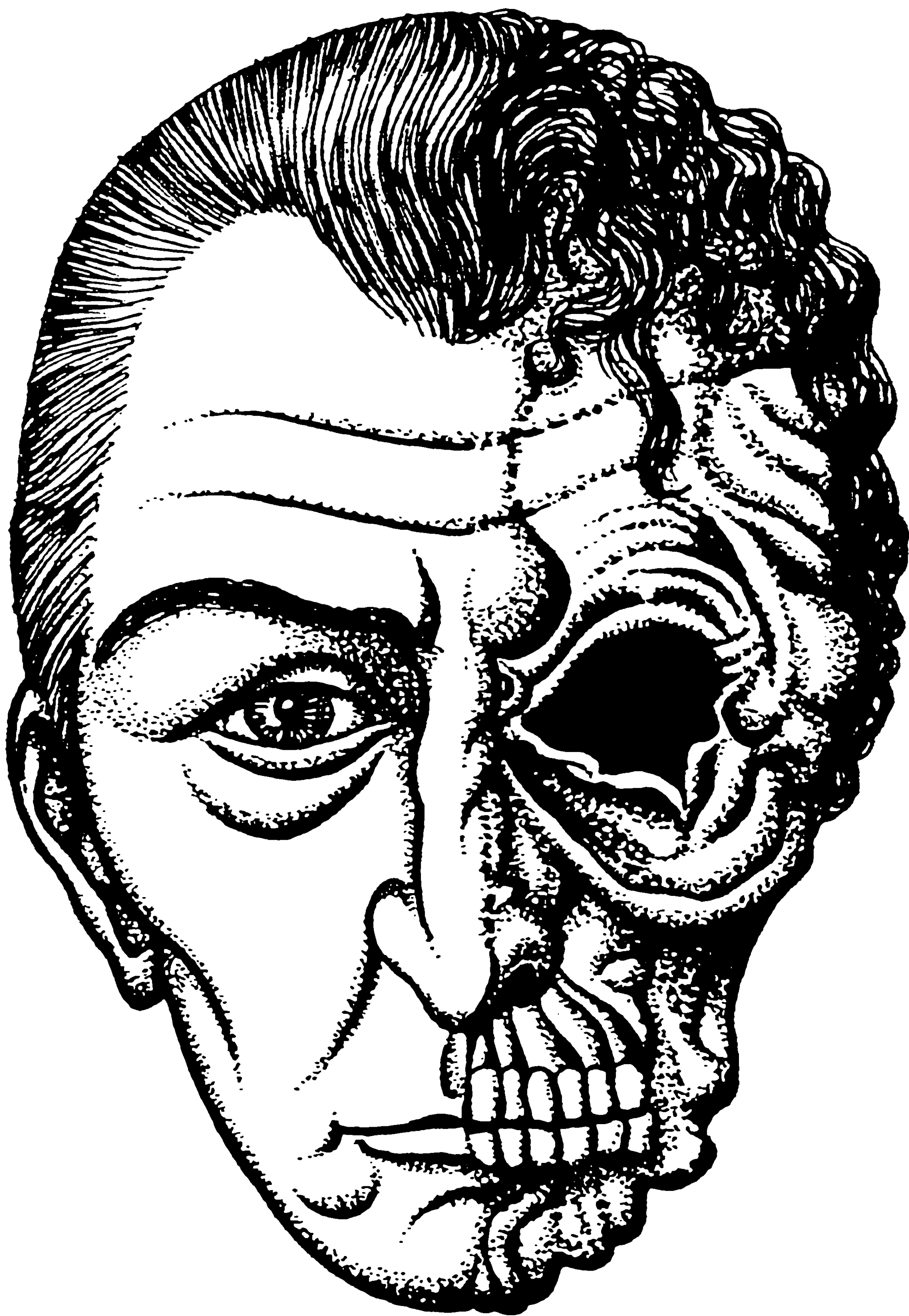


Leeds Arts Centre

presents

DR. JEKYLL



and

MR. HYDE

by Robert Louis Stevenson

adapted by Malcolm Brown

LEEDS CIVIC THEATRE

11th to 14th October, 2000

DR. JEKYLL

and

MR HYDE

Robert Louis Stevenson was born in Edinburgh in 1850. He rebelled against his calvinist upbringing, but it gave him a lifelong fascination with the presence of evil in the world. In his early twenties he became afflicted with a serious respiratory illness from which he suffered for the rest of his life, and which forced him to live abroad. He eventually died in Samoa in 1894.

Dr. Jekyll and Mr. Hyde was written in 1885 and published the following year. It was Stevenson's first really popular book and its exploration of the darker side of human nature has taken a firm hold on the public imagination ever since.

Stevenson suggests that the potential for evil is within every one of us and that it can be more powerful than good if we do not come to terms with it. "When I first looked upon the evil side of my nature," says Jekyll of his initial experience as Hyde, "I was conscious of no repugnance, rather a leap of welcome. After all, this, too, was myself."

Experience changes his mind: "I hate and fear the thought of the brute that sleeps within me. Now I have seen the full deformity of that creature, I think of Hyde ... as of something ... hellish."

The heavy-handed moral and religious principles of Victorianism against which Stevenson rebelled, suggested that the baser elements in human nature had to be suppressed, and that people had to be taught how to be good. Stevenson suggests that morality should come from within and should depend on a sensitive, individual and flexible understanding of human responsibilities and relationships.

The evil in our own nature is something we all have to come to terms with on a personal level, and although we may now live in a more liberal society than that in which the story is set, how much in public life has really changed?

Jekyll asks: "How many men are there of the highest public esteem, who are daily exposed as demonstrating ... a commitment to a most profound duplicity in life?"

We are still asking the same question!

Cast

Mr. Utterson, <i>a lawyer</i>	David Mallinson
Richard Enfield, <i>his cousin</i>	Jim Brassil
Dr. Henry Jekyll	Martin Key
Elizabeth Swinburne, <i>his sister</i>	Gwyneth Hadley
Dr. Lanyon	Richard Francis
Poole, <i>Dr. Jekyll's butler</i>	Malcolm Padwell
Betty, <i>a servant girl</i>	Rachel Morgan-Trimmer
Mr. Hyde	Dave Phillips
A Serving-maid	Pat Foster
Sir Danvers Carew, M.P.	Edwin Barraclough

Designed and directed by Malcolm Brown

Crew

Stage Manager and Production Co-ordinator	Joyce King
Assistant Stage Manager	Martyn Drake
Props	Monica Brown
Prompt	Jean Blundell
Costume Co-ordinator	Chris Wilson
Lighting	Peter Waddicor
Sound Recording	Jim Marshall
Sound Operation	Trudy Stewart
Front of House Manager	Denise Davies
Box Office	Maggie Rhodes

There will be one interval of fifteen minutes

Civic Theatre

Theatre Manager - *Steven Cartwright*

Assistant Manager - *Vivien Simpson*

Chief Technician and Lighting - *Peter Waddicor*

Technicians - *Sandy Clark, David Simpson*

Catering for Crown Point Foods - *Shirley Tarran*

Box Office - *Helen Richmond, Shirley Shortall, Syliva Gooding*

In accordance with the requirements of the Licensing Sub-Committee of Leeds City Council:

- a The public may leave at the end of the performance by all exits and entrance doors and such doors must at all times be open
- b All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
- c Persons shall not be permitted to stand in any of the intersecting gangways, or stand in any other unseated space in the auditorium, unless standing in such place has been specially allowed by the Licensing Committee. A notice is exhibited in that part of the auditorium in which standing has been sanctioned.
- d The safety curtain must be lowered and raised once immediately before the commencement of each performance to show that it is in proper working order.

The Dramatization

The story of *Dr. Jekyll and Mr. Hyde* has been dramatised and filmed on numerous occasions. In 1920 John Barrymore appeared in a silent film version; in 1932 the story was filmed with Frederic March as the protagonist; and in 1941 Spencer Tracy appeared in what is probably still the most well-known film version. There have been numerous variations on the theme since then, including the 1971 *Dr. Jekyll and Sister Hyde*, in which Ralph Bates turned into Martine Beswick.

Most of these dramatisations moved a long way from the original story, which concerns a group of successful, middle-aged, Victorian men who are all in a sense isolated and emotionally uncommitted. There is no intimacy between them; they have no families, wives or close friends, only acquaintances and servants.

The first half of the story is seen through the eyes of Jekyll's acquaintances, Utterson, Enfield and Lanyon, and his servant, Poole. They have no knowledge of the real relationship between Jekyll and Hyde. It is only in the second half of the story, when Jekyll himself takes up the narrative, that we understand the true situation.

The story is now so ingrained into our collective consciousness that there is nothing to be gained from concealing the relationship between Jekyll and Hyde. The main interest lies in the motivation and experience of the middle-aged Jekyll as he explores, and becomes increasingly horrified by, the evil side of his own nature in the form of Hyde, who is a much younger man because he has only recently been released into the world.

For dramatic purposes two women have been introduced into the story. One is Jekyll's widowed sister, Elizabeth, from whom he keeps a reserved distance until the final scene when memories from his childhood well up to explain so much of what has happened to him. The other is the maid-servant, Betty, who is used to highlight Jekyll's attempts to put right the evils committed by his alter-ego, Hyde.

The bulk of the dialogue in the play has been taken or adapted from the dialogue and narrative in the book, and the dramatisation tries to be as faithful to the original as it is possible to be in translating a story from one medium into another.

Leeds Arts Centre

Leeds Arts Centre was formed in 1945 as an amateur society. Our members come from all walks of life and include people who have worked in the theatre, others who hope to make a career on the stage and quite a number who are very happy to remain amateurs. We're a friendly company, working together to maintain the high standards for which our productions are known. First and foremost, we aim to enjoy ourselves!

Each year we produce plays at the Civic Theatre - but that's not all. . .

Our **Green Room** group devises plays, readings, quizzes and other entertainments to keep members not involved in current productions busy and to develop our skills in acting, directing and production.

Last, but not least, we enjoy a variety of **social activities**, including theatre visits, outings, parties etc.

We welcome new members . . .

. . . so if you're interested in:

**acting, directing, producing,
set building & painting (scenery & pictures)
making and repairing costumes
back stage and front of house
or publicity and promotion**

. . . why not have a chat with one of our members front of house this evening - or in the bar after the show. You can also write, with contact telephone number for further information to:

The Secretary
Leeds Arts Centre
c/o Civic Theatre
Cookridge Street
Leeds LS2 8BH

Forthcoming Productions

w/c 21 January 2001

Barefoot in the Park

by Neil Simon

Directed by Judith Unwin

w/c 1 April 2001

Rozencranz and Guildenstern Are Dead

by Tom Stoppard

Directed by Trudy Stewart

The next Guild production at the Civic Theatre

NOSTALGIA

Presented by Showstoppers
17th – 21st October 2000 7.30pm

Friends of the Civic Theatre

If you would like to support this theatre –why not join the **Friends**
Application forms available in the foyer