring then became a major area of effort on the part of the sound designer and myself. Original music was composed for the piece for its world premiere, but I knew that our production team lacked the time or resources to attempt a similar approach.

The style of sound that might be used for underscoring became our first area of consideration. Having rooted the other design elements in period appropriateness, it seemed fitting to make this a precedent with the sound design as well. If we were going to “cloud” or “distort” the sound in some way to fit with the design concept, we would do so with music and instrumentation that was not outside of what the audience associated with Victorian England. However, we also wondered if a soundscape design might not be inappropriate. The sound designer's initial written concept for the show was as follows:

The world of Dr. Jekyll and Mr. Hyde is one shrouded in disillusion. Things are not what they seem (or sound like). Though the show does not necessarily call for a lot of sound effects, there are a lot of opportunities for added sound effects (doors opening and closing, swords slashing, vocal alteration, etc). A good amount of underscoring on several scenes will help to set the tone of the play as well as help to transition from scene to scene seamlessly. (Redmer)

A soundscape made up of environmental sounds could have been a very interesting possibility, but we quickly found that there were very few environmental sounds called

for in the play or from the era that would work, and abandoned this idea for more music-based underscoring. In particular, string and piano instrumentation seemed the most appropriate.

The integration of the music with the play's action was a major area of concentration. Like the drifting in and out of characters and scenes that distinguish the play's style, my hope was that the underscoring could likewise move from almost unperceivable to a prominent feature and back again throughout the course of the play. I hoped that it could reinforce the physical and/or psychological action of the characters. Overtly melodic and/or rhythmically busy music would likely interfere with the audience's ability to process the dual stimuli of the music and dialogue they would be hearing, but I wanted the music to impact the audience emotionally. Another concern was that the music could not be well known, as the artists or associations the audience might have with the music would remove them from their engagement in the action of the play.

Music searches on the internet ultimately resulted in the discovery of a group of albums recorded by the group "Midnight Syndicate," that specifically produce non-vocal-based music inspired by neo-gothic trends. The music on these albums used strings, piano, and even harpsichord in a manner that was in line with our requirements for the sound design. There were some noticeable synthesizer-produced sounds in many of the pieces that did not fully integrate with my desire for period appropriateness, but ultimately these deficiencies were overlooked for the qualities that the music did bring to the design.



The sound designer selected underscoring from these albums for every scene in the play. He recognized that much would ultimately be cut, but wanted to give me something with which to work. Two weeks before technical rehearsals started we began to explore the use of this underscoring in rehearsals. I would have the stage manager play the music the sound designer envisioned for each scene and consider it along with the actor's work. I would notate pieces that seemed inappropriate or something else I heard that might work better for another part of the play, and then we would discuss these notes in a meeting the next day. The sound designer would give us another version of his cues and then we would try again. On a couple of occasions the designer was able to come to rehearsal and hear for himself the effectiveness of the pieces he chose for underscoring. It would have been more efficient for me to have had him come to more of the rehearsals, but he dedicated as much time to the project as he had available.

Once we were in technical rehearsals and dress runs, we began to have the best sense of when the music worked and when it was obtrusive. A lot of lowering of levels occurred throughout the process. When I found myself asking to lower a level to basically unperceivable, I recognized that the section being discussed likely would be best without any underscoring.

In addition to the underscoring, a few environmental sounds were called for during the play – a hansom cab passing by and a clock marking the hour. The designer easily found these sounds and they were integrated into the production during technical rehearsals with minimal complications. He also added some street sounds for the first street scene and some bird sounds for the park.

I was generally pleased with the sound design that was created. It enhanced many of the moments in the play in the ways that I had hoped. I was not particularly fond of the synthesizer sounds that were sometimes evident, but liked the overall tone of the pieces. During the run of the show I did identify a few more places where the sounds were a bit too intrusive and was sad these did not get modified before the performances began. I believe that in these few moments many of the audience members were very aware of the music and thus pulled out of the action of what they were watching.

### *Properties Design*

Very few properties are required for this play, and I sought to keep our production in line with these minimal requirements. The most important properties are the cane used by the Hydes and the cadaver needed for the dissection scene. Letters, packages, a hand mirror, and glasses for brandy are called for, but their “design” is more a process of obtaining something suitable than designing something specific. Where applicable, I decided I would like to use some kind of metalwork motif on the props to tie them to the scenic design elements. For the canes I desired for a crook to be made with a metal skeletal construction. For the cadaver I hoped that it could be constructed out of metal rods and strips that would create the form of a woman in a skeletal manner. Attempting realism with the cadaver was considered, but because of the gruesome nature of Carew’s description, I felt attempting a realistic representation would pull the audience out of the action as they considered the believability of the object. By constructing the form out of metal my hope was that the audience would quickly acknowledge that the object was only intended to represent the form of a woman, and then return to following the action of the play. If they did contemplate the choice further, they might read into it issues of

female objectification and restriction – things that tie to the perception issues being addressed with the play as a whole and ideas that I felt were fully acceptable for the audience to ponder.

The designing, procurement, and completion of the properties by the props designer were more problematic than desired. Many of even the simplest properties were not acquired for the integration into rehearsals until tech week. Much of this stemmed from not having any of the properties crew attend any of the rehearsals to see some of the smaller items that were needed for the show. I made a point of insisting that the props designer attend a run of the show before technical rehearsals, after which she had a much stronger sense of what was still needed. I would have appreciated her taking more initiative to serve the production without my having to ask. With the more important items (the canes and the cadaver), extra oversight was also required. I realized quickly that the canes and cadaver that the properties designer and I initially discussed were not things that she had the resources or know how to build on her own. My hope was that she would seek out other individuals that could help her build what she designed, but as these things were metalwork, and the students skilled in metalwork were all busy working on the scenic unit and door, she was left to fend for herself.

After recognizing the difficulty the designer was having, I resigned myself to a higher level of participation in the actual procurement/creation of these properties. I selected a specific style of sword cane off the internet and ordered multiple copies. The canes did not arrive until two days before technical rehearsals and were problematic in a number of areas. First, the canes that I ordered were not the canes that arrived. The cane topper that I selected (See Appendix E. Fig. 1) was very different than the one that

arrived (See Appendix E. Fig. 2) and the blade on the sword was sixteen inches instead of twelve. The handle on the blade was also six inches long instead of just being the cane topper. The cane modifications needed to create the broken cane, and the cane that breaks during the play needed to be done last minute by the theatre department's assistant technical director. As neither he nor the props designer had been to rehearsals, they were not aware of exactly what modifications needed to be done. I had to work with him directly to explain how I needed the blade cut down in length and the other canes to look and function. Ultimately nothing could be done about the extra length of the handle. When the "broken" cane was constructed it was longer than desired. It needed to be concealed as a package and placed inside Jekyll's coat near the end of the play. Jekyll's coat was modified to hold the cane, but it remained unwieldy and hindered the actor's acting. It was evident in performance that he was concerned with the cane falling out of his jacket. The late integration of the canes also required modification of some of the cane throwing that the actors had practiced throughout the rehearsal period. The canes used in rehearsal were sturdy and weighted equally throughout their shaft, but the new ones were very top heavy. At one point, one of the actors had been throwing a cane from the perch over the vomitorium to another actor upstage on the bridge. With the new canes this throw could no longer be consistently executed, and the cane was not making it all the way to its target, or would fall apart as the actor caught it.

The cane that broke onstage also proved problematic. This cane was constructed by cutting part way through a wooden rod and attaching it to one of the extra cane handles. The cane was then hit upon the metal work of the scenic unit so it would break. The canes that were ordered had silver tips that this modified cane lacked. In order to

fool the audience into thinking the cane was the same as used previously, a rubber stopper painted a silver metallic color was placed on the end of the cane. Initially this included tape to keep it on during the swinging of the cane, but after the first cane was used, the tape was no longer placed on the cane. During the third performance of the play, this rubber stopper flew off of the stick and struck an elderly woman in the eye. She went to her eye doctor the next day and found there to be no damage to her eye, but needless to say the stopper was not attached to the cane for subsequent performances.

The cadaver, while not as problematic as the cane, did present some challenges. The metal wire that was of light-enough gauge for the designer to manipulate held its shape poorly and the form lacked clean lines. Numerous hours were spent on the form and it was only partially recognizable as a female body. While in technical rehearsals the designer was at the hobby store looking for materials with which to construct hands for the cadaver when she came across a stylized metal dress form. To her relief I had her purchase this item and she replaced the one she had been making with this. A cloth head and arms were added to the body and the piece sufficiently achieved my requirements for metal work and the recognizable form of a woman's body (See Appendix E. Fig. 3). The cadaver was not exactly what I had hoped for, but it functioned as was needed.

### *Conclusion*

The design elements for the production predominantly achieved a high level of artistic excellence and practical usefulness. The strong collaboration between myself, the scenic and lighting designers, and the technical director throughout the design and build process resulted in set pieces and lighting effects that became integral and powerful tools for the effective presentation of the play to an audience. The costume and makeup

designs successfully achieved my goals for fulfilling the audience's expectations of the Victorian world. The sound design was fully integrated into much of the action of the play, and with only a couple exceptions worked to the desired effect. The red door and the properties proved somewhat problematic, but were ultimately serviceable for the majority of the performances. As is expected, a variety of design ideas had to be abandoned and/or modified along the way, but the final product was one that spoke to the power of theatrical collaboration and the achievements that are possible when designs are integrated into the rehearsal process and reformulated as needed.

## CHAPTER FOUR

### Staging the Play

#### *Introduction*

The actors' work is typically the most visible aspect of the presentation of a play; the majority of time spent as a director is leading, guiding, and collaborating with the actors in crafting their performance. In the following chapter, I address my work with the actors throughout the production process. This narrative predominantly follows a chronological consideration, but a separate section of the chapter is dedicated to describing the exact exercises and acting techniques that were utilized for the achievement of my directing aims.

#### *Casting Needs*

Before any work with the actors could begin, the show needed to be cast. Hatcher wrote the play to be performed by six cast members: one actor to play Jekyll, one to play Elizabeth, and an additional four actors to represent the play's other characters. At Baylor, where the financial restraints that limit cast sizes in a professional theatre do not apply, the possibility of distributing the roles to additional actors was considered. The theatricality of actors transforming into different characters throughout the performance was something that I did not want to lose, but the addition of more actors could alleviate the difficult burden of requiring student actors to create so many distinct characterizations. Adding more actors also gave more students the opportunity to act in the production – an important consideration in an educational setting. As Hatcher's

original casting stipulations call for two females and four males, the addition of two more female actors appeared to be an effective way of evening out the gender breakdown of the cast. There were a variety of smaller roles that these two additional actors could be given. The desire to add actors to the cast also emerged from the knowledge that they would likely be useful for the execution of the plays many scenic changes.

As the function of these two actors was considered, a decision also needed to be made as to whether they would represent Hyde at some point in the play. The meaning that I hoped would be communicated to the audience through the use of multiple Hydes was that there are a multitude of possibilities for what the Hyde character might represent, and every person is complicit in “evil.” With this meaning in mind, the decision to have these additional actors play Hyde was quickly made.

Having settled on the number of actors that would be cast, and the roles that they would play, crafting a casting strategy became the next order of business. Before holding auditions, I made a list of all of the qualities the performers would need to possess in order to achieve my desired production outcomes. Because of the multiple roles played by many of the actors and the distinct characterization that would be required to communicate these character differences to an audience, the actors needed to be aware of and able to manipulate their bodies and voices distinctively. The actors also needed to possess immediacy in creating the illusion that the lines that they are saying and actions that they are taking are those of truthful and believable human characters, regardless of their physical and/or vocal machinations. Adding to these stipulations, I desired creative artists who would make strong choices and relentlessly stay engaged in rehearsal. It would also be crucial that they understand the rhythms of effective dramatic, comic, and



suspenseful storytelling. The musicality of this production was very important. The actors needed to represent a wide range of physical and vocal possibilities which could be arranged for maximum effect. The actors' ability to work together in a tight ensemble was another requirement that could not be ignored. They needed to be in tune with everything that surrounded them and able to truly listen and respond to their fellow actors and the audience in rehearsal and performance. While I fully recognized that this list of desires was extensive and would likely not be fulfilled completely with every actor I would cast, I moved forward in the process, hopeful of finding actors who possessed most of these qualities. If the actors could do the majority of the things listed above, I felt I could be confident that my goals for the effective presentation of the script would be attained.

### *Casting Process*

The initial auditions for the play were held jointly with the director of the show preceding *Dr. Jekyll and Mr. Hyde* in the Baylor theatre mainstage season. The students were instructed to prepare a two-minute monologue through which we could initially assess their acting prowess and suitability for the plays' roles. The two plays varied greatly in style, and there was some concern on our part that having the actors audition for both shows with the same monologue might negatively impact the directors' ability to gauge the actors' skills for each play. This concern quickly dissipated as the actors presented their monologues – it was easily apparent which actors possessed the type of acting skills needed for either play. As the students performed their monologues it was possible to get a sense of their physicality, vocal qualities, immediacy, mastery of rhythm, and audience awareness. Of the approximately one hundred actors that

auditioned at that time, forty-five actors were called back for both of the shows. The director of *The Ruby Sunrise* initially wanted to hold the callbacks together so that he might have the greatest sense of all the actors' abilities, but this joint callback was abandoned as we considered the logistics of the night. With the callback dedicated specifically to my show I felt I would be able to assess the actors without conducting the ensemble exercises and movement assessments I had planned for the second callback.

For callbacks, seven sides were distributed to the actors. Four were short monologues, and three were short scenes. The actors were divided into groups of six or seven and auditioned in these groups in twenty-five minute slots. This gave adequate time to see every actor read all the monologues and scenes that were appropriate. As the actors performed the monologues they were periodically asked to stop and modify their approach so that their ability to take direction, truthfulness, and suitability for specific roles could be gauged. The important task of assessing the actors' physicality and ensemble skills occurred with this reading of the scenes. Before the actors read the scenes they were told to make explicit physical choices in their characterization and interactions. Two of the scenes called for the presence of multiple Hydes interacting with other characters in abstract ways. It was crucial to get to observe the actors' physical and vocal choices made as these additional Hydes, and ultimately their work in these scenes made it possible to assess their suitability for the production. By the end of the callbacks, an initial list of about fifteen actors had been made. Narrowing down this list of fifteen to the final group of eight took further consideration.

The process of selecting the final eight actors to cast in the show required looking at the fifteen actors and mixing and matching their looks and sounds for desired

flexibility and musicality. Several permutations of this list evolved. However, as the other director was casting from the same pool of actors for his play, a negotiation between us was required. Only three actors ended up being contested, and I chose to let the other director have two of his choices and kept the third.

The actor who was retained was then cast as Elizabeth. This role required an interesting mix of sensuality and virtue that this actress could achieve. The rest of the casting followed this first choice. For Jekyll, the actor who had the greatest grasp on precision of performance was chosen; “precision” was one of the most important of the qualities I was looking for in my cast members. A particular strength of this individual was the ability to truthfully grasp a sense of the cloaking of self that I associated with the role. I initially thought the casting of the ensemble could become a process of building off these initial two choices. The Hyde with whom Elizabeth spends most of her time would need to be able to connect with and look good with the actor playing Elizabeth. When considering the casting based on this requirement, one actor came to mind, but I then realized that the actor lacked the ability to play some of the other roles that would be demanded of him. Struggling with this predicament, I abandoned this method of casting. Instead, I re-read the play, imagining various actors playing all the roles that might be demanded of them. This process required imagination and knowledge on my part of the acting skills and vocal/physical capacity of each actor. Four of the ensemble choices were made in this manner, but I opted to have two of the actors come to my office to read portions of the script with me. These informal second callbacks finally solidified my thought process, and the ensemble and the exact roles that the actors would play were assigned.

### *Pre-Rehearsal Instructions*

After being cast in the play, the actors had two months before they were to start rehearsals. They were encouraged to listen to dialect tapes in the interim period and informed that they would be expected to have their lines memorized before the blocking of the play began. The decision to push the memorization date to so early in the rehearsal process was prompted for two reasons. First, the physical choices that were envisioned for the actors would require them to be unencumbered with a script as the blocking work was occurring. And second, there would be two breaks in the rehearsal schedule of the show. The first break would occur one week after rehearsals started and last for a week, and the second would occur after one more week of rehearsal and last for a month. Only five total weeks of actual rehearsal were scheduled, and the backtracking that would likely occur after each of the breaks was a serious concern. In order to get as far along in the rehearsal process as possible in the two early weeks of rehearsal, the actors needed to have their lines memorized.

### *Overall Rehearsal Narrative*

When rehearsals finally started, the first two days were spent introducing the actors to the design plans, thematic concepts, acting techniques, and ensemble skills that would be the foundation upon which all further work would be built. The acting techniques and exercises that were explored in these early rehearsals are addressed later in this chapter along with descriptions of the ensemble work that began every rehearsal throughout the process.

A large portion of early rehearsals was spent working on the play's transitions. With thirty scenes and a variety of scenic elements that needed to be moved into very

specific positions, the actors were more than just performers. Because of the specific nature of these changes, the placement of each scenic piece and the approximate movement patterns were something that I predetermined. Much of rehearsal was spent defining which actors would be moving each scenic piece and helping the actors memorize these movement patterns. The scenic pieces were not immediately available in the early days of rehearsal, nor was the actual performance space – the first week of rehearsals was scheduled during the run of *The Ruby Sunrise*. These challenges were overcome by having the shop place casters on a rehearsal door that could be moved about and using a cardboard cutout of the scenic unit's footprint that could likewise be moved around the space.

The rough blocking of the actors in the scenes followed an organic process of exploring possibilities with actors and slowly finding staging and movement that worked. Between the prescribed scenic unit movements and the organic process of discovering the blocking for the actual scenes, Act One was rough blocked before the end of the first week. For the second week of rehearsal, the base of the actual scenic unit replaced the cardboard version and the complexity and specificity of the transitions became apparent. Time was spent reassessing the blocking for Act One along with rough blocking Act Two. Before leaving for the four-week break, the movement patterns of the actors and the scenic unit were all fairly well established for both acts of the play.

Upon returning from the four-week hiatus, the first two rehearsals were dedicated to remembering what had been created and adjusting to a more fully-completed scenic unit. The actors had made a point of keeping their lines fresh over the break, and after these two rehearsals we were able to move forward.

The fine tuning of the blocking and the exact movement patterns and timing of the scenic changes maintained our full focus for the next two weeks of rehearsal. Rehearsals primarily consisted of running large portions of the show (six to seven scenes in a row), altering and fine tuning these sections, and then running them again within the same rehearsal. Every two or three days we did an entire run of the show in order to keep the actors up on their lines and give them a sense of the overall arc of the play.

In the last week before technical rehearsals the focus turned predominantly to the acting work of the performers. The ensemble work and blocking choices had proven very fruitful, but the work of the individual actors required some attention. The actors needed to make sure they were making physical choices for their various characters that communicated unique individuals to the audience. The actors' line-reading choices all needed to be motivated by immediacy of character action. The proper flow of the play and an emphasis on the thematic ideas of the play also needed emphasis.

#### *Technical Rehearsals*

After four-and-a-half weeks of time spent in rehearsal it was time to integrate the lighting and sound elements during technical rehearsals. For the actors, the technical rehearsals required surprisingly few adjustments – on the whole these rehearsals were a very smooth process. There were some changes dictated by the lighting elements. Actors needed to adjust some of their blocking to find their lights and/or change the duration of their lines to accommodate specific lighting effects and sound cues, but for the most part adjustments were made to the technical side of the work. A lack of visibility in some scenes did require the actor throwing the cane around the space to take extra care. One of the longer throws had to be abandoned because of the darkness and

the difference in weight between the rehearsal cane and the one that was used in performance. As was described in a previous chapter, the specially designed door required additional focus during technical rehearsals and performance. As the actors had functioned as the key individuals manipulating the scenic elements throughout the rehearsal process, it made the act of integrating lights and sound with these scenic transitions a predominantly smooth one.

During the last three days before the show opened, the actors performed full dress rehearsals to invited audience members. This was a crucial time for them to solidify their performances and make a few minor adjustments to the emotional build, rhythms, and comedy of some of the scenes. Some of the emotional peaks of the play were discovered by the actors at that time, but I also noticed that some of the moments that had previously been working well were starting to fall into rhythms and line readings which showed a lack of immediacy. It was important at that juncture to encourage the actors not to lose focus or get too comfortable with the play.

The comic discoveries at this point in the process were particularly important. The actors were doing well finding the emotional tension of the scenes, but they needed to find the moments of comedy that could give the audience brief moments to relax before the suspense amped back up. For instance, immediately following the moment when the Hydes' recite their letter to Jekyll about framing him for the murder of Danvers, the actors were missing a joke that Hatcher had included about the stereotypical understanding of the poor quality of doctors' handwriting. Jekyll asks the inspector, "That note to Utterson, is it in Carew's handwriting?" and the inspector responds with, "It's hard to say, he is a physician, after all" (Hatcher, Dr 44). Jekyll is frantically

attempting to prove his innocence at this moment, and this joke gives the audience a moment to laugh before Jekyll proves that innocence. The actors had been told that this was intended to be funny, but until they had an audience they had consistently undercut the power of the joke by rushing on with the subsequent dialogue. With an audience laughing at that moment, they discovered the proper pause that was required before moving forward, and the actor delivering the line also found he could modify his delivery to further increase the joke's comic payout.

During the run of the play the actors continued to refine their performances. Often these were good developments, as in the case of the comic discoveries. Sometimes they were not, as there were a few instances where actors overcommitted and the volume or emotion of some lines failed to seem genuine. Both of these developments were to be expected, and after watching them occur in performances, I gave actors small notes here and there if I felt the quality of their performance could be enhanced.

### *Work with the Actors*

While an overall narrative of the work with the actors has been included above, this section will discuss specific methods used to encourage the actors to achieve excellence in their performance. To list every exercise and note given to the actors in the rehearsal process would be tiresome, but a few specific methods will be described.

As I considered the methods which could help the actors achieve the type of ensemble work and vocal/physical characterization I envisioned for the play, exercises found in Viewpoints, Michael Chekhov, and Meisner Technique were all deemed particularly useful. Fully exploring even one of these methods would require years of study, but using some of the exercises and ideas proved beneficial. Many of the exercises



were incorporated into a “warm-up” period at the beginning of each rehearsal allowing the actors to connect to one another; these also prepared actors physically and mentally. The vocabulary of the techniques was also used in rehearsal to give the actors direction or feedback.

The creation of ensemble is at the heart of what I like to do as a director. Stressing ensemble was particularly useful for the effective staging of this play. The movement of the actors and scenic pieces needed to be coordinated with utmost precision if the story was to be told effectively. If the actors did not move and stop together, if the scenic transitions took too long or were lacking fluidity, the clarity and proper flow of the whole narrative would be disrupted. As such, major focus was placed on the actors’ ability to move as a cohesive group and achieve the exact placement, movement patterns, and tempo of the scenic unit throughout the play. The exercises used to strengthen and hone the precision of the actors’ manipulation of the scenic pieces were of two varieties. The first focused on the connections the actors had with one another, specifically encouraging the actors to develop their capacity for listening to one another and utilizing kinesthetic response. The second exercise is best described as “drilling” – we basically worked through the transitions over and over until we got them right. The drilling exercise was straightforward and should not require further elaboration, but the development of kinesthetic response can be described.

Kinesthetic response is a major element of contemporary theatre practitioner Anne Bogart’s Viewpoint’s training. Bogart defines kinesthetic response as: “Your spontaneous physical reaction to movement outside yourself” (Bogart 42). The actors’ ability to physically respond to the work of one another in the space was very important

to my conceptualization of how the Hydes would function together on stage and how the unity of the moving scenic pieces would be achieved. Many rehearsals involved specific Viewpoint and what I'll label "Viewpoint-like" exercises that connected the actors to one another and developed their capacity for kinesthetic response. This work required actors to move around a space and explore the spontaneous occurrences and composition that can occur when they are fully aware of and responding to one another. An important Viewpoint-like exercise that is rooted in a Michael Chekhov acting method became our key warm-up activity. Chekhov developed a stick throwing game in which actors stand in a circle and throw sticks to anyone else in the circle. After the stick is thrown, the actor who threw it moves to where that stick was caught. The actor who had been there previously should have vacated the space, having thrown the stick to someone else and moved to that spot. At the beginning of the rehearsal process the actors were able to have moderate success executing this exercise with two sticks and the eight actors, but by the end of the rehearsal process the actors could successfully juggle five sticks and be in continuous movement.

Another area of focus that commanded attention in the rehearsal process was the physical and vocal characterizations employed by the actors. When individual actors perform multiple characters in the same play they must create differentiations between their characters. As such, these actors' predominant training in psychologically-based acting techniques would be inadequate. Psychological methods would still be important for the actors to creating believability of action, and terms and methods associated with action-oriented acting were employed in rehearsal, but it was also imperative for the actors to appear and sound different depending on the characters they played.

While not dictating one specific way for the actors to achieve their distinctions of characterization, I did spend early rehearsals giving the actors tools that I felt could be useful. We spent time exploring Michael Chekhov's psycho-physical energy centers method of characterization. The idea behind this method of acting is that energy can be placed near or in various parts of the body to physically communicate something about the character to the audience as well as influence the actor's internal feelings. For instance, placing energy just to the front of the eyebrows may instantly transform a neutral character into one who is shifty, on the lookout, and maybe even a little paranoid. The audience will see these attributes and if the method fully works as intended, the actor will also feel the paranoia internally. In the same way, a character with energy radiating from his chest may feel and communicate a bravado that was nonexistent with the shifty character. The chest-centered actor might also hold the energy of his chest hostage and a sense of tension and unease might be communicated to the audience and felt within the actor.

Periodically during the rehearsal process the actors and I would discuss their characterization work using vocabulary and concepts pulled directly from the acting methods described above. This method was particularly useful for the actor required to present the most characters in the play. He played Enfield, Carew, Sanderson, Hyde, and the Police Inspector. I encouraged him throughout the process to find a clear differentiation in physicality between the characters and was pleased with his choices. With the demands of this type of characterization placed upon him, an actor walks a fine line between being a believable character and falling into caricature. There were times in rehearsal where this line was crossed by this actor and we attempted to discover the right

balance of using these methods without losing the “action” biased techniques that would keep the actor’s work feeling immediate.

I was particularly pleased with the differentiation of characters that the actor playing Hyde Three and Lanyon achieved through the use of these physical biased acting techniques. I heard more than one audience member talking about him after the show acknowledging that they hadn’t realized it was the same actor until near the end or after the curtain call. Considering his prominent facial hair which didn’t change between characters, this achievement is particularly impressive. We specifically found that the tensing of muscles in his chest and arms achieved a strong characterization as Hyde, and the placement of energy in the head and chest worked well for distinguishing him as Lanyon. While I commend his work along these lines, it should be mentioned that he was not successful in achieving immediacy with all of his lines as Hyde Three for every performance of the play. His failure to do so will be considered in more detail in Chapter Five of this document.

### *Dialect Work*

Tied to the manipulation of line delivery and word usage, the actors’ dialect work requires its own description. My expertise does not qualify me as a dialect coach and therefore I required the help of an outside dialect coach. This individual could not attend every rehearsal and give the actors dialect notes, but an effective strategy for dialect coaching was achieved. The actors were given access to dialect recordings that they could listen to and practice on their own, and then each individually met with the dialect coach to go over lines so that he could point out the potential problem words and phrases. He was able to attend three rehearsals evenly dispersed through the last four weeks of

the rehearsal process to take line notes. During those rehearsals, I gave him as much time as he needed to give his notes to the actors. He presented these notes in front of everyone at once and the actors were able to learn from their own and each other's mistakes. Once in performance, the actors were not always perfect with their dialect delivery, but they were predominantly successful. In fact, a woman from Ireland sat in front of me at one performance and afterward made a point of telling me that the actor playing Dr. Lanyon had been "spot-on" with this Scottish accent.

### *Conclusion*

I find working with actors the most rewarding aspect of directing a play. The collaboration that takes place between the actors and director typically results in something of higher quality than could have been achieved individually. With this production, my role often required dictating predetermined movements to the actors because of the need to achieve scenic transitions, and while I felt this necessary I am glad it was not the only method of directing that occurred with this production. Strong collaboration was achieved as the actors worked off of one another and me throughout the rehearsal process. The solidification of the blocking of the individual scenes, the discovery of the final characterizations, and discovery of the proper arc of the play were all facilitated by me, but could not have been achieved without the strong contributions of every member of the cast.

## CHAPTER FIVE

### Production Assessment

#### *Introduction*

The production process of *Dr. Jekyll and Mr. Hyde* concluded with seven performances of the play between January 31<sup>st</sup> and February 5<sup>th</sup>, 2012, presented at Baylor University. The performances represented a substantial amount of effort expended by the faculty, staff, and students of the Baylor Theatre department, and the following chapter is dedicated to the assessment of those efforts.

#### *Basic Reception*

A large percentage of the audience members who see the shows at Baylor are college students required to attend as a part of a general education course in theatre appreciation. Feedback garnered from these students can be used to evaluate the basic entertainment value of a work. Their assessment of any play typically comes from a very limited knowledge base regarding theatre and cannot be accepted as the only evidence needed to make a pronouncement as to the quality of the work, but this does not mean their response should be ignored. After watching the play, these students were polled electronically in class and asked to evaluate the play as a whole and its individual elements. The predominant response communicated in this polling process was a positive one. The department has experienced varying levels of difficulty connecting to this audience demographic with its plays, but this was not the case with *Jekyll and Hyde*. The students found it both entertaining and thought-provoking. They were particularly

impressed with the scenic transitions and the theatrical style in which the play was presented. Some confusion was admitted regarding the conclusion of the play, and some audience members had a hard time accepting Elizabeth's unexplained desire to be with Hyde – two points that will be addressed more fully in the following paragraphs. In general, these students were forgiving of these perceived deficiencies and were very impressed with the overall experience.

### *Design Elements*

Assessing the play should also include self-reflection. One area that I felt was particularly successful was the staging of the play and its integration with the design elements. My goal to create quick, clear, and fluid transformations of space and characters held the majority of my focus on this project and ultimately paid off. In his review of the production, Carl Hoover of the *Waco Tribune* specifically commends this work writing: “The Baylor production, smartly directed by Josiah Wallace, whipped through the tale, an eight-person cast nimbly changing through multiple roles and scene changes” (Hoover). I am very proud of what was accomplished with the play in these areas, but credit must be given to the work of the technicians and designers in making these transitions possible while also increasing the visual beauty of the production.

The actual look of the set, lights, and costumes were both visually striking and functional. Carl Hoover's review supports my claims:

[Set Designer's Name]'s set design was striking, particularly the dominating set piece with a top level featuring wrought iron fencing and gas lights on tall poles to suggest, with stage fog, a Victorian London. The door behind which Hyde retreats from his nighttime prowls glows with dim red light, another nice touch. . . [Lighter Designer's Name]'s lighting balanced the need for dramatic focus and mood-setting in a fluidly moving

play. . . [Designer's Name]'s costumes effectively showed their characters' occupation and class, while allowing for rapid changes. (Hoover)

Ultimately, a piece of theatre was created with striking design elements that could be beautifully manipulated to transform the space and characters of the play (See Appendix E). The crafting of these design elements and the precision of their usage by the actors contributed to pushing the audiences' understanding of what can be done within the visual world of a live theatre presentation; this effect was one of my primary accomplishments.

Not all the design aspects of the production were flawless. I think that some of the confusion that existed around the character of Elizabeth could have been eliminated with changes to her costume. If her costume had more effectively communicated social class instead of beauty, the bleak nature of her existence may have been more apparent to the audience. In this way, her choice to want something more in life, even if that something more was Hyde, becomes a bit more palatable. This failure fully rests on my not spending more time contemplating the implications of the design when it first gave me pause during the design process.

Having Poole wear men's clothing was also problematic. Once she was in the space dressed in men's clothing alongside two female ensemble actors in dresses, the choice seemed out of place. I was not trying to overtly emphasize gender identity with this play, but by having this actress wear a men's clothing I overtly engaged this very issue. Initially there were no female ensemble members besides the actor playing Poole, and the choice to dress her like the men fit into the interchangeable nature of the ensemble's look. However, with the added females, this choice no longer made sense. If given a second chance I would have put this actor in a dress along with the other females. I can envision



a scenario where addressing issues of gender may be interesting for a director of this play, but this was not my intent with this production.

The biggest misstep occurred with the sound design. Hoover's only critique of any aspect of the play specifically dwelt on this area of the production. He writes: "The one production misstep lay in the music played under some scenes. In one case, it made dialogue hard to hear and several times simply seemed distracting filler as if a stage thriller needed a movie soundtrack to hold an audience's attention" (Hoover).

I would disagree that the play did not benefit in some ways by what Hoover terms a "movie soundtrack." There were sections in the play where the sound maintained the audience's engagement with the stage action. However, I agree with Hoover that there were a few moments where the sound overwhelmed the action and became a distraction, and his citing of the time in which it made the dialogue hard to hear is completely valid. I had noticed the section on opening night, but ultimately did not ask to have it modified. In retrospect, this choice to not address these sound cues was the incorrect one. I should have been more proactive. The other moments that Hoover refers to were also things that I wrestled with, but I again decided to not make further changes due to lack of time and the burden it would place on the production team. Ultimately, I agree that there was too much sound and I should have made stronger choices to eliminate more of the sound cues during the technical rehearsals.

### *Acting*

One of the major concerns that I had with this play was that our production might slip into melodrama. The script has the potential to become overwrought with emotion, and I was worried that these emotions would lead to audience disengagement. In order

to not overwhelm the audience with such content, I felt that finding and featuring the comedy and the drama of the piece would be key. The comedy would give the audience a break from the overwrought nature of the characters' journeys just briefly enough to relieve some tension before pulling them back into the story with the newest plot complication and/or character discovery. Ultimately, the cast achieved the proper balance; Hoover titled his review "Baylor Theatre's 'Jekyll' a taut thriller," and goes on to write, "Baylor Theatre's production of 'Dr. Jekyll and Mr. Hyde' reminded us there's more to theater than a crude duality of drama and comedy" (Hoover).

The acting was predominantly strong. The ensemble and external characterization work that was emphasized early in the rehearsal process manifested itself in the final production. Hoover's review again supports this assessment, stating, "Wallace's cast . . . was uniformly strong, playing their several characters in broad, identifiable strokes that enabled the fast pace" (Hoover). The actors were also commended in the *Baylor Lariat* review of the production written by Rob Bradfield: "What I will say about this cast is that I was duly impressed by their ability to believably take on a variety of roles. The cast performed very well as an ensemble, and were obviously enjoying themselves on stage. I have nothing but praise to share with this cast" (Bradfield).

The actor playing Jekyll deserves extra commendation. He was given physical and vocal notes in the rehearsal process, but more important than these notes was his ability to integrate the physicality and vocal qualities that were requested while creating a convincing representation of the play's most complex character. Of this actor's performance, Hoover writes: "[Actor's Name]'s Jekyll, in contrast, was more

complicated, with flashes of self-righteousness and social stiffness hinting his pure “good” side is as improbable as Hyde's pure “evil” — one of Hatcher's main points” (Hoover). His achievement of these qualities helped to abate the play’s potentially melodramatic flair, and ultimately gave the audience emotional resonance with melodramatic “falsity.”

While the acting was certainly deserving of the commendations received, it was far from perfect. Depending on the performance night, the actors achieved differing levels of immediacy in their truthfulness of line delivery and characterization.

Throughout the rehearsal process I encouraged the actors to find character actions that prompt attempting to achieve specific goals for every moment of the play. However, I did not spend very much time helping the actors identify what these actions might be. More time could have been dedicated to this part in order to get the best performance possible from an actor. For the most part the actors did an effective job of defining and playing actions as their characters, but there remained moments in the play where their immediacy would suffer. Perhaps this could have been avoided if more time had been spent focusing on these more realistic acting techniques.

There were two particular scenes in the play that proved problematic in performance in regards to consistent immediacy. These were the two scenes between Elizabeth and Hyde Three. In the first scene the two meet for the first time, and in the second scene they see each other for the last time. The first scene was challenging because it was difficult justifying Elizabeth’s desire to meet Hyde. The second scene often failed to work because the audience needed to believe that the two characters had a strong connection to one another that is tragically torn apart, and this connection is not

something that is earned with the playwright's construction of the characters. Some of the inability to make these scenes truly believable rested in the actors' insufficiencies – the actor playing Hyde Three had a tendency to let the intensity of his characterization translate into yelling. However, mostly the insufficiencies rested in the script and/or my failure to help the actors achieve more believable characterization.

One other area of the acting that I want to touch on briefly is the work of the ensemble. The ensemble was particularly successful at achieving a unity of movement with the non-realistic element and the scenic transitions of the play, but I would have liked to have continued to refine the ensemble's involvement with the action of the play throughout the production. In addition to this general feeling of wanting to do more, the distribution of the play's roles could have been reassessed. The lion's share of the acting responsibility was placed on the male actors, and I would have liked to have spread more of these roles to the added female actors. This would have created a stronger sense of all the actors being an equal part of the ensemble. It also would have required a bolder hand on my part as well as actors who were all capable of convincingly playing any role I threw at them.

Another aspect of the ensemble work that I would have liked to have refined would have been the placement and involvement of individual cast members during moments of the play where they were "watching" the action. Their exact placement in the performance space, and the moments that their presence was felt by the audience, were not completely crafted and explored for possibilities as extensively as I would have liked. What was created wasn't necessarily "bad," but I think it could have been better.

### *Importance of the Dramaturg*

From the beginning of this process, the clear delivery of the play's intricate plot elements to the audience was a major concern. The use of design elements and acting choices to achieve clarity in these areas has already been mentioned, but special focus must be given to the role of the dramaturge for helping achieve unity with this production. Throughout the process, the dramaturge acted as a sounding board and an outside observer of the production. The dramaturge periodically attended rehearsals to closely watch for continuity and consider the impact the production might have on audience members. She was then able to talk to me about the elements of the play that she noticed were not resonating or give me general impressions of the impact the play might have on audience members. Her notes were particularly helpful in making sure that key pieces of information were not lost in the actors' line deliveries or because of the staging. The consistency of the world of the play and the clarity of the story for the audience was in large part due to the contribution of this individual.

### *The Play's Intertextuality*

We must return to consideration of the play's intertextuality in the final assessment of the production. While a major focus of the analysis section of this document, the intertextual possibilities of the script did not maintain a major hold on the practical process of presenting the play to an audience. In fact, much of the directing process for this production was about crafting all of the performance elements to achieve a specific goal – audience engagement. However, the overarching intertextual goal of clouding the audiences' understanding of the Jekyll and Hyde myth was not lost. The division of the Hyde role to two more actors than originally called for helped cloud the

audience's ability to pronounce Hyde as a singular being, and encouraged the audience to further reflect on their own complicity in evil. The final section of the play was also modified from the playwright's original intent in an attempt to combat the potential for simplistic interpretations of the play's conclusion. The play ends with the line: "I dreamt I was a man named Henry Jekyll. Everyone loved me and thought I was the greatest man they had ever met. But I was so unhappy, so lonely. Thank God I woke up in time to realize I wasn't him" (Hatcher, Dr 58). The line has the potential to be interpreted as an indication that the whole relationship between Jekyll and Hyde, and the Jekyll character itself, was merely a dream. Once the audience receives this simplistic explanation of all that came before in this play, it cheapens the play's ambiguity. Hatcher has undercut much of the good work he has done writing this play with his ending, and I felt it important to attempt to do all that I could to overcome this misstep. The important part of the closing line is not that it is a literal "dream," but rather that the typical ways in which good and evil are delineated are not necessarily accurate. Jekyll may have appeared as "the greatest man they had ever met," but that assessment proved false. In order to emphasize this aspect of Jekyll I had the actors repeat and give extra emphasis to the "unhappy," "so lonely," and "realize I wasn't him," phrases.

### *Conclusion*

The production represents a resounding accomplishment for the designers, technicians, actors, and director. It entertained a wide audience base. Its narrative and scenic transitions were staged in a unique and visually interesting manner. The clarity of the scene transitions and acting was clean and distinct. The design elements achieved our intended goal of representing Victorian England and the myth of Jekyll and Hyde in a

manner that built upon audience expectations, while still reaching them in unexpected ways. We successfully presented the play in a fashion that supported its surprising actions and turns of events. The production was also not without deficiencies, as was seen with some of the technical difficulties, the believability of some of the acting, and the sound design critiques, but it certainly succeeded in its goals more often than it failed. Ultimately the production was a testament to taking risks and the power of theatrical collaboration.

In conclusion, I leave the reader with the commendation of the play made by Baylor Spanish professor, Paul Larson. While I have never met or spoken to him of my desires for the production, he gets at the heart of what was attempted with his thoughts on seeing the show. He identifies the intertextual concept of the “rupture” of “rational thought” in reference to the production while touching on many of the other triumphs described in this chapter:

Symbolized by a red door, a continuous rupture with logic and rational thought was the centerpiece of the work, and characters came and went in the guise of a doctor, or a professor, or a policeman, and then morphing into the violent, menacing, and irrational Hyde, and then changing back again into reasonable English Victorians with their lilting accents and proper manners. The ensemble seemed strangely constrained at times, torn between their need to repress their energies as Victorians and their need to let it all go in the guise of Henry Hyde. I admire both their guts and their courage, and it was obvious that they trusted their director.  
(Larson)

## APPENDICES



## APPENDIX A

### *Initial Design Imagery*



Fig. A 1. Mercedes Image Two

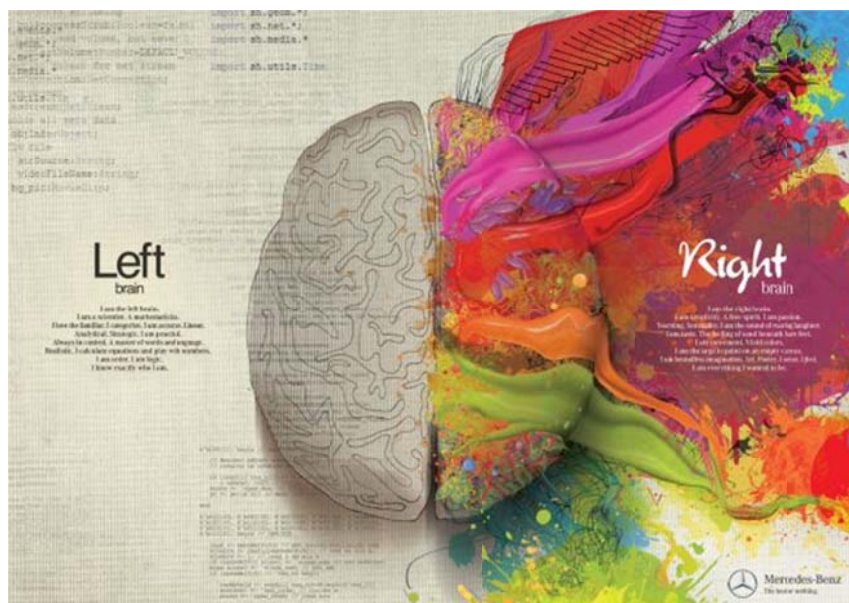


Fig. A 2. Mercedes Image Two



Fig. A 3. Wrought Iron One



Fig. A 4. Wrought Iron Two





Fig. A 5. Wrought Iron Three



Fig. A 6. Wrought Iron Four

### Scenic Design Images

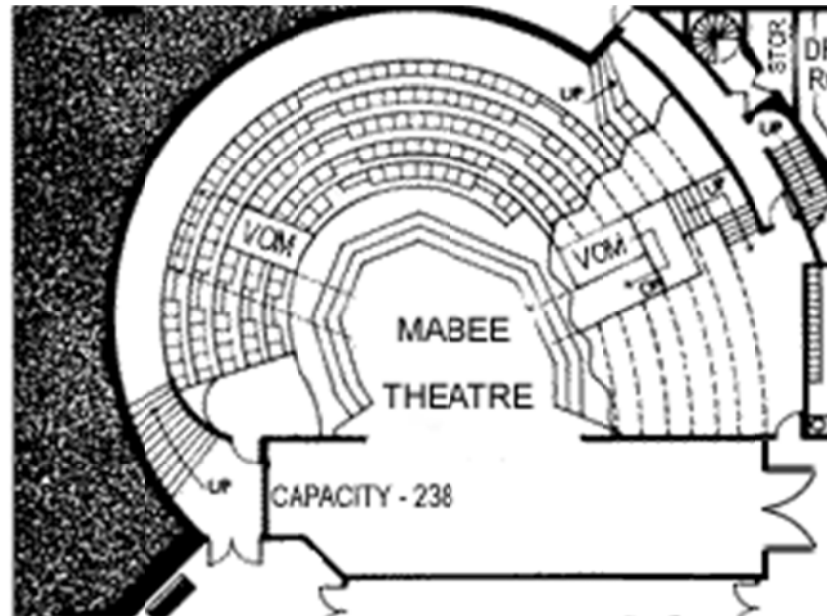


Fig. B 1. Diagram of Mabee Theatre



Fig. B 2. Ground Plan

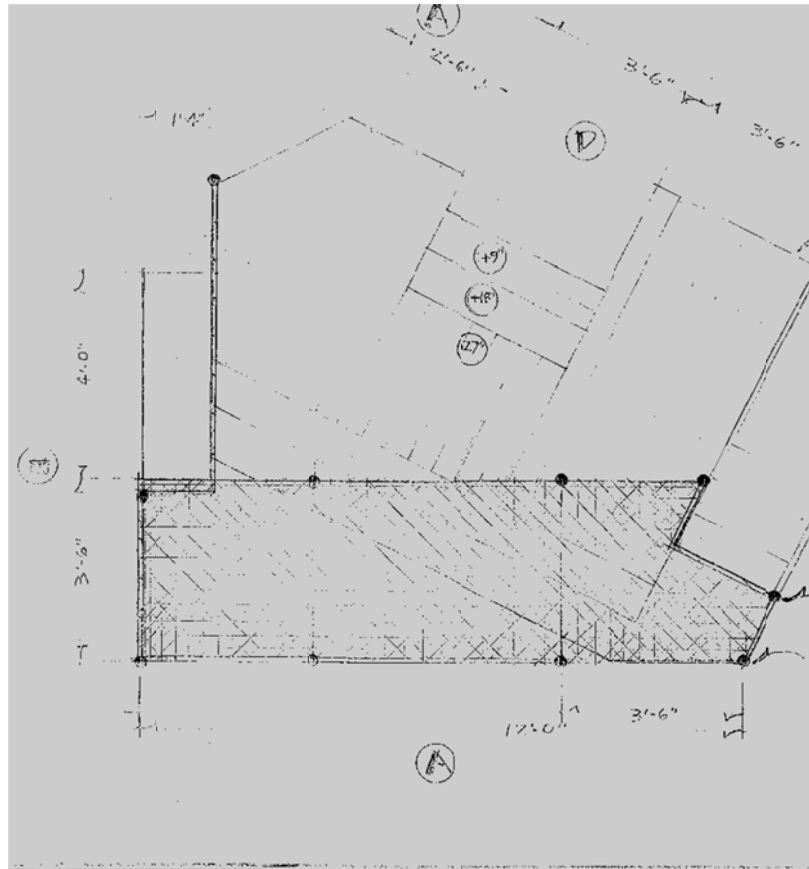


Fig. B 3. Drawing of Scenic Unit



Fig. B 4. Detail of Quatrefoil



Fig. B 5. Scenic Unit

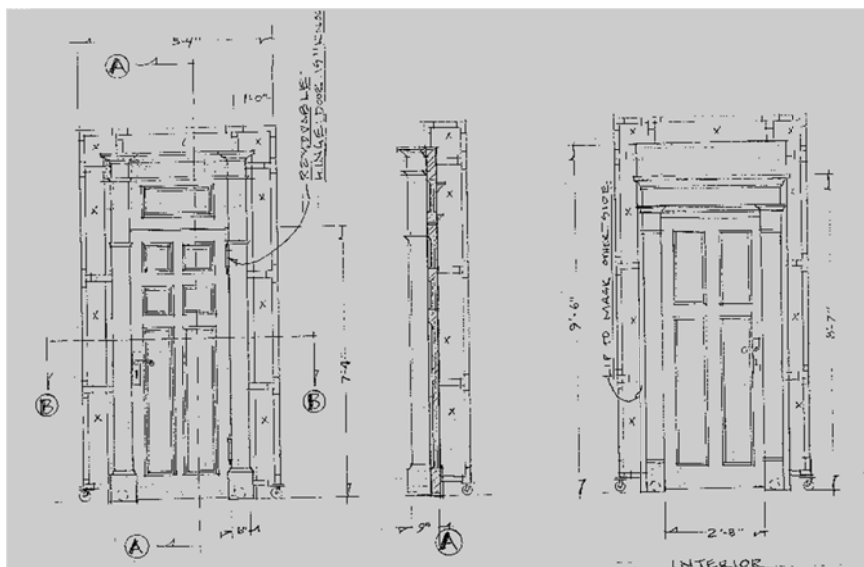


Fig. B 6. Technical Drawing of Door



Fig. B 7. Door in Frame



Fig. B 8. Door Out of Frame





Fig. B 9. Gurney



Fig. B 10. Bench





Fig. B 11. Chair



Fig. B 12. Laboratory

## APPENDIX C

### *Lighting Images*

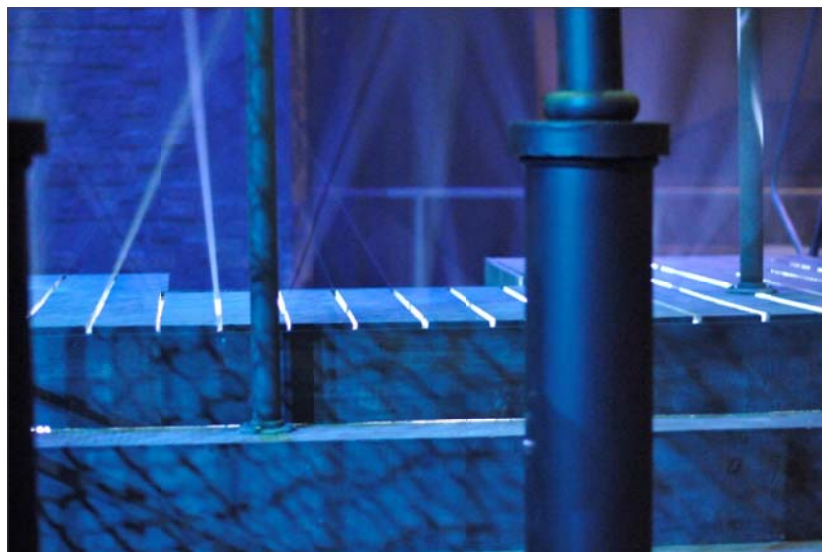


Fig. C 1. Light Through Slats

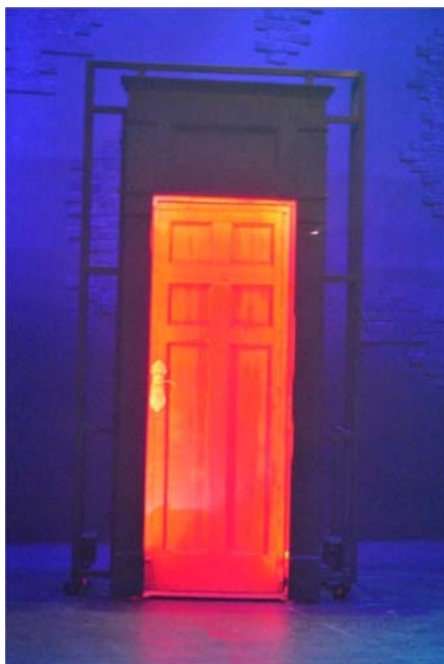


Fig. C 2. Door Light

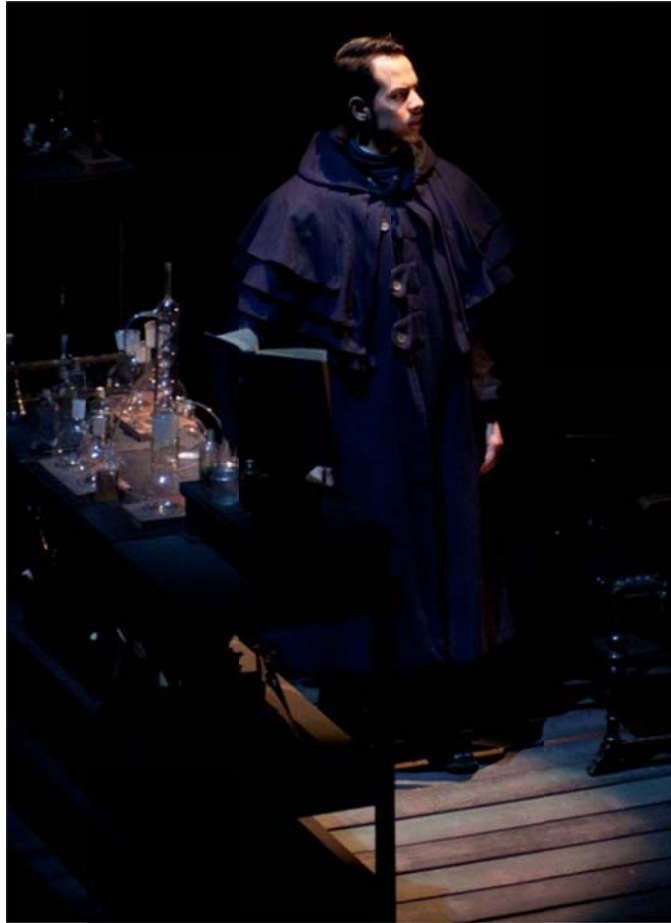


Fig. C 3. Narrow Down Light



Fig. C 4. Fog

## APPENDIX D

### *Costume Images*

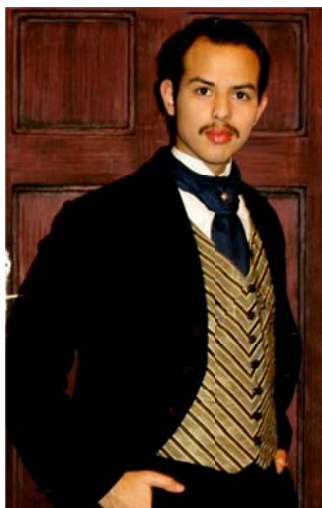


Fig. D 1. Jekyll's Costume



Fig. D 2. Elizabeth's Costume



Fig. D 3. Cast Costumes



Fig. D 4. Actor's Facial Hair



Fig. D 5. Poole's Hair

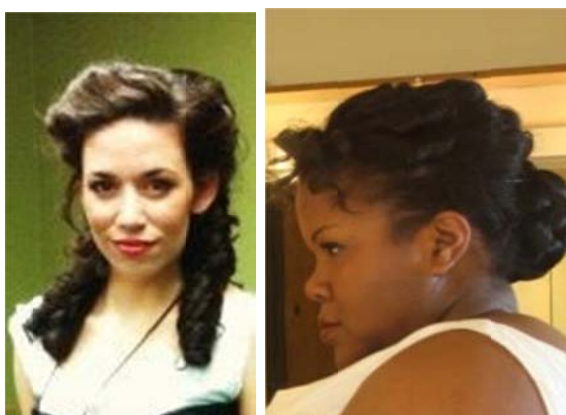


Fig. D 6. Female Ensemble's Hair

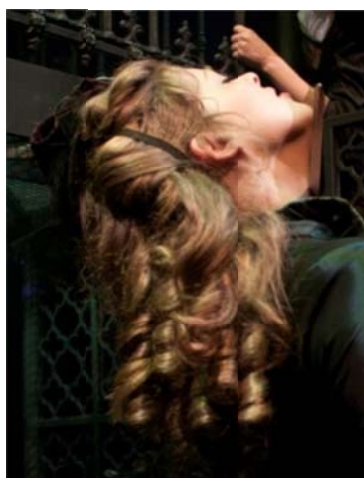


Fig. D 7. Elizabeth's Hair



## APPENDIX E

### *Properties Images*



Fig. E 1. Ordered Cane



Fig. E 2. Actual Cane



Fig. E 3. Cadaver



## APPENDIX F

### *Various Production Images*

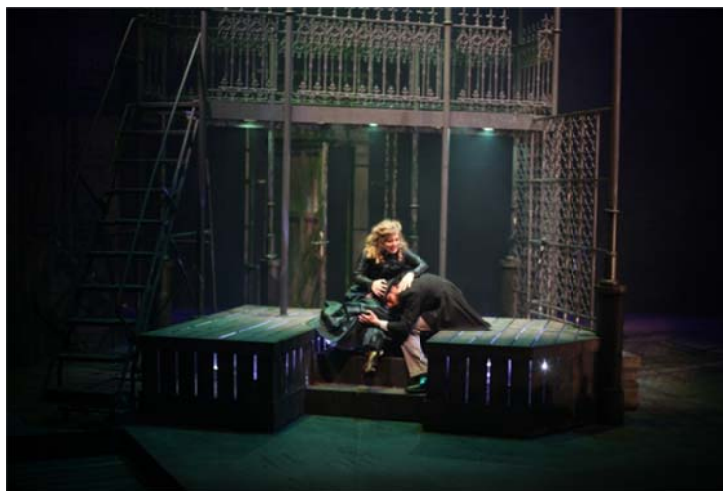


Fig F 1. Hyde's Room



Fig. F 2. Letter Scene



Fig. F 3. End of Park Scene



Fig. F 4. Hyde Threatens Elizabeth



Fig. F 5. Hyde Hurts Prostitute



Fig. F 6. Hyde Offers Elizabeth a Place



Fig. F 7. Actor Climbing on Scenic Unit



Fig. F 8. Hyde Threatens Utterson

## APPENDIX G

### *List of Hatcher's Plays*

I made the following list of plays while researching Hatcher's work. It is not exhaustive list, but includes all his published plays and any non-published play I found mention of in print media.

<i>Neddy</i> (1987)	<i>Tuesday's with Morrie</i> (2001)
<i>Comfort and Joy</i> (1988)	<i>Tango Delta</i> (2001)
<i>Vandals</i> (1991)	<i>Mercy of a Storm</i> (2002)
<i>The Rules of Threes</i> (1989)	<i>The Servant of Two Masters</i> (2002)
<i>Rattan</i> (1989)	<i>Korczak's Children</i> (2003)
<i>Bon Voyage</i> (1993)	<i>Never Gonna Dance</i> (2003)
<i>Scotland Road</i> (1993)	<i>The Monkey King</i> (2004)
<i>Three Viewings</i> (1994)	<i>Murder by Poe</i> (2004)
<i>Smash</i> (1995)	<i>Lucky Duck</i> (2004)
<i>Pierre</i> (1997)	<i>A Picasso</i> (2005)
<i>Miss Nelson is Missing</i> (1997)	<i>Dr. Jekyll and Mr. Hyde</i> (2008)
<i>One Foot on the Floor</i> (1997)	<i>Murders</i> (2008)
<i>Mother Russia</i> (1998)	<i>The Government Inspector</i> (2008)
<i>Compleat Female Stage Beauty</i> (1999)	<i>Ella</i> (2008)
<i>Sockdology</i> (1999)	<i>Armadale</i> (2008)
<i>Turn of the Screw</i> (1999)	<i>The Government Inspector</i> (2009)
<i>What Corbin Knew</i> (1999)	<i>The Spy</i> (2009)
<i>Good 'N' Plenty</i> (2000)	<i>Cousin Bette</i> (2010)
<i>To Fool the Eye</i> (2000)	<i>Ten Chimneys</i> (2011)
<i>Hanging Lord Haw-Haw</i> (2000)	<i>Louder Faster</i> (2011)
<i>Work Song: Three Views of Frank Lloyd Wright</i> (2000)	<i>Sherlock Holmes and the Adventure of the Suicide Club</i> (2011)

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