



Jekyll & HYDE

The Musical

Conceived for the stage by Steven Cuden & Frank Wildhorn

Book and Lyrics by Leslie Bricusse, Music by Frank Wildhorn
Orchestrations by Kim Scharnberg, Arrangements by Jason Howland

This amateur production is presented by arrangement with Music Theatre International

All authorised performance materials are also supplied by MTI

www.mtishows.co.uk

3-5 December | 7pm | Big School

WHITGIFT

Director's Note

When selecting *Jekyll & Hyde*, I was looking for a musical that would challenge our students as performers - something that demanded depth and creativity. This production offers exactly that. Beneath its striking score and rich storytelling lies an exploration of human nature itself: the uneasy balance between civility and chaos, conscience and desire. It asks questions that are as relevant today as they were in Stevenson's time - who are we, really, when no one is watching?

From the very beginning, it was also vital to me that the singing took centre stage. *Jekyll & Hyde* is a vocally demanding musical, requiring range, stamina and precision, and I wanted the music to be at the forefront of the production. Every creative decision - from staging and pacing to character interpretation - was made with the music in mind. The score reveals the inner life of these characters; through song, we hear their conflict, their fear and their ambition.

At its heart, *Jekyll & Hyde* explores the duality of human nature. As a director, I wanted the audience to accompany Jekyll on his journey - to question, as he does, what truly happens when we attempt to divide good from evil. Does the potion work, or is Hyde simply an alias that allows Jekyll to act on impulses he can no longer suppress? Our production leans into that uncertainty, asking whether Hyde is a creation at all, or merely a release.

The ensemble also plays a vital role in this world. From the opening number *Facade* to *Murder, Murder*, the company becomes the collective conscience of society - one living, breathing organism. Their unity reflects the show's central theme: that none of us are purely good or purely evil. We are all a mixture of both, hiding behind the facades we build for survival.

We have also embraced the dark humour woven through the musical, particularly in the grotesque caricatures of the governors. Their absurdity is deliberate - a reminder that corruption and cruelty do not only exist in dark alleys but thrive behind respectability and status. In these moments, the grotesque becomes satire: a reflection of the hypocrisy and moral blindness of those who claim to be righteous.

Whilst Stevenson's original novella features female characters, they are very much an afterthought.

The musical gives them a greater presence, yet some stereotypical tropes remain. To challenge this, we have used gender-blind casting in places - for example, reimagining Nellie the prostitute and the Red Rat Dancers as male characters - to offer alternative readings of vulnerability, morality and power.

This production has been a true collaborative effort. I am deeply grateful to our cast and crew for their commitment, creativity and intelligence throughout the process.

Particular thanks go to:

Our Assistant Director, Ms French, whose attention to detail has been instrumental in exploring the psychological depth of the piece; to our Musical Director, Mr Morrison, whose guidance has enabled the actors to fully embody the voice of each character; to our Choreographer, Mrs Carter, whose work has been central in shaping the sense of company and unity on stage; Mrs Weddell for her humorous additional choreography in 'Bring on the Men'; Mr Jenkinson and Mr Hill for their technical creativity and support; Miss Hollingworth for her imaginative costume design and to our Production Manager, Ms Aluko, whose creativity and steady hand have underpinned every element of the production.

Ultimately, I hope this performance leaves you questioning not just Jekyll's science, but his motives. Perhaps his potion never worked at all. Perhaps Hyde was not created by the experiment - but was always there in the shadows, waiting.

Welcome to the darkness within.

Jordana Berk
Director



Musical Director's Note

Building on the successes of previous musicals at Whitgift, we wanted a musical that challenged our singers and engaged the orchestra. After working on fully sung-through shows like *Les Misérables* and *Seussical*, I landed on *Jekyll & Hyde* - a show with an ideal balance of songs and spoken dialogue, supported by extensive underscoring. It combines popular musical theatre styles with elegant, classical orchestration. I have long been drawn to the source material, fascinated by the way music can deepen and illuminate the storytelling. Music is a powerful tool, and one formative experience for me was hearing David Briggs improvise on the organ during a screening of the silent 1920s film version of *Dr. Jekyll & Mr. Hyde*, starring John Barrymore. His inventive inclusion of popular songs of the period beautifully echoed the way Frank Wildhorn later composed *Jekyll & Hyde* the Musical, drawing on popular styles of the late '80s to shape the show's unique musical world.

The show opened on Broadway in 1997 and ran for over 1,500 performances. Between then and now, it has appeared in numerous versions around the world, translated into many languages and modified in various ways - adding songs, cutting songs, renaming characters, and more. This evening's version is based on the US National Tour production from 2000. That production, famously recorded the same year and released in 2001, featured David Hasselhoff in the dual role of Dr. Jekyll & Mr. Hyde. However, I must say, Otto does a much better job!

Music underpins the entire musical, and there is very little spoken dialogue that is not underscored in some way. As with most musicals, several devices are borrowed from opera - most notably the leitmotif. This term, coined in the mid-1860s by music historian A. W. Ambros, refers to a musical motto or recurring theme used to represent a particular character, object, emotion, or idea. It is especially associated with the later operas of Wagner.

The opening piano and string chords function as Jekyll's motif, while Emma's motif is heard most clearly in the melody of "Once Upon a Dream." Similarly, the themes from "Someone Like You" represent Lucy. These motifs reappear throughout the show at pivotal dramatic moments, subtly reinforcing character and story.

The singers are supported by a large orchestra made up mostly of students, alongside colleagues from the music department and four professional musicians. For some of these students, this is the first opportunity they have had to play in a pit band, and I hope it will be the first of many. The scoring is classical in its approach: strings and piano form the core, with additional colour provided by the wind, brass, and keyboard parts. All the boys have worked incredibly hard throughout the rehearsal process, and the string players in particular have enjoyed experimenting with some of the more unusual effects in the score - listen out for the wonderfully inventive string writing in "The Transformation."

It has been a truly wonderful and rewarding process working so closely with Ms Berk and Ms Aluko, whose creativity and dedication have shaped this production from the very beginning. I must also thank Mr Winter for his guidance with the string players and for being such a constant and invaluable support. So, settle in, relax, and immerse yourself in Whitgift's production - you'll find yourself humming these tunes for weeks to come!

Scott Morrison
Musical Director





From Page to Stage - Adaptation of The Novella to Musical

Jekyll & Hyde is popularly known for its impressive songs and compelling love plots, but its foundation - the original novella by Robert Louis Stevenson - is very different from the musical audiences know today. The adaptors made the story more fitting for the stage by introducing these changes. The most obvious difference is that Stevenson's novella has no named female characters, so the romantic subplot involving Emma, Jekyll's fiancée, and Lucy, a prostitute, is non-existent. This is our first clue that the two works differ, and there are more key changes.

The novella is told from different perspectives, mainly through Jekyll's friend and lawyer, John Utterson, in a non-linear fashion. This creates mystery and conceals Hyde's identity until near the end, hooking the reader by withholding this vital truth. Stevenson's structure reflects the gothic fascination with secrecy and fragmented storytelling. Characters also change: for example, I play Sir Danvers Carew, Emma's father. In the novella, Sir Danvers is simply an off-page victim of Hyde's crime spree, described kindly but never influencing events.

The love interest dynamic is also interesting, as it blocks out a common interpretation by academics of Stevenson's original work, which is that he is exploring the repressed homosexuality of a man in Victorian society. The novella reflects Victorian anxieties about repressed desires - including those society deemed unacceptable - through Jekyll's transformation into Hyde. Hyde becomes a symbol of the hidden self, not a direct link between those desires and violence. With the introduction of both Emma and Lucy, that side of the work is abolished as the story now concerns itself with the tension in those heterosexual relationships.

Finally, the musical's ending is far more dramatic - played out before the full cast - whereas Stevenson's conclusion is secluded in Jekyll's laboratory. The stage version centres on Jekyll's torment, while the novella critiques the dual nature of Victorian society itself, making both works fascinating in their own way.

Sam Warren
Lower Sixth Form

Cast

Character	Performer
Jekyll/Hyde	Otto Monge
Gabriel John Utterson	Seb Wade
Lucy Harris	Arianna Mohammadi
Emma Carew	Elana Punjani
Sir Danvers Carew	Sam Warren
Simon Stride	Marcos Byrne
Lady Beaconsfield	Andrew Salisbury
The Bishop of Basingstoke	Logan Brunni
Lord Savage	Milo Lamond
General Lord Glossop	Ethan Carmalt
Sir Archibald Proops	George Pang
Nellie, A Prostitute	Benjamyn Gnanaseharam
Spider, A Pimp	Monty Moffitt
Poole, Manservant	William Bugg-Burke
Newspaper Boys	Ameer Lunga Poppy-Mei Soon
Bisset, Apothecary	Erin Angeline
Minister	Patrick Carswell
Company	Princess- Angel Aiguobasiwin Julien Gande James Li Hamish McMillan Amelie Punjani Vishwa Senthirkumar

All other parts are played by members of the company

Band

Reed 1	Laurence Qin
Reed 2	Thea Phillips-Kayes
Reed 3	Michael So
Reed 4	Amy Thompson
Trumpet	Cyrus Fong
French Horn	George Goode
Trombone	Steph Shore

Violin 1	Graham Nowalany Maxwell Juen
Violin 2	Austin Young Owen Chan
Viola	Philip Winter
Cello	Alan Weakley
Keyboard 1	Ethan Gilbert
Keyboard 2	Isabel Li
Bass Guitar	Charlie English
Percussion	Jonathan Nash

Creative & Production Team

Director	Jordana Berk
Musical Director	Scott Morrison
Assistant Director	Rachel French
Producer & Stage Manager	Christiana Aluko
Choreographer	Faye Carter
Additional Choreography	Anna Weddell
Technical Director	David Jenkinson
Sound	Alex Hill
Production Technician	Matthew Arakcheev
Lighting	Arjun Kashyap
Followspot	Magnus Tibbalds
Sound No. 2	Kai Kazemi
Costume	Charlie Hollingworth
Hair and Make Up	Hannah Macgregor
Hair and Make Up Assistant	Albane Eynard
Backstage	Queston Chan
Backstage	Matthew Tsui
Backstage	Michael Tsui
Backstage	Aryan Vasdev
Set Hire	Scenic Projects
Costume Hire	Costume Workshop National Theatre Costume Hire



From Silence To Song - The Women Of Jekyll & Hyde

Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* is shockingly sparse in its portrayal of women. The novella focuses entirely on male characters, with the drama of duality portrayed as an exclusively male affair, reflecting the male-dominated society of the Victorian era.

Although women were referred to in the novella, they were nameless maids, servants or witnesses whose only role was to move the plot forward. In contrast, the musical features a mixed-gender company and two main female lead characters: Lucy and Emma, who, like the characters of *Jekyll & Hyde*, show the two different sides to humanity - good and evil. The presence of these women reshapes the story's tone and moral dimensions.

Lucy is often seen as the embodiment of the repressed desires that Victorian gentlemen were unable to express publicly due to fear of tarnishing their reputations. In this stage adaptation, Lucy is also a mouthpiece for the shadowed underclass, giving them a voice to show the pain and yearning they feel. The underclass is empowered in a humanising way, unlike in the novella, where Stevenson offers no opinions or feelings of the lower class.

By bringing Lucy and Emma into Jekyll's world, the musical doesn't just retell Stevenson's story; it transforms it into something new and exciting. Rather than supporting the narrative, these women revolutionise it.

Arianna Mohammadi
Upper Sixth Form

Is Violence Innate Or Shaped By Society?

The question of whether violence is an innate part of human nature has deep historical roots tracing back to philosophers such as Plato and Aristotle in the 4th-5th centuries BCE. Archaeological discoveries show marks on human bones from the Paleolithic era, some dating back 780,000 years, suggesting violent acts and cannibalism. There is evidence we lived alongside different hominids; Neanderthals, homo erectus, etc. Though interbreeding occurred, encounters often ended in lethal conflict. Further evidence lies in fear receptors of modern humans. The 'uncanny valley effect' describes the unsettling feeling people experience when encountering characters that are very human-like but have subtle differences that make them seem "off." Today this appears in robots or digital characters, but may link back to a time when homo sapiens shared the world with other hominids.

Thomas Hobbes gave his answer in *Leviathan* (1651). Hobbes believes humans are fundamentally self-interested and driven by survival and power - "the life of man, solitary, poor, nasty, brutish and short." In the absence of society - the "state of nature" - equality leads to conflict: "If any two men desire the same thing that they both cannot enjoy, they become enemies." Hobbes sees violence as innate, curbed only by a social contract surrendering freedoms to authority for security and order. Jean Jacques Rousseau had a contrasting opinion. He believed society was the root cause of violence, arguing that humans in their original "state of nature" were peaceful, solitary and compassionate. In his *Discourse on the Origin of Inequality* (1755) he claimed the creation of private property was the turning point: "The first man who, having enclosed a piece of ground, thought of saying 'This is mine'... was the true founder of civil society."

When drawing this theory to *Jekyll & Hyde*, Karl Jung's 'shadow' is of particular intrigue. The shadow is an unconscious aspect of personality representing its darker side, often aggression, selfishness and taboo desires. When ignored, it can erupt violently. Dr. Jekyll represents the persona, whilst Hyde embodies the violent instinct Jekyll represses. Rather than recognising his shadow, Jekyll rejects these impulses, creating Hyde to release suppressed aggression.

Though many philosophers, psychologists and scientists have argued over this question, it is still unresolved. This again leads us to question whether Hyde is the violence within Jekyll he cannot control - or whether it is what he desires to commit.

Solomon Marks
Upper Sixth Form

Thank You...

Mounting a theatrical production in such a busy school requires the help and goodwill of a great number of people. We would like to thank: The Headmaster and the Governors for their support; subject teachers for their patience and good faith in helping the performers to balance their studies with rehearsals; Christine Pennicott for sending all communications and organising the box office; Alex Hill for designing the poster; the Marketing team for advertising the show and designing the programme; the Catering team for providing dinners during show week and for organising interval refreshments; the cleaning staff for cleaning up after long rehearsals and finally, the parents of the cast, musicians and crew for supporting their children to attend rehearsals, learn lines and commit to many exhausting rehearsals.



WHITGIFT

Whitgift School
Haling Park
South Croydon
London
CR2 6YT
United Kingdom

 whitgift.co.uk

 [@whitgiftschool](https://www.instagram.com/whitgiftschool)