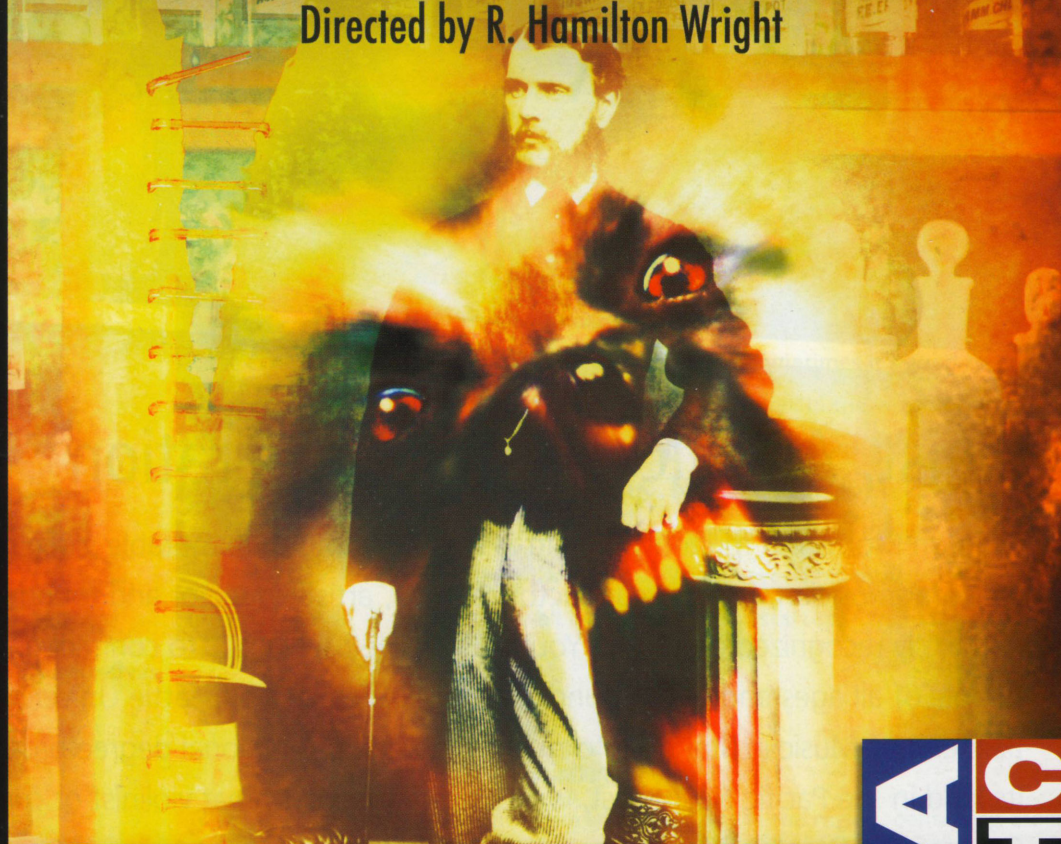


Dr. Jekyll and Mr. Hyde

Adapted by Jeffrey Hatcher

from the novella *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson

Directed by R. Hamilton Wright



A Contemporary Theatre

2009
45TH SEASON

Dr. Jekyll and Mr. Hyde

Adapted by Jeffrey Hatcher
April 10 - May 10

Below the Belt

By Richard Dresser
May 22 - June 21

the break/s

Written and performed
By Marc Bamuthi Joseph
June 17 - July 12

Das Barbecü

Book & Lyrics by Jim Luigs
Music by Scott Warrender
July 31 - September 6

Runt of the Litter

Written and performed
By Bo Eason
September 18 - October 11

Rock 'n' Roll

By Tom Stoppard
October 9 - November 8



THE GREY AREA BETWEEN *Good* and *Evil*

Actor-turned-director
R. Hamilton Wright
on **Jekyll and Hyde**,
split personalities,
and the need to be bad.

INTERVIEW BY BOND HUBERMAN

A WORKING ACTOR

for over thirty years, R. Hamilton Wright has experience with alter egos. Last season alone, he played a racist in *Memphis* at the 5th Avenue and a whole grab-bag of personalities in Alan Ayckbourn's (literally) breathtaking *Intimate Exchanges*. Now he's directing Jeffrey Hatcher's new adaptation of Stevenson's classic at ACT (April 10–May 22). Several weeks before rehearsals started, in a coffee shop near his home in Ballard, Wright reflected on how a life in theatre is informing his latest directorial endeavor.

Encore: Jekyll and Hyde is one of those stories that trickles down through the culture. A lot of people know it without having to read the book. How did you first encounter it?

R. Hamilton Wright: My first memory, frankly, is of the Looney Tunes cartoon. I think Daffy Duck did "Dr. Jekyll and Mr. Duck," or something. Then there was the Spencer Tracy movie from the 1940s, which I saw on television. I thought I knew the gestalt of it: this guy allowing himself to split in a good guy and bad guy. But then I went back and read it and thought, "Hey, maybe I haven't read this." Stevenson really was a wonderful writer. For Victorian entertainment, there's a lot of shading in the novella. It's not quite as black and white as the films make it out to be.

How does Jeffrey Hatcher's adaptation fare against others you're familiar with?

I think he went much further in terms of telling the "grey area" story between good

and evil. There's no female character in the book, yet the films all bring one in, for any number of reasons — salability, trying to give Jekyll and Hyde someone to tell the story to. I think Jeffrey brings a woman into the story in a less obvious way and thus allows Hyde to have, if you will, a love story. Although, calling it a love story is overstating it.

Tell me more about what you mean by "the grey area."

In this play, we meet Hyde before we meet Jekyll. And when we do meet Jekyll, I think we see that he is not a pure man emotionally, ethically or morally. He is a very complex fellow. Like many people with great intellectual gifts, he's not well-rounded, socially. We also find out he's tremendously confident until he's around women. But he's not a "nerd." He would be a role model in real Victorian society.

In the story, he is working on something that, if it hadn't all gone terribly wrong, would have his name spoken in the same sentences as Newton

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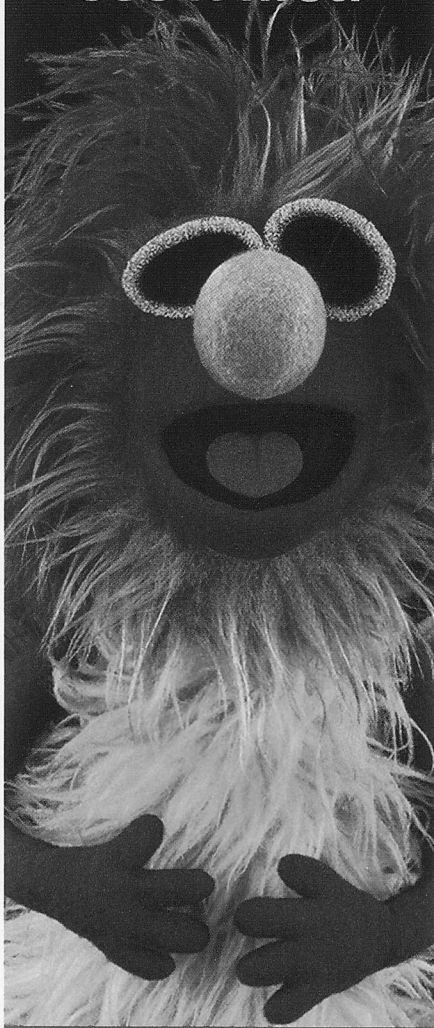
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 bio
THE BIOGRAPHY CHANNEL

and Galileo's. I mean, it's astounding. Through the use of chemicals, he has split the human psyche so that it becomes animated in different forms. But, as he's doing this, he doesn't see what is happening to him — that he has become addicted to the process because it frees him to experience things that he's not usually allowed to experience. The parallels to drug addiction are pretty obvious for anyone who watches.

And then in Hyde's case, he meets a woman who elicits some sort of, dare I say, gentleness in him because he doesn't abuse her. Otherwise, he treats people terribly. It is a bit like a child pulling the leg off a fly to see what would happen. At one point Stevenson describes him pouring lamp oil over a man sleeping in a doorway and lighting him on fire. For no reason. So you go from that kind of symptomatic evil to — because of his experience with this woman — developing a very odd relationship between a man and a woman.

By the end of the play, Jekyll and Hyde are drawn closer and closer into the outskirts of each other's fates; in a far more complex, far muddier way than in the book. We don't know at the end of the play who acted on whom, nor for what reason. Did Jekyll perform gallantly? Or heinously? And did Hyde, in fact, for the first time in his brief existence do something for someone else? It's intentionally left up in the air.

Last year, you played Dr. Jekyll in both the Arizona Theatre Company and San Jose Repertory Theatre's productions of this play. How are you staying excited about the piece after working on it repeatedly in such a short amount of time?

My great friend Larry Ballard once shouted at a director, who was overworking: "You have to give me a chance to be bad!" He's right. You have to flail a little.

Staging it in the round at ACT is going to be a real adventure. [In an arena theatre] you're stripped of the kind of backdrop that you would expect in a proscenium performance or a film, which tells you exactly where you are: the streets of London, an opulent drawing room, a hideously dirty garret, wherever. When you pare all that down, the play becomes very lean.

Also, acting in the round feels like you're in an operating theatre. You can see everyone. You're very conscious of the audience looking. And there's no upstage or downstage — nowhere to hide. No way to do the kinds of theatrical reveals that are the bread and butter of that era of theatre.

This is really an actor's piece. Four of the six cast members occasionally play Hyde, including one woman. That naturally leads the actors to providing a broad terrain for the character. It will be all about how we, in three dimensions, tell the story. I'm really

excited about it. I'm sort of chomping at the bit to start rehearsals.

Do you find it difficult to change hats, from actor to director, on the same production?

It is difficult. One of the challenges is letting go of impulses I have as an actor that are not necessarily helpful for others. I still think at times, when someone is not quite getting their way around a scene, "Oh, I could make that work." Every actor does.

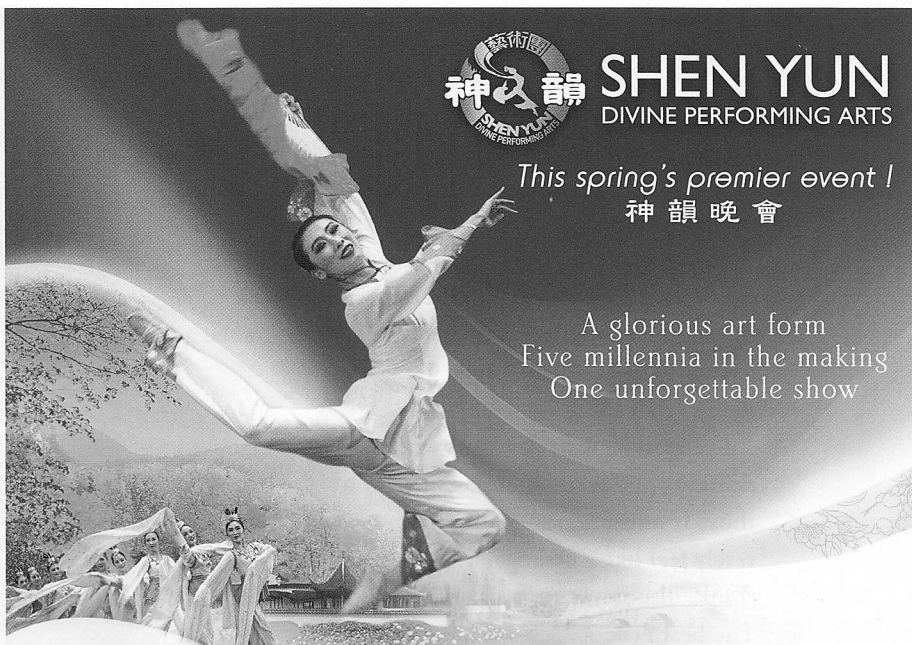
Directing has taught me that it's great when you can be helpful, when you can assist people to go a certain direction that they're already intuitively involved in. But the best things that happen between actors on stage, as far as story-telling or character development — all of that comes from them.

Do you find yourself checking the actor in you a lot when you're directing?

Oh, yes. Every time I've directed. But it's gotten easier...

When you're acting, you're really responsible for yourself. You learn your lines and come prepared. And when you're a member of a company, you listen to each other and try to stay in the moment. The tendency for new directors is to think that they have to be responsible for everything. Ultimately you are — you're blamed for things and you get credit for things and often times neither of those are things you had anything to do with.

But we don't have very much time to rehearse plays any more. Three, three-and-a-half weeks? It can get scary — after a few days, you think, "I've got sixteen more chances before we go into tech!" It's a thrilling fear if you just don't



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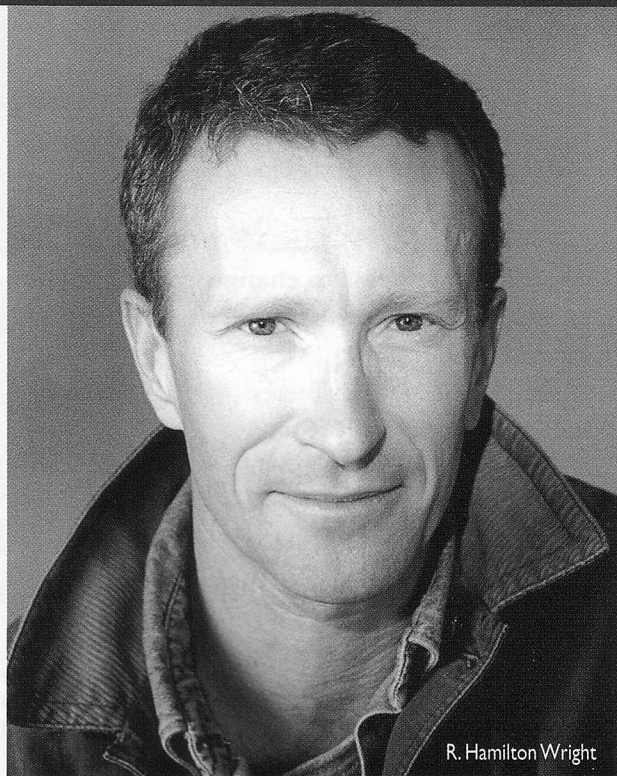


overreact to that nervousness. If you don't stick your oar in the water too early and let people just work.

My great friend Larry Ballard once shouted at a director, who was overworking: "You have to give me a chance to be bad!" He's right. You have to flail a little.

I've worked with directors who want you to start thinking about final outcomes right off the bat. And those results are not necessarily disastrous. But they rarely feel like a creation of a collective mind. And I think, ultimately, theatre's strength is its collectivity. The best productions I've ever seen, bar none, have been productions that were put together by people willing to give each other some space.

So more and more as a director, I find myself writing notes and then scratching them out and not giving them.



R. Hamilton Wright

I think all of us have our private and public faces. In Jekyll and Hyde's world, it is incredibly extreme.

You remind me a lot of my sister, who is a horseback riding instructor. She tells me she has to often restrain herself from ripping students off the horse and showing them how to ride properly herself. Because she knows that's not the way to lead.

Working in the theatre is a lot like that; so much of it is technique and physical balance and physical confidence. And adhering to some really basic tenants — or a mantra you could say every time you go on stage: "Where have I been? Where am I going? Who am I listening to? What do I want?"

As I get older, I realize there's less and less that we need remind ourselves about. It's not as complex. I mean, the transaction we have between each other and with the audience is infinitely complex. And all the intellectual stuff that we go through in rehearsal is important. But like a lot of technique, it's stuff you have to let go of the moment of transaction.

I loved the way you used the term "allow" when you describe Dr. Jekyll "allowing himself"

to split his personality in two. I think actors have the privilege of getting to do that, don't you? Explore dark or off-limits personalities without getting into trouble?

That's certainly one of the thrills of acting — that you get to exercise muscles and to *exorcise* characters.

This is a minor way of looking at it: especially as a younger actor, it's great to have a love match and actually fall in love with somebody every night and then just walk out the door and say goodbye to them. [Laughs] It's a little Victorian. You go to work and have this passionate love affair — and then you go home to your wife.

On the flip side is when you do or say despicable things. In *Memphis* I beat up a woman, I say terrible things about African Americans. And it makes me feel really rotten. I don't go home with it or anything. But I do have to go off and say a little mea culpa because, even when you're doing it in the service of a story, uttering those things is letting something out into the world. You have to throw salt over your shoulder...or something...

I think all of us have our private and public faces. In Jekyll and Hyde's world, it is *continued on page 9*

continued from page 8 incredibly extreme. The idea of your social mask completely going away — whether it be in grief, or those moments when we're laughing so hard we stop thinking about what was funny — it's cathartic.

I once watched my friend jump into a mountain lake when we were hiking. There were snow fields coming down to it — so it was as cold as water could be and not be solid. When he came out, the look on his face was terrifying. There was nothing about him that I recognized. You know if water is cold, you sort of say, "Ooh, it's really cold." But when you think it's stopping your heart, that's having no social mask.

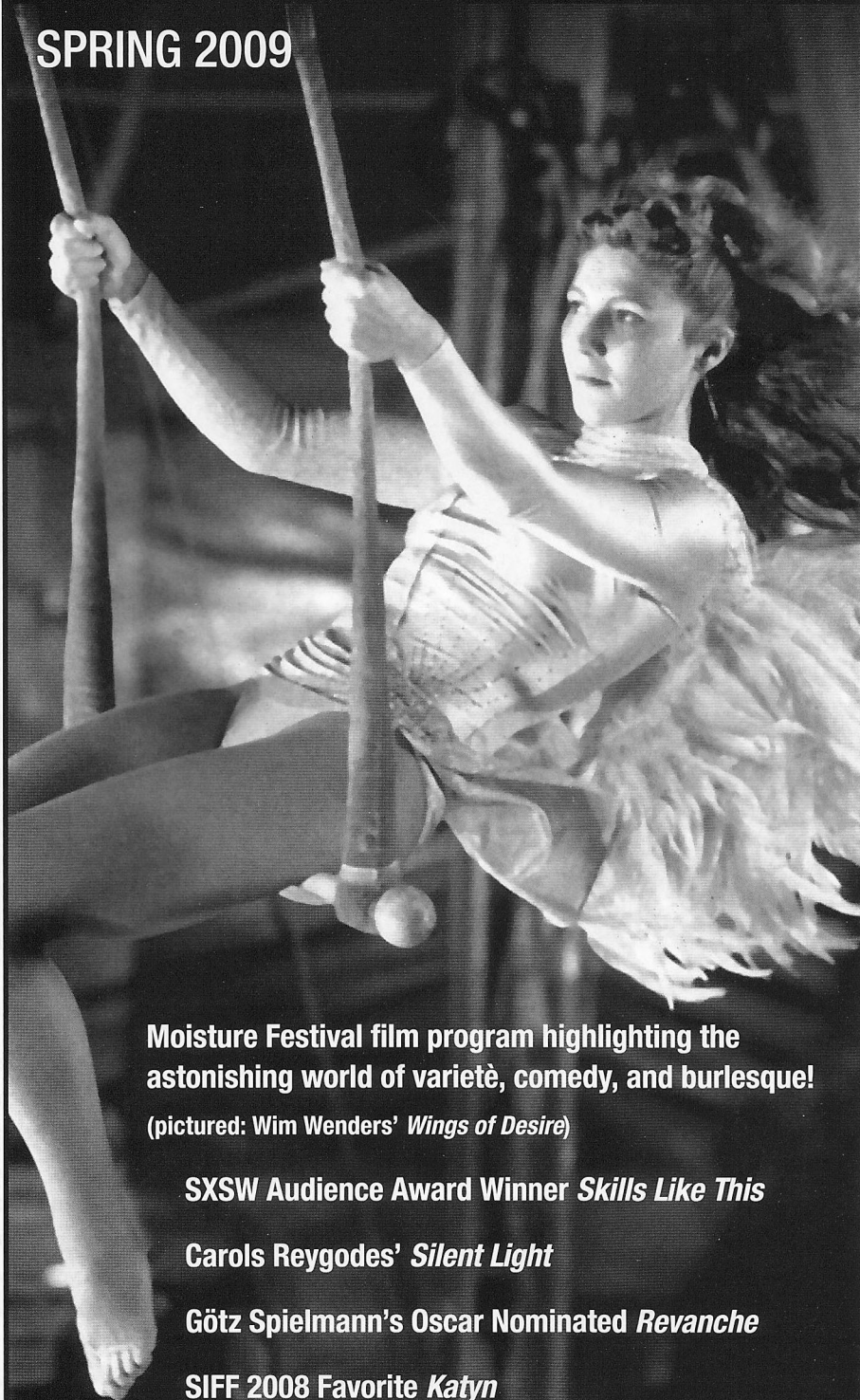
What is timely for you about this show?

Jekyll's pursuit resonates with me — we know it's not scientifically real, and it's primitive psychology, but the fact of the matter is, every day I read things in the newspaper that are...just beggar's descriptions of the inventiveness of evil. People have come up with ways of hurting and destroying each other that are so creative and despicable. That most of us just can't figure. Most of us are living in a society where people near us are not starving. We will probably never be able to touch that kind of desperation — or whatever is driving that. Which is what Jekyll tries to figure out: how do we do that each other? And how can we stop?

The story also becomes more current as more people realize that they have addiction problems. I quit drinking twenty-five years ago, but I still have a very strong feeling about how powerful addiction can be. And a lot of the story is very much parallel to chemical dependency.

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Do you turn to other texts for inspiration when you're preparing to direct a show?

I think of myself as being someone who has as pretty hearty curiosity about the world. But as an actor, the script is your bible. It tells you everything you need to know. As soon as you put that book down, there's a process in your head that closes a certain gate in your mind; at least, for me it does. I try to hold on to the text for as long as I can — even if I know the lines — just to remind myself that we're still rehearsing.

I think most of the important work you can do as an actor or a director should happen with everybody in rehearsal. The work you do at home — research or learning lines — should be soft enough so that it is malleable and doesn't become an obstacle. It's hard to



learn lines without making decisions about character. If you do that too tightly, it ends up being like a fin in the water that won't let you turn the way you want to.

Have you encountered any Jekyll and Hyde-types in your life?

I've known a few people — and I was probably one of them — who are perfectly nice until you get a couple drinks in them.

I've also met people in the theatre who can be really sweet one moment and because of some pressure, turn around the next day and be incredibly rude. I think that's about taking too much upon yourself, when you feel like the success or failure of a certain moment on stage is going to somehow make you less.



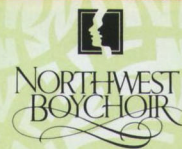
Dr. Jekyll and Mr. Hyde at ACT, April 10 – May 10. Costume renderings (left) by Marcia Dixy Jory.

We've all been on stage before when someone has screwed up, stepped on a line or done something they weren't supposed to, so the audience's focus is split. And more often than not it's a mistake; and someone will come up to you afterwards and say, "Jesus, I'm sorry I lit my hair on fire at that moment!" [Laughs]. My experience is that people in the theatre are amazingly generous. Not just because they're sweet – because they are – but because it's more fun when you share. **e**

Bond Huberman is an editor at City Arts magazine. Originally from Texas, she is a graduate of the University of Washington MFA creative writing program and is working on a book about the American West and her father, a documentary filmmaker.

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by Robert Louis Stevenson

Directed by R. Hamilton Wright

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April 16

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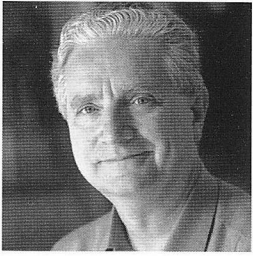
The World Premiere of DR. JEKYLL AND MR. HYDE
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David Ira Goldstein, Artistic Director; Jessica L. Andrews, Executive Director

DR. JEKYLL AND MR. HYDE is presented by arrangement with
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A large print version of the Program is available from the house staff.

ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound,
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Seattle's Convention and Visitors Bureau and Greater Seattle Chamber of Commerce.

WELCOME TO ACT



As the world unfolds its endless confusions, it's something like ecstasy for me to say hello to you again as ACT begins our new season. Happily, plaudits came fast and furious for our work last year, and I have great hopes that this season will be even better. Add to that our wonderful Central

Heating Lab, a vast array of new theatre making which

continues to grow and fill our spaces throughout the year, and I know, as an artist, of no other place I'd rather be.

We begin with one of the best adaptations of a classic work that I have ever come across. Jeffrey Hatcher's brilliant script honors every fold and nuance of Robert Louis Stevenson's great story, but expands it in delicious and wildly theatrical ways. Stevenson's tale has remained

compelling to generations because it continues to reflect a disturbing truth about nearly everyone. Despite the best moral education our culture can instill in us, there are hardly any of us who can resist cursing the person who cut us off on the freeway. Our Hydes show up unbidden, hideous, and immediate, often with little provocation. And we

know what the collective cost of this universal human trait to the world has been, and will continue to be. Hatcher's play is a spine tingling ride, and a surprising turn, a new thought, on who we are at the bottom of it, and why we act the way we do.

Many thanks to the artists, and all of you, for the making this journey possible.

Avanti!

Kurt Beattie
Artistic Director

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Stevenson's tale has remained compelling to generations because it continues to reflect a disturbing truth about nearly everyone.

THE COMPANY

CAST

Sylvie Davidson	Miss Elizabeth Jelkes
Bradford Farwell*	Dr. Henry Jekyll
Deborah Fialkow*	Poole; A Maid; A Prostitute; A Police Physician; An Hotel Porter; A Surgical Student; Old Woman; Mr. Edward Hyde
David Anthony Lewis*	Dr. H.K. Lanyon; A Drunkard; A Surgical Student; Mr. Edward Hyde
David Pichette*	Mr. Gabriel Utterson; Mr. Edward Hyde
Brandon Whitehead*	Mr. Richard Enfield; Sir Danvers Carew; A Private Detective; A Police Inspector; Mr. Edward Hyde

PRODUCTION TEAM

R. Hamilton Wright	Director
Matthew Smucker	Scenic Designer
Marcia Dixcy Jory	Costume Designer
Rick Paulsen	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Lara Wilder	Assistant Lighting Designer
Geoffrey Alm	Fight Choreographer
JR Welden*	Stage Manager
Melissa Hamasaki*	Assistant Stage Manager
Alyssa Keene	Dialect Coach

Place & Time

Dr. Jekyll and Mr. Hyde takes place in London, 1883.

Settings include: drawing rooms, offices, a laboratory, a private surgery, a morgue, a dissecting theater, a bed-sitting room, a park, a hotel room, and various streets and alleys.

There will be one 15-minute intermission.

Dr. Jekyll and Mr. Hyde is being performed in the Allen Theatre at ACT.

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Audience members are cordially reminded to silence all electronic devices such as cell phones, watch alarms, and pagers prior to the performance.

All forms of photography and the use of recording devices are strictly prohibited.

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Up next at ACT — A Contemporary Theatre: In your life. In our name. And on our stage.

May 22 — June 21

Below^{the} Belt

by Richard Dresser

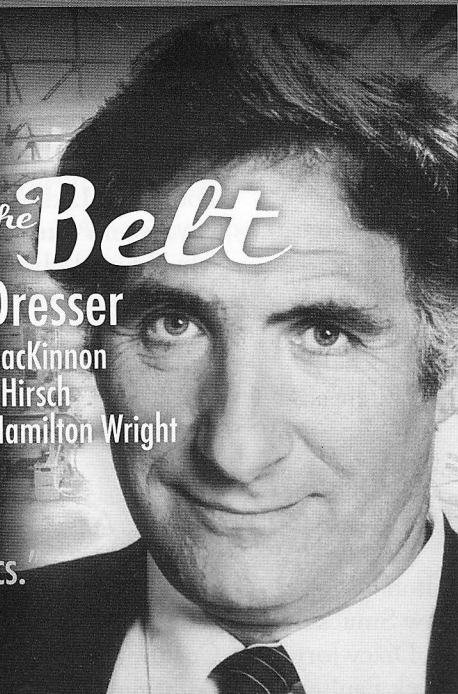
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John Procaccino and R. Hamilton Wright

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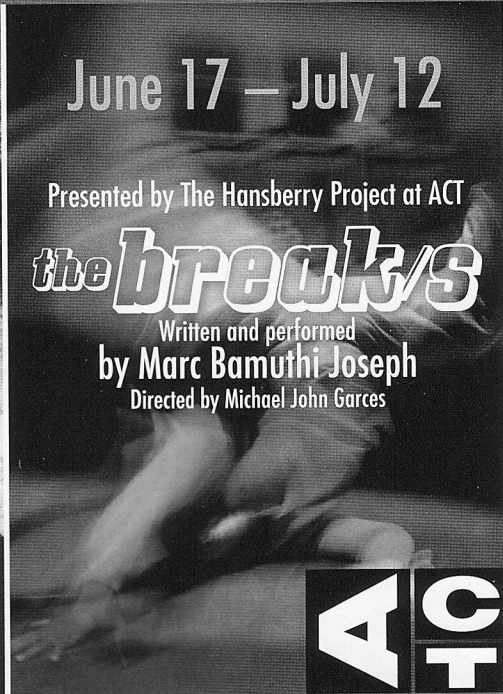
Presented by The Hansberry Project at ACT

the breaks

Written and performed

by Marc Bamuthi Joseph

Directed by Michael John Garces



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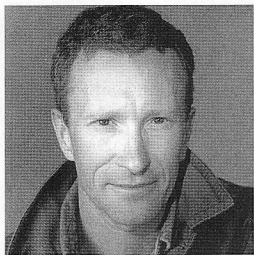
Tickets: \$7 with purchase of a *Below the Belt* ticket. \$10 regular price

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NOTE FROM THE DIRECTOR



Monster. What a wonderful word. For me, always, a kind of Victorian word. Mary Shelley's word. Bram Stoker's word. Poe's word. Even Oscar Wilde's word. And certainly Robert Louis Stevenson's

word. Monster. Like many children in the early 1960s, my first introduction to these 19th century phantasms occurred late on Friday nights. With my PJs on and proper parental permission secured (or not) I sat before our black and white TV and watched "Creature Features" or "Frighty Nights" or any of the other venues for the great and not-so-great film adaptations of books by Shelley and Stoker and Poe and Stevenson - *Frankenstein...Dracula...The Murders in the Rue Morgue...Dr. Jekyll and Mr. Hyde*. What marvelous, scary stories they were.

And most of them happened at night.

The moon turned poor Lon Chaney Jr. into a Wolfman. The dark of the night allowed Lugosi's Dracula to rise from his crypt and seek warm blood. The titanic power of an electrical storm was channeled through a sutured-up corpse and Karloff came alive! Tana leaves were burned and Mummies walked - slowly - to satisfy an ancient curse. A brilliant scientist synthesized a potion that released his secret monster, full of anger and lust and bad teeth.

In the third grade, monster cards were more popular than baseball cards. You could trade a Mummy for a Frankenstein or two Draculas for a Wolfman. Five creatures from the Black Lagoon for a Fifty Foot Woman. (About that same time a friend offered me a straight swap of his Harmon Killebrew for my Willie Mays. Nothing against Killebrew, but was he kidding? No deal). One of the monster card series was of the Spencer Tracy *Jekyll and Hyde*. Now, Hyde was not high on my

list of monsters. He had no visible sutures on his face or bolts in his neck. He was not as hairy or lupine as a werewolf. He could not turn into a bat and fly into young women's bedrooms. He was a man. A vicious, brutal, simian man, but a man nonetheless. He wasn't even 50 feet tall. At the time, I preferred my monsters to be less human. How could a man - even a brilliant man - turning himself into another man - his secret bestial man - compete with bats and wolves and grunting creatures, let alone giant ants?

But with time, and I daresay some maturation, my tastes changed. Coming back to Robert Louis Stevenson's great novella, I found it thrilling and spooky and wonderfully satisfying. For here was a kind of Everymonster. Most of us don't fly as bats or turn into wolves or wake from the dead suspended above Bavarian castles in the midst of lightning storms. But it can be argued that all of us have a little Edward Hyde crouched inside us. That we all have to negotiate with our Hydes. Some of us actually have to battle them. And some of us even lose the struggle.

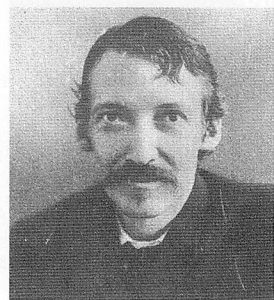
This is a story of a brilliant, arrogant man who, in his sincere attempt to plumb the depths of man's brutality in order to relieve it, finds himself addicted to the release of his inner monster. It's as if he is a wolf, running through the woods, smelling everything for the first time. Tasting blood for the first time. Breathing deeper than he's ever breathed. How does Jekyll leash the beast now? Can he? Is Jekyll more human than Hyde? Or is the opposite the terrible truth? *Dr. Jekyll and Mr. Hyde* is a cracking adventure and a fascinating psychological tale. What fun it is for us to tell this story. I wouldn't trade my Mr. Hyde monster card now. Not for five Draculas. Not even for a Fifty Foot Woman.

R. Hamilton Wright

Director, *Dr. Jekyll and Mr. Hyde*

"I have a little shadow that goes in and out with me..."

Stricken in early childhood with the tuberculosis that would dog him all through his relatively short, intensely lived life, like many invalid children Robert Louis Stevenson developed a vivid imaginative existence, and as an adult the doorway between the real and the imaginary, the conscious mind and the unconscious,



Robert Louis Stevenson in a portrait inscribed 'To CB' (Charles Baxter).
Photo: Robert Louis Stevenson: A Biography by Frank McLynn

continued to be for him always a little ajar. He was subject to the most vibrant and detailed dreams, and as a law student he suffered for some time from a sequential series of nightmares so real that eventually he became unable to distinguish which life was the waking existence and which the dream. In the end he had to take a short course of opiates to break out of

the dream cycle, and with time he developed the capacity to discipline and contain his dream-life, viewing it as the wellspring of much of his fiction, peopled by industrious dwarf-like creatures he called "the Brownies" whom he imagined mining for story ideas to send up to the surface.

His first full length novels, written when he was in his early 30s, reflect both the exuberant imagination of the sickly child he had once been and his adult sense of himself as a dynamic adventurer-hero, a self-image cruelly out of synch with his fragile health and the haggard reflection he saw in the mirror. *Treasure Island*, *Kidnapped*, *The Master of Ballentrae*, *The Black Arrow*, are Boys' own—action tales full of pirates, rebels and swashbucklers, swords and ships and sacrifice, and of course buried treasure. The reading public was delighted by them—Prime Minister William Gladstone stayed up all one night to read *Treasure Island*—and unlike many artists, Stevenson had the good fortune to be much celebrated during his lifetime, but only one of his books was a genuine blockbuster: *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Stevenson called it at various times "a penny dreadful" and "a fine bogey tale", and he had The Brownies to thank for it: it had its genesis in a fever dream about a man drinking a potion and being transformed into a monstrous creature. Written and then rewritten in a whirlwind two months in 1885—8000 words or so a day in longhand, a tremendous effort for a man confined at that time to bed with the debilitating sanguinary cough he called "Bluidy Jack"—it is the only one of his novels that still appears regularly on English Literature courses; the only one to become part of the universal myth pool; the only one revisited, reimaged, and reinvented over and over again with an almost fetishistic fervor. It sold 40,000 copies in its first six months in print, a huge number for the time and very remunerative for Stevenson, who received a tenth of the royalties.

Queen Victoria read it, and naturally so did Mr. Gladstone. Sermons were given about it, editorials written, and when Stevenson visited New York the following year, he was mobbed at the docks by frenzied Jekyll-and-Hyde fans. His bogey tale had struck a nerve, and in Mr. Hyde he had created a character of what Joyce Carol Oates calls "autogenetic authority", a fictional figure of such force that he seems always to have existed in the collective imagination, or even in actual history.

Perhaps because of the perpetually "open line" to his deeper consciousness, Stevenson was keenly aware of and intrigued by the idea of a second self ("the other one" as he often referred to it), or in his own case, a multiplicity of selves at varying levels of realization: engineer, lawyer, writer, invalid, adventurer, gypsy. It's not surprising that his writer's imagination was eventually inspired to speculate on what would happen if one of those selves was allowed to become dominant, and happened to be the one that embodied our worst impulses. What if one's inner child—and in the novella Hyde is described as something of a child, smaller and younger than Jekyll, whose relationship with him sometimes feels like that of a desperate father with a troubled son—turned out to be the bad seed?

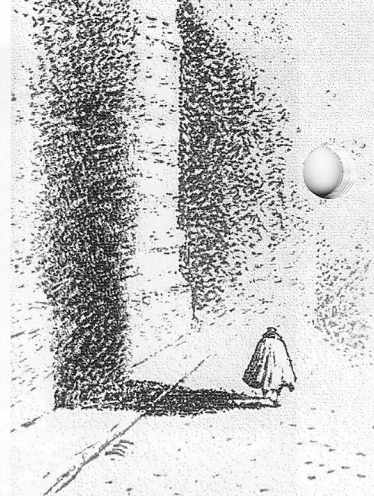
I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an India-rubber ball,
And he sometimes gets so little that there's none of him at all.

—Robert Louis Stevenson, 1850-1894
A Child's Garden of Verses

Stevenson was meditating in a rather sophisticated and personal way on a great preoccupation of the Victorian age as a whole: the dual nature of man, born into sin but aspiring always to virtue. The tension between Good and Evil, and how that eternal tug of war expresses itself in the individual, is a primal fascination, and it had reached a kind of apotheosis in 19th Century Britain. It was an Evangelical time—Stevenson himself was raised in a hard-line Calvinist household but rejected the religion as an adult, finding little room in it for love, spontaneity, compassion or moral complexity—and there was a fixation on the daily battle to follow the wisdom of one's better angels and not the insidious whisper of the little devil on one's shoulder.

Virtually every part of the educated Victorian world, from its architecture to its clothing to its manners to its religious practices, was designed to create a bulwark against its shadow self. Even the legs of pianos and sofas were often discreetly cloaked in cotton sleeves, lest unsuspecting male spectators should be ambushed into lustful thoughts by the sight of their alluring curves. But like Bluebeard's wife, the Victorians couldn't help being irresistibly tempted, titillated, and obsessed by what might lie on the other side of the forbidden door. Elegant London gentlemen who by day strolled the orderly streets and squares of St James's were drawn by night as if by a magnet to the stews and taverns of Soho and Seven Dials, where any sort of dissipation they might care to indulge was available for a price.



Drawing by Mervyn Peake for an edition of *Dr. Jekyll and Mr. Hyde* published by The Folio Society, London

Dr. Jekyll and Mr. Hyde may be read for its style alone. Many critics have objected to its brevity...but no less a critic than Henry James called the book 'a masterpiece of concision'...If *Dracula* leaves one with the sensation of having been struck down by a massive, four-hundred page wall of horror, then *Dr. Jekyll and Mr. Hyde* is like the sudden, mortal jab of an ice pick.

—Stephen King

Edinburgh, Stevenson's birthplace and Henry Jekyll's, was even more strikingly divided, the schizophrenic split between the "virtuous" rich and the "criminal" poor played out in its dramatic urban geography. New Town, where Stevenson grew up, was a recently built model of unassailable order and respectability, a place of peaceful arcing terraces and crescents, but looming over it, visible from every direction, was the great black weight of the Castle Rock, entwined in a labyrinthine network of crabbled closes and alleys where all manner of dangerous characters with nefarious purposes lurked: The Old Town. Here purportedly upstanding citizens like Deacon Walter Brodie (the subject of an early stage play by Stevenson) lived a shadow life, running gangs of thieves, bodysnatchers, and worse, unsuspected by their worthy neighbors in the New Town. It isn't difficult to imagine the young law student Stevenson, with his taste for adventure and his writer's curiosity, roaming the Old Town after midnight in one of the bohemian getups he so enjoyed— a flowing black cape, perhaps, and a dramatic hat. He would certainly have been a very unsettling figure to come across unexpectedly in a foggy corner: tall and cadaverously thin, with long hair, hollow cheeks and sunken glittering eyes — "an insane stork," as one friend described him.

In fact the fierce appearance belied the inner man. Stevenson was by all accounts a person of such enormous warmth, blazing intelligence, and natural charm that his friends literally couldn't bear to be out of his company. This contrast between the outward and the inward man in itself was a challenge to another great Victorian assumption about Good and Evil: that a virtuous person would have a pleasing face, while a corrupt and sinful one would be unattractive, if not in fact deformed. "There is something wrong with his appearance," says Jekyll's friend Utterson of Mr. Hyde. "...something displeasing, something downright detestable. I never saw a man I so disliked and yet I scarce know why. He gives a strong feeling of deformity...if ever I read Satan's signature upon a face, it is on that of your new friend". It is worth noting that when Jekyll, a medical man who would have been up to date on such theories, looks at his Hyde-persona in the mirror, he doesn't see the monstrous "other" his friends describe. He sees only himself, a shadow-portrait wrought in flesh and bone.

What thrilled Stevenson's audience in his own time was that his spare, zero-at-the-bone little book said out loud what they most feared was true: we all harbor a "little shadow" somewhere, and despite all we can do, all our determined effort to be wholly good, he will not be denied, because he is inextricably part of who we are. He confirmed for them the excitement of releasing the demon from the bottle, but also the terrifying possibility that once out he could not be put back in again. But what really gave the Victorians the shivers was that Stevenson took their fears one step further, and that extra step is where the novella gets much of its enduring power. He instinctively understood, and implied in his conception of the story if not explicitly in the telling, something they could hardly bear to consider: while it may be comforting to think that the struggle between Good and Evil is as simple as choosing morality over immorality, virtue over debauchery, chastity over licentiousness, the reality is far more complicated. There is a heart of darkness deep in humankind, and it waits coiled behind the forbidden door, ancient, patient, for us to give in and turn the key.

—Margaret Layne

Margaret Layne is ACT's Artistic Associate and Casting Director. She holds a B.A. Cum Laude in English Literature from Yale University.

It is quite inappropriate to judge 'The Teller of Tales' (as the Samoans called him) by the particular novels he wrote,These novels were only the two or three of his soul's adventures that he happened to tell. But he died with a thousand stories in his heart.

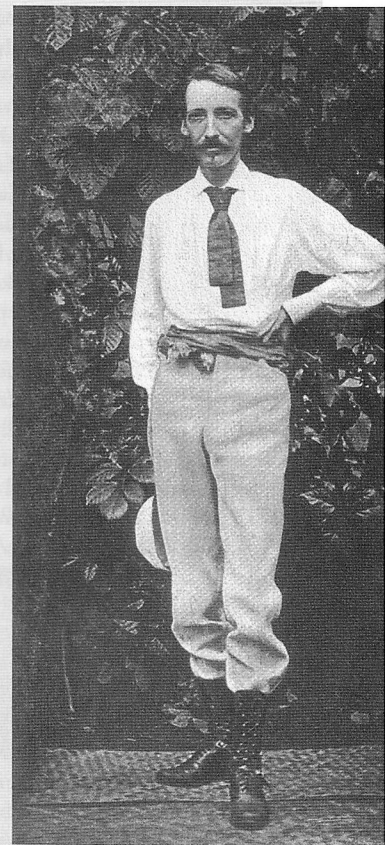
—G.K. Chesterton

...I think there are two things [that attract us to the story], aside from the erotics of it and the atmosphere of it. One is the idea that 'he was such a quiet man, and yet he killed 20' — the thing that you always hear when some stockbroker wipes out an entire neighborhood, the idea that bubbling underneath the surface there is something usually sweatier, stranger, more violent than the persona. And the other idea, that if you could only divide your persona into two different parts that somehow there would be a purity both of evil and of good. Now, I take issue with the second point, but I think that's one of the enduring images and enduring ideas from the story.

...I've never quite believed — and I suspect Stevenson didn't believe it either — that Henry Jekyll is wholly good while Edward Hyde is wholly evil. I'm trying to have some fun with the notion that Jekyll and Hyde play a cat-and-mouse game with each other, and with the question of just who we should be rooting for...

...I felt that to look at Jekyll as the perfect being and Hyde as his vastly imperfect opposite was a mistake, and even Stevenson notes in the novella that Jekyll has had strange desires and did odd things when he was younger. So I figured that if Jekyll is 70/30, then Hyde's got to be 30/70, and what happens when the person who's mostly good starts to flip the percentages. In other words, if Hyde has been doing terrible things, what happens on the day when he's 65/35, and 60/40...until finally Hyde is more sympathetic than you would think, and Jekyll more unsympathetic. It's not a question of duality, it's a question of multi-faceted personality.

—Jeffrey Hatcher, playwright *Dr. Jekyll and Mr. Hyde*



Robert Louis Stevenson in Samoa, photo credit: Robert Louis Stevenson: A Biography by Frank McLynn

WHO'S WHO



SYLVIE DAVIDSON

(*Miss Elizabeth Jelkes*) is glad to be returning to ACT, where she spent the holidays playing the Ghost of Christmas Past in *A Christmas Carol*. She

has performed locally with Seattle Children's Theatre, LG! Theatre, Book-It Repertory Theatre, and Island Stage Left. A graduate of Knox College in Galesburg, IL, Davidson also works as a teaching artist with Living Voices and Pacific Science Center. She will next be seen in Book-It's upcoming production of *Night Flight*.



BRADFORD FARWELL

(*Dr. Henry Jekyll*) is thrilled to be making his ACT debut. He has appeared locally at Seattle Repertory Theatre, Intiman, and

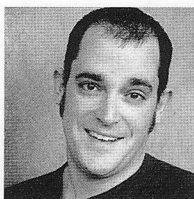
Seattle Children's Theatre. Bradford was a company member at the Stratford Festival in Canada for three years. Regionally he has appeared at Nebraska Shakespeare Company Madison Repertory Theatre, and American Player's Theatre, among others. Bradford is a past recipient of the John Hirsch/Tyrone Guthrie Award at The Stratford Festival. He received his training at The Webber Douglas Academy of Dramatic Arts, London.



DEBORAH FIALKOW

(*Maude; A Maid; A Prostitute; A Police Physician; A Hotel Porter; Mr. Edward Hyde*) is pleased to return to ACT where she has

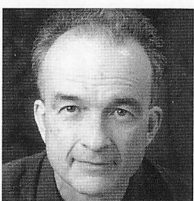
been seen in *The Women* (Miriam), *Enchanted April* (Lady Caroline), *The Woman in Black*, and *Alki*. Her recent credits include *The Servant of Two Masters*, *The Comedy of Errors*, *Cyrano de Bergerac*, and *As You Like It* (Seattle Shakespeare Company); and *Macbeth* (Arizona Theatre Company). Fialkow's work has also been seen at the Seattle Children's Theatre, Tacoma Actors Guild, Empty Space, Open Circle, theatre simple, Consolidated Works, Our American Theater Company, Aha!, and Annex Theatre.



DAVID ANTHONY LEWIS

(*Dr. H.K. Lanyon; A Drunkard; A Surgical Student; Mr. Edward Hyde*) is a graduate of Cornish College of the Arts. His regional credits

include le Vicomte de Valmont, Proteus, Orlando, and two seasons with the Oregon Shakespeare Festival. Locally, he's worked at Seattle Shakespeare Company, Seattle Repertory Theatre, Tacoma Actor's Guild, Bellevue Civic Theatre, and Taproot Theatre Company. His list of people to thank is long, and his hope is that those who love and support him know who they are because he thanks them personally. The short list includes Sarah, his incredible children, and Margaret L.



DAVID PICHETTE

(*Mr. Gabriel Utterson; Mr. Edward Hyde*) In the past 20 years at ACT, some of his favorite roles have been Ziggy in *Side Man*, Abbe de Coulmier in

Quills, Martin in *Maydays*, Grez in *Red Noses*, Williamson in *Glengarry Glen Ross*, King Charles in *Sunsets and Glories*, and Goltuin in *The Diary of a Scoundrel*. Last fall he played King Henry in *Henry IV Parts 1 & 2* at Seattle Shakespeare Company. Other local credits include roles at the Empty Space Theatre, Intiman Theatre, Seattle Repertory Theatre, Tacoma Actors Guild and 5th Avenue Theatre. Pichette works regularly with the Alliance Theatre, San Jose Repertory Theatre and Arizona Theatre Company.

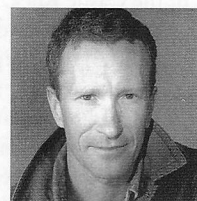


BRANDON WHITEHEAD

(*Mr. Richard Enfield; Sir Danvers Carew; A Private Detective; A Police Inspector; Mr. Edward Hyde*) is very pleased to return to

ACT, where he was last seen playing Mr. Fezziwig/Topper in *A Christmas Carol*. Recent local credits include Monsieur Fleurant in *The Imaginary Invalid*, the Sea Captain/Priest in *Twelfth Night* both at the Seattle Repertory Theatre, Ben Jonson in *Swansong* with the Seattle Shakespeare Company, and Aslaksen in *Enemy of the People* with Strawberry Theater Workshop. Whitehead has also worked locally with the

Seattle Children's Theatre, Book-it Theater, Theater Schmeater, Annex Theatre, and many others. Whitehead also performs regularly in Ian Bell's popular Brown Derby Series at Re-bar. His film credits include *Expiration Date*, *Taos*, and *Police Beat*.



R. HAMILTON

WRIGHT (*Director*) has been an actor for more than 30 years and in that time has appeared in more than 130 professional productions, the vast

majority in Seattle, the city of his birth. He was last seen at ACT in Steven Dietz's *Becky's New Car*. Many of his favorite shows have been at ACT, among them: *Stuff Happens*, *Red Noses*, *A Chorus of Disapproval*, *The Pillowman*, *Bach at Leipzig*, *On the Razzle*, *Jumpers*, and *The End of the World*. He lives in a small house north of Ballard with his wife Katie Forgette.

JEFFREY HATCHER (*Playwright*) Fast becoming one of the most prolific and frequently produced playwrights in the U.S., Jeffrey Hatcher grew up in Ohio before attending New York University to study acting. After a brief career on stage, he turned his hand to writing. His many award-winning original plays have been performed on Broadway, Off-Broadway, and regionally across the US and abroad. They include *Three Viewings*, *Scotland Road*, *Neddy*, *Korczak's Children*, *A Picasso*, *Mercy of a Storm*, *Work Song*, and *Lucky Duck* (with Bill Russell and Henry Kreiger). Hatcher wrote the book for the Broadway musical *Never Gonna Dance*, based on the Fred Astaire Ginger Rogers film *Swingtime* and co-authored with Mitch Albom the stage version of the bestseller *Tuesdays with Morrie*. His other stage adaptations include: Henry James' *The Turn of the Screw*, Anouilh's *Leocadia: To Fool the Eye*, *Smash*, based on George Bernard Shaw's novel *An Unsocial Socialist*, *Murder by Poe*, *Pierre*, based on the novel by Herman Melville, and Kaufman and Hart's *The Fabulous Invalid*. Jeffrey Hatcher is also the author of *The Art and Craft of Playwriting*. He has won grants and awards from the NEA, TCG, Lila-Wallace Fund, Rosenthal New Play Prize, Frankel Award, Barrymore Award and others. A four-time participant at the O'Neill Playwrights Conference, he is a member of the Dramatists Guild, New Dramatists, The Playwrights' Center, and the WGA.

WHO'S WHO

MATTHEW SMUCKER (*Scenic Designer*) is pleased to return to ACT where his work has included scenic designs for *Eurydice*, *Fathers and Sons*, *The Women*, *The Clean House*, *The Pillowman*, *Wine in the Wilderness*, *Flight*, *Bach at Leipzig*, *The Ugly American*, *Jumpers*, and *Black Coffee*. Smucker's designs have appeared locally at Seattle Repertory Theatre, Intiman Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, The Empty Space, Village Theatre, Tacoma Actors Guild, Seattle University and Youth Theatre NW, and nationally at Arizona Theatre Company, Portland Center Stage, San Jose Repertory Theatre, Kansas City Repertory Theatre, and Childsplay Theatre. Smucker was a founding ensemble member of Deus X Machina and a long time company member and resident designer with Annex Theatre. Smucker is currently an adjunct faculty member in the fine arts department at Seattle University and received his MFA in scenic design from the University of Washington School of Drama.

MARCIA DIXCY JORY (*Costume Designer*) lives in Seattle. Previously at ACT, she designed costumes for *Intimate Exchanges*, *Souvenir*, *The Underpants*, *The Pillowman*, *Night of the Iguana*, *Jumpers*, *Good Boys*, *Omnium Gatherum*, *Grand Magic*, and *The Odd Couple*. She has also designed for Seattle Repertory Theatre, Seattle Children's Theatre, and the Village Theatre. Other regional theatre credits include The Guthrie, Long Wharf, Hartford Stage Company, The Opera Company of Boston, The Manhattan Theatre Club, and Circle in the Square. As a resident costume designer for Actors Theatre of Louisville, Jory has designed more than 70 productions. She has taught theatrical design at Tufts University, University of Massachusetts at Amherst, Smith College, Bennington College, and Cornell University and published *The Ingenue in White*, a book of essays about costume design.

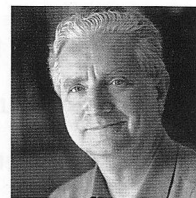
RICK PAULSEN (*Lighting Designer*) is delighted to be returning to ACT, where his lighting was first seen in 1983. Since then, Paulsen has lit dozens of shows at ACT including *First Class*, *Vincent in Brixton*, *Fiction*, *Tales From Hollywood*, *The Jail Diary of Albee Sachs*, *Happenstance*, *Woman in Mind*, *A Walk in the Woods*, *Red Noses*, *Keely and Du*, *Handing Down the Names*, *The Odd Couple*, and *Lonely Planet* as well as last season's *Marvelous Party* and *Becky's New Car*. Paulsen's work has appeared all around Seattle and across the nation. Some recent work of note includes *The Wizard of Oz*, *Pharoah Serket*

and *the Lost Stone of Fire* at Seattle Children's Theatre, *Busytown* at Childsplay, *Souvenir* at San Jose Repertory Theatre, and *Pride and Prejudice* at the Denver Center. He is, most importantly, devoted to his wife Roberta and Paige, his 16 year-old daughter.

BRENDAN PATRICK HOGAN (*Sound Designer*) is a sound designer, composer and instrumentalist based in Seattle. Hogan is grateful for the opportunity to work with a fantastic cast and crew at a wonderful company. He has been fortunate to work with such designers as Dominic CodyKrammers and Michael Roth at ACT and also with Roth at Seattle Repertory Theatre. Hogan teaches audio recording at Seattle University, where his original music was featured in the 2008 premiere of *The Hairy Baby*, written and directed by Ki Gottberg, with sound design by Dominic CodyKrammers. He is a member of Washington Ensemble Theatre, where his original music appeared in the regional premieres of *Mr. Marmalade* and *God's Ear*.

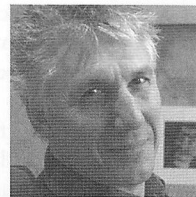
JR WELDEN (*Stage Manager*) has stage managed *Eurydice*, *A Marvelous Party*, *Souvenir*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon*, and *A Christmas Carol* at ACT. For 10 seasons, he staged managed at Intiman on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *Nickel and Dime* (also Mark Taper Forum, Los Angeles), *The Chairs*, *The Last Night of Ballyhoo*, *Full Gallop*, and *The Mandrake Root* with Lynn Redgrave. At Seattle Repertory Theatre, his credits include *Betrayal*, *Blue Door*, *The Chosen*, *Stop Kiss*, *Things Being What They Are*, *The Beard of Avon*, *Game of Love and Chance*, *Golden Child*, *Design for Living*, and *Pygmalion*.

MELISSA HAMASAKI (*Assistant Stage Manager*) is pleased to join this production of *Dr. Jekyll and Mr. Hyde*. Recent productions at ACT include *The Women*, *Intimate Exchanges*, and *A Marvelous Party*. Locally, she has worked with Wooden O, Freehold, Theater Schmeater, ArtsWest, Fifth Avenue Theatre, Intiman, Seattle Children's Theatre, PNB, and the Seattle Opera. Regionally, she has worked at Pioneer Theatre (UT), Pine Mountain Music Festival (MI), and trained as an Allen Lee Hughes Fellow at Arena Stage in Washington, DC. In addition, Hamasaki works at the Center for Ethical Leadership, and was recently an assistant producer at the Seeds of Compassion Forum.



KURT BEATTIE (*Artistic Director*) joined ACT in 2001 as associate artistic director and was appointed artistic director in April of 2003. His past

productions at ACT include *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Vincent in Brixton*, *Bach at Leipzig*, *Black Coffee*, *Alki*, *A Moon for the Misbegotten*, *Fuddy Meers*, *Fully Committed*, and *A Christmas Carol*. Elsewhere he has directed *Things Being What They Are* and *Art* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman, the Hugo House, the Orcas Island Chamber Music Festival and the University of Washington. Nationally, he has directed at Milwaukee Repertory Theatre, the Alley Theatre in Houston and the Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory, Intiman, and The Empty Space, as well as many regional theatres throughout the country. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award. This season he'll also direct the Short Stories Live series at TOWN HALL.



GIAN-CARLO SCANDIUZZI (*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient* and *The*

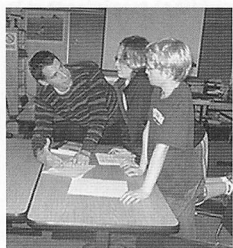
Flats and *Indieflix*, a distribution company. In 1979, Scandiuizzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters and many more. He performed in several plays at The Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio* and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkey, Alan Lande and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss* and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva.

INDIVIDUAL GIVING MESSAGE

"Culture is not only what we live by. It is also, in great measure, what we live for. Affection, relationship, memory, kinship, place, community, emotional fulfillment, intellectual enjoyment, a sense of ultimate meaning: these are closer to most of us than charters of human rights or trade treaties."

– Terry Eagleton, *The Idea of Culture*

INVESTING IN OUR CULTURE



A teaching artist with a few students of ACT's Young Playwrights Program

In 2008, all Americans, indeed, all citizens of the world, awoke to a series of great changes in the way we live and work. Today's values are home, community, environment, and the association of Americans working together toward the national goal of progress and renewal. What are our real priorities for community investment? In this time of chaotic upheaval, we all need new stories by which to take measure of our lives.

It is just this conversation that ACT nurtures and shapes. Through this exchange of values and ideas, artists, donors, patrons, and our broader community examine and refine our most deeply held convictions, building strong internal foundations for our movement into our shared future.

Donors to ACT hold a special place in this conversation. Their giving is a tangible vote of confidence in our ability to reason together answers to cultural questions of ethic, work, money, love, justice and compassion through new stories and new characters. Giving to ACT is an investment in our culture.

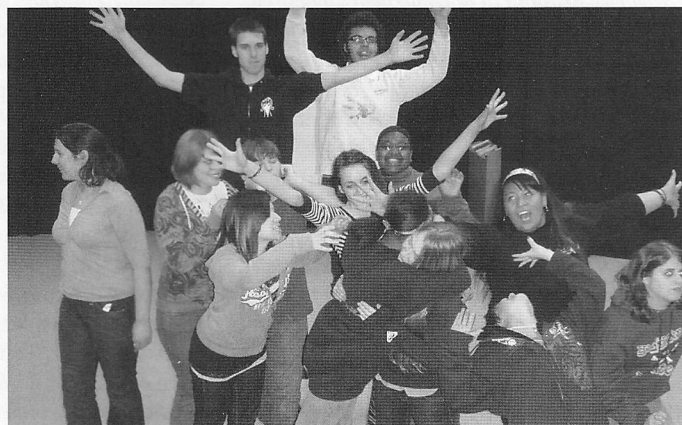
Please look over the next pages, where we acknowledge and thank our donors, and take a silent moment to thank them yourself. The journey of imagination you're about to enjoy wouldn't be possible without their investments.

If you are a donor to ACT, THANK YOU for making tonight possible. If you're not, please consider joining them to invest in our ongoing communal, essential dialogue about our changing world and how we each fit into its future.

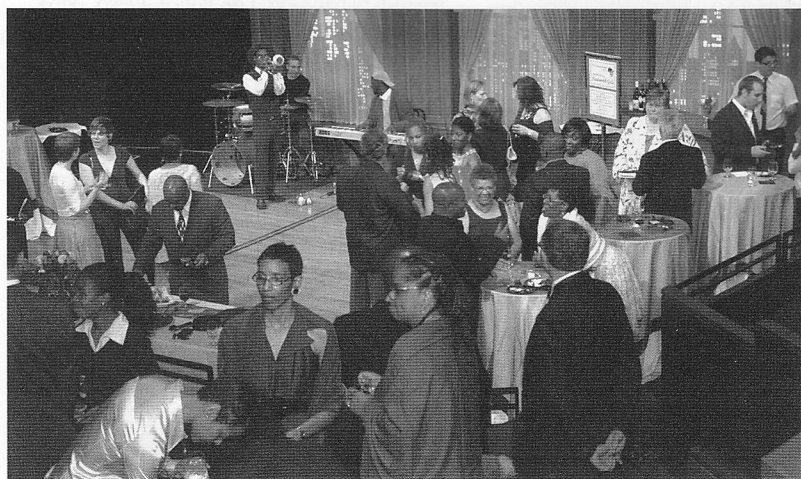
We invite you to our conversation table; there's a seat waiting just for you. Donate today online at www.acttheatre.org/donate.



The cast of *A Christmas Carol* 2009, photo by Chris Bennion



Students of ACT's Young Playwrights Program



Left: The Hansberry Project's Juneteenth Gala 2008, photo by Team Photogenic;
Above: Reginald Andre Jackson and Tracey A. Leigh in *Fathers & Sons*, photo by Chris Bennion

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