



**A SLIGHTLY
ISOLATED DOG**

JEKYLL & HYDE

**VCE THEATRE STUDIES
RESOURCE PACK 2025**



JEKYLL & HYDE

THIS RESOURCE IS DESIGNED TO SUPPORT STUDENTS AND TEACHERS AS THEY EXPLORE THE 2025 PRODUCTION OF 'JEKYLL & HYDE' BY A SLIGHTLY ISOLATED DOG.

THIS RESOURCE WILL EXPLORE CORE ELEMENTS OF THE VCE THEATRE STUDIES STUDY DESIGN UNIT 3 AND 4 INCLUDING:

THEATRE STYLES, PRODUCTION ROLES, EXPRESSIVE SKILLS, ELEMENTS OF THEATRE COMPOSITION, ACTING SKILLS, PAGE TO STAGE, SCRIPT, CONTEXT, AUDIENCE CULTURE AND THEATRE TECHNOLOGY.

THIS RESOURCE WAS DEVELOPED BY NICK WAXMAN WITH A SLIGHTLY ISOLATED DOG ON THE LAND OF THE BUNURONG PEOPLE. WE PAY OUR RESPECTS TO ELDERS PAST AND PRESENT ACROSS AUSTRALIA AND NEW ZEALAND.

THE COMPANY





A SLIGHTLY ISOLATED DOG

COMEDY. CHAOS. PARTICIPATION. DELIGHT.

A slightly isolated dog is a New Zealand-based performance company known for creating engaging, interactive, and highly energetic theatre experiences.

They are distinguished by their unique approach to storytelling, which often involves a blend of physical theatre, comedy, and direct audience participation. The company aims to create shows that are not only entertaining but also foster a sense of community and connection among audience members by breaking down the traditional barriers between performers and the audience.

Their productions are known for their innovative use of space, playful engagement with the audience, and a distinctive narrative style that combines elements of improvisation with carefully crafted storytelling.

A slightly isolated dog has produced a variety of shows that have been well received for their creativity, humour, and the way they invigorate traditional theatre forms with a modern twist.

Cast



Comfrey Sanders



Jonathan Price



Andrew Paterson



Tom Clarke



Lauren Gibson

Creative Team



Director

Leo Gene Peters



Meg Rollandi

Props & Costume Design



Samuel Clavis

Sound Design / Operator

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A SLIGHTLY ISOLATED DOG



Since the company began the ethos has been to create theatre that doesn't feel like "theatre." A Slightly Isolated Dog (ASID)'s overall artistic vision focuses on evolving the form of theatre to engage the ever-evolving needs of audiences in new and unique ways.

All works aim to create a space for communal reflection and celebration through live performance. But ASID aim to more directly and intimately include the audience in that process of reflecting and celebrating.

Thus, ASID build more profound relationships with our audience by creating high quality works that fill needed purposes in innovative, unique and (they always must be) entertaining ways. ASID works exist on a spectrum, from highly explosive to extremely intimate and thoughtful experiences. Some pieces have broader commercial appeal while others speak to a more distinct audience.

ASID shows are inclusive experiences where audiences actively contribute to the live action as it develops.

CREATING JEKYLL & HYDE



To Teachers and Students

When making *The French Shows, A Slightly Isolated Dog* uses a devising methodology that emphasises improvisation, collaboration, and constant evolution. As such, our process of “writing” can look like a reversal of the traditional model (where a playwright writes a script which the director and actors interpret in rehearsals and finally perform in front of an audience).

With our company, a hard copy of the script is often only formed in the final stages of the making process when the show has had time to “solidify.” Sometimes this is after multiple seasons of performance. The script is used both as a guide for the actors and as a preservation document for future seasons or new cast members. We often use a video of the performance to help in the editing of the final script.

Until that point, shared knowledge of the show exists in the memory and interplay of the director and performers, who are constantly “re-writing” in rehearsal and sometimes during performances. We write notes in a document as a memory aid, and this document eventually morphs into something that looks like a script.

We have recently revised the script for our '24/'25 tour of Australia. But remember, *Jekyll & Hyde* is very much a work in flux. The authoritative “text,” in our view, is not the one written down, but the one you experience in the live moment.

Warm regards,
Jonathan Price (“Philippe”)
A Slightly Isolated Dog
Education and Outreach

A Brief Overview of the Making Process

Preparation - Unlike a traditional rehearsal process where the actors prepare by learning the lines and story beats of the pre-existing script, the actors are asked to familiarize themselves with the territory of the source material.

Resourcing – Collecting source material. The material can be drawn from anything that already exists in the world around us. This will be driven by the director's field of interest or questioning..

Building/Making – Provocations for the company, put down by the director. The provocations will have deliberate restrictions applied, these could be time, resource or narrative restrictions. The company members are asked to simultaneously solve theatrical, character, design, story and dialogue problems. The company builds the dialogue, action and narration together using structured improvisation, and puts forward offers on character and form.

Structuring/Editing – This phase is focused on pulling all the successful material made by the company together in a draft edit. Then the company can see what is strong, what needs work and where the holes in the construction are. The draft edit can change and be rearranged right to the first performance and into the season.

Performance – During the performance season, the company continues to revise the material. Valuable information about the work can come from how the audience responds to it.

The script is very much a reflection of the piece of work in flux.

At the end of the process, the physical script document is used both as a guide for the actors and as a preservation document for future seasons/new company members. This process encourages fluid and rigorous communication between the creative team and the company of actors. The structure demands a different relationship to ownership and decision-making over the development of the work.

LINKS TO THE SCRIPT

What inspires A Slightly Isolated Dog?

READ THIS GREAT ARTICLE

"As we're making the show and playing with ideas we're trying to question the assumptions about what theatre is, and then question how we can build the constraints in the room to make the kind of theatre we want to have."

WANT A COPY OF THE SCRIPT?

CLICK HERE TO REQUEST YOUR COPY

THE SHOW



INTERVIEWS

Click the links to learn more!

Meet the Maker

NZ ARTICLE WITH LEO GENE PETERS

Why was Jekyll & Hyde written?

READ ALL ABOUT IT

Designing Props and Costume

INTERVIEW WITH MEG ROLLANDI

Synopsis

The French Theatre Company & Audience Warm-Up

The show begins with the performers—playing exaggerated versions of a “very famous and very French” theatre company—introducing themselves and setting the tone for an interactive experience. They gather audience names and stories, establishing a playful, immersive atmosphere.

Setting Up the Theme: "The Darkness Within"

The ensemble explores the idea that everyone has a hidden darkness, which must be “pushed down” to maintain social order. Through comedic vignettes, audience interactions, and music, they establish the key theme: Dr. Jekyll is struggling with his own inner darkness.

Dr. Jekyll's Good Intentions and Repressed Desires

Dr. Jekyll is introduced as an upstanding, respectable doctor who devotes himself to helping others. However, despite his virtuous actions—treating patients at the workhouses, living ethically, and engaging in self-improvement—he feels an increasing pressure to suppress his darker impulses. He attempts to live a “guilt-free” life, but his repression only builds tension.

The Potion & Transformation into Mr. Hyde

Unable to control his urges, Jekyll creates a mysterious potion to separate his “good” and “bad” selves. The potion scene is exaggerated for comedic effect, including suggestive shaking and audience participation. Upon drinking the potion, Jekyll undergoes his first transformation into Mr. Hyde—a menacing, uninhibited, and wildly unpredictable figure.

Synopsis Cont...

Mr. Hyde's Rampage

Now free from Jekyll's moral restraint, Mr. Hyde unleashes chaos across the city. His actions escalate in absurdity, from minor mischief (disrupting events, taunting audience members) to more sinister crimes (violence, destruction, and terrifying encounters). The ensemble takes turns embodying Hyde, emphasizing that he is a force of pure mayhem.

The Murder of the Politician

Hyde's rampage reaches its peak when he brutally murders a politician (played by an audience member), causing widespread panic. This marks a turning point, as Jekyll, horrified by what he has done, vows never to take the potion again.

Jekyll Tries to Reform, But Loses Control

Jekyll attempts to suppress his urges and lead a respectable life, but his repression is futile. Without the potion, he begins transforming into Hyde involuntarily. The loss of control signals his ultimate downfall.

The Final Confrontation

As Jekyll struggles to maintain his humanity, the police close in on Hyde. The show reaches its climax as Jekyll realizes there is no escape—Hyde has consumed him completely. In a final moment of dark humour and tragedy, Jekyll succumbs to his alter ego, sealing his fate.

Boosh and Python

Like a wild dress-up party, this show combines theatrical magic, twisted pop songs and explosive wit. The most charming performers you can hope to meet play a revolving repertoire of outrageous characters. They deliver a frantic and hilarious mash-up in the style of **Python meets The Boosh**. Leave your inhibitions at the door and play.



"Python" refers to the British comedy group Monty Python, known for their groundbreaking and surreal sketch comedy series "Monty Python's Flying Circus," which aired on television in the 1970s. Monty Python's humour is characterised by its absurdity, irreverence, and intellectual wit, often featuring surreal situations, wordplay, and social satire. The group's style of comedy has had a significant influence on contemporary comedy and is celebrated for its subversive and boundary-pushing approach to humour.

"The Boosh" refers to "The Mighty Boosh," a British comedy troupe consisting of Julian Barratt and Noel Fielding. They are best known for their surreal and fantastical television series of the same name, which aired in the mid-2000s.

"The Mighty Boosh" features a unique blend of surrealism, musical numbers, and absurd humour, often set in bizarre and otherworldly environments. The show is characterised by its quirky characters, imaginative storytelling, and offbeat humour, creating a cult following among fans of alternative comedy.



Audiences familiar with Monty Python and The Mighty Boosh can expect a wild and unpredictable ride characterised by surreal humour, imaginative storytelling, and a playful approach to performance. The combination of theatrical magic, twisted pop songs, and explosive wit promised by A Slightly Isolated Dog brings you a performance that embraces the absurd and revels in the unexpected.

Audiences can expect a show filled with quirky characters, surreal situations, and moments of comedic brilliance that challenge conventions and celebrate the joy of uninhibited creativity.

Key Events of JEKYLL & HYDE by Robert Louis Stevenson

The Incident at the Door

Mr. Hyde tramples a young girl but avoids punishment by paying compensation with a cheque signed by Dr. Jekyll, sparking suspicion.

Jekyll's Strange Will

Lawyer Mr. Utterson learns Jekyll's will leaves everything to Hyde, making him fear Hyde is blackmailing Jekyll or exerting control over him.

The Murder of Sir Danvers Carew

A year later, Hyde viciously murders Sir Danvers Carew in public and vanishes. The police search his home but find only signs of his hurried escape.

Jekyll's Isolation and Lanyon's Death

Jekyll briefly appears reformed but soon locks himself away. Dr. Lanyon, disturbed by something shocking, falls gravely ill and dies, leaving Utterson a sealed letter.

The Final Transformation

Jekyll's butler, Poole, fears something is wrong and seeks Utterson's help. They break into Jekyll's lab and discover Hyde's lifeless body, but Jekyll is missing.

Jekyll's Confession

Utterson reads Lanyon's letter and Jekyll's confession, revealing Jekyll created a potion to separate his good and evil sides. Losing control over his transformations, he takes his own life to prevent becoming Hyde forever.

WHY NOT BRING THE STORY TO LIFE AS A 'WHOOSH'?
HOW? CLICK HERE.

THEMES

The Darkness Within Us

At its core, *Jekyll and Hyde* is about the duality of human nature—the idea that we all have a side we present to the world and a darker, more impulsive side lurking beneath. Dr. Jekyll tries to separate these parts of himself, but instead, he unleashes Mr. Hyde, who represents all his suppressed desires. The play asks: What happens when we stop controlling our urges?

Pushing It Down

Throughout the show, the cast constantly tells the audience to “push it down.” This is a playful but powerful way of showing how society expects us to suppress our emotions, frustrations, and even our darker thoughts. But the more we ignore these feelings, the stronger they become—just like Jekyll’s struggle with Hyde. Is it possible to truly separate the “good” from the “bad” in us?

THEMES

Chaos and Control

The performance is full of high-energy, ridiculous moments, but underneath the comedy, there's a theme of control vs. chaos. Jekyll thinks he is in control, but Hyde takes over. Similarly, the actors seem to be playing freely with the audience, but they are actually maintaining control of the experience. Who really has the power in this story?

Society's Hypocrisy

Jekyll is portrayed as a “good” man—he helps the poor, buys ethical products, and appears respectable. But he still has a hidden dark side, just like the society he lives in. The show satirises how people (and society as a whole) try to act morally superior while secretly indulging in selfish or harmful behaviour. Are we all just pretending to be good?

SONGS

"Shankill Butchers" – The Decemberists

Key Lyrics:

"The Shankill Butchers ride tonight, you better shut your windows tight..."

Why it appears:

This song is referenced in the notes as the only song that has remained unchanged through different versions of the show. It helps establish an eerie, suspenseful atmosphere fitting for a gothic horror story like Jekyll and Hyde.

2. "IEAIAIO" – System of a Down

Key Lyrics:

"Peter's pecker picked another pickle bearing pussy pepper..."

"I-E-A-I-A-I-O, I-E-A-I-A-I-O, why? And we light up the sky!"

Why it appears:

Performed as Jekyll undergoes his first transformation into Hyde. The song's chaotic, nonsensical lyrics and frantic energy mirror the uncontrollable, volatile nature of Jekyll's dark side breaking free.

3. "From the Ritz to the Rubble" – Arctic Monkeys

Key Lyrics:

"Well, last night these two bouncers, and one of them's alright, the other one's the scary one..."

"Why can't they have a laugh?"

Why it appears:

Used during Mr. Hyde's rampage. The song's story of nightlife chaos, bouncers, and unpredictable violence parallels Hyde's growing recklessness as he gives in to his darker instincts.

MUSIC

1. Sexy Music (Unnamed Song or Theme)

Why it appears:

Used multiple times in the scene where Jekyll indulges in his repressed desires by visiting a strip club. Each time, he initially resists temptation but eventually gives in, reinforcing his struggle between propriety and pleasure.

2. Potion Underscore (Instrumental Soundscape)

Why it appears:

Accompanies Jekyll's potion-making scene. The music builds tension as he experiments, leading to his fateful transformation into Hyde.

3. System of a Down "IEAIAIO" (Reprise during Transformation Scene)

Why it appears:

Reprised during a major moment of transformation, reinforcing the idea that Hyde is emerging stronger each time, uncontrollable and unpredictable.





MAJOR AND MINOR

Director Leo Gene Peters breaks the show into MAJOR and MINOR moments of actor focus throughout JEKYLL & HYDE.

Major Moments are those that carry the central narrative forward, demand the full attention of the audience, and often involve key developments in the plot or significant character interactions. These moments are where the primary action or drama unfolds, requiring the actors to focus their energy and efforts to ensure that the audience's attention is squarely on the main storyline or a pivotal event. For instance, introducing a major character like Achilles in a dramatic fashion would constitute a major moment.

Minor Moments, on the other hand, are subtler, perhaps involving background action, asides, smaller character interactions, or improvisations that add depth, humor, or additional context to the main narrative without necessarily driving the plot forward. These moments allow for a richer, more layered performance, giving the audience a more immersive experience by filling the space with continuous activity. However, these elements are crafted carefully to ensure they do not detract from the major moments.

Peters discussed the balance and interplay between these major and minor moments, emphasising the need for actors to remain aware of the overall structure and flow of the performance. This balance ensures that while the stage is alive with activity, the audience's attention is drawn to the right place at the right time. The strategy of using major and minor moments is part of what makes their theatre work engaging and dynamic, allowing for moments of surprise, humor, and direct connection with the audience, all while telling a coherent story.

RISE, SUSPEND, FALL & ROLL

Rise

Rise refers to the buildup or anticipation phase in a moment of performance. It's the initial increase in energy or tension that draws the audience's attention and sets the stage for what's to come. This could be the beginning of an actor's movement, the start of a narrative buildup, or any action that initiates a sequence.

Suspend

Suspend involves holding the peak of the tension or energy created during the rise. It's a moment of pause that heightens audience anticipation and engagement. In this phase, performers maintain the level of intensity without resolution, creating a sense of expectancy. This can be likened to the moment just before the climax of a story or the peak of a physical movement, where everything seems to hold still for a moment.

Fall

Fall is the release or resolution phase following the suspension. It's where the built-up tension or energy is released, leading towards a conclusion or the next phase of action. This could manifest as the completion of a movement, the delivery of a punchline, or any action that resolves the tension created during the rise and held during the suspend phase.

Roll

Roll signifies the continuation or aftermath of the action, leading seamlessly into the next sequence of movement or narrative progression. It's the motion that carries the performance forward after the fall, ensuring a fluid and dynamic transition. This phase ensures that the energy and momentum of the performance are maintained, avoiding abrupt stops or disjointed transitions.

In practical terms, Peters uses this concept to choreograph and structure the flow of the performance, ensuring that it captures and holds the audience's attention through a continuous cycle of anticipation, tension, release, and progression.

ACTOR-AUDIENCE RELATIONSHIPS

Direct Audience Address

In this production, actors frequently speak directly to the audience, not just as narrators but as participants in the unfolding story. This technique is used to engage viewers from the outset, making them feel part of the theatrical world. For instance, actors might directly ask the audience's opinions on a character's decisions, drawing them into the narrative and making the experience more immersive.

Audience Participation

Audience participation is integral to the show's structure, with viewers invited to play minor roles or contribute to the storyline through their actions or responses. This could involve audience members being asked to stand in as characters from the story, such as soldiers or townspeople, or to provide sound effects or movements that complement the action on stage. This technique blurs the lines between performers and spectators, creating a unique shared experience.

Audience Interaction

Interaction goes beyond simple participation by encouraging spontaneous exchanges between actors and audience members. This might manifest in improvised dialogues, where actors react in character to audience members' comments or actions. Such interactions contribute to the sense of unpredictability and excitement within the performance, as no two shows are exactly alike due to this dynamic interplay.

ACTOR-AUDIENCE RELATIONSHIPS

Endowment

Endowment involves actors attributing roles, characteristics, or items of significance to audience members, thus 'endowing' them with a specific identity or role within the theatrical experience. For example, an actor might declare an audience member to be the long-lost lover of a character, thereby endowing them with a backstory and relevance to the narrative, further blurring the line between observer and participant.

Establishing the Fourth Wall

While much of the show is interactive, there may be moments where the actors deliberately create a boundary between themselves and the audience, focusing intensely on their inter-character relationships and the internal world of the play. These moments are carefully chosen to heighten dramatic tension or to focus attention on significant narrative developments, providing contrast to the interactive segments and enhancing the storytelling.

Breaking the Fourth Wall

The show frequently breaks the fourth wall, acknowledging the presence of the audience and the artificiality of the theatrical experience. This can happen through direct address, commentary on the action by the actors, or visible transitions between roles. Breaking the fourth wall serves to remind the audience of the constructed nature of the narrative, inviting them to engage with the performance on a more conscious level, and often with a sense of humor and playfulness.

These techniques, ranging from direct address to breaking the fourth wall, are not used randomly but are carefully orchestrated to deepen the audience's engagement with the performance, enhance the narrative, and create a memorable theatre experience that challenges traditional boundaries between actor and audience.

CONTEXT

Context	Stevenson (1886)	A Slightly Isolated Dog (2021)
When?	Set in the Victorian era (1886), a time of strict morality, repression, and fear of unchecked scientific progress.	Set now, post-pandemic, in a world shaped by digital identities, performative ethics, and social contradictions.
Who? (Characters)	Dr. Jekyll is a respected scientist who struggles with his hidden desires. Mr. Hyde is his violent, monstrous alter ego, free of morality. Utterson is a lawyer trying to uncover the truth. Dr. Lanyon is a rational scientist who is horrified by Jekyll's experiments. Poole is Jekyll's loyal servant, concerned for his master's wellbeing.	Dr. Jekyll is a self-righteous, modern man obsessed with being ethical but failing to control his indulgences. Mr. Hyde is an exaggerated, absurd villain who embodies hypocrisy and chaos. The Ensemble plays a troupe of French theatre performers who add humour and meta-theatricality. The Audience is directly involved, shaping the performance.
Where? (Setting)	The story takes place in London, England, a city divided between respectable upper-class areas and dark, crime-ridden backstreets. Jekyll's house and laboratory symbolize his double life—his public persona at the front of the house and his secret experiments hidden in the back. Soho, where Hyde resides, represents vice, crime, and indulgence.	There is no fixed setting; instead, the performance takes place in an interactive theatre space, shaped by audience participation. Jekyll's world is a parody of modern moral contradictions, where he obsesses over ethical consumerism and mindfulness. Hyde's world is a chaotic, unpredictable space, reflecting the lawlessness of digital anonymity.
Themes	The novel explores repression, duality, morality, and the dangers of scientific ambition. It reflects Victorian fears of unchecked desires and hidden sins.	The play satirizes hypocrisy, self-curation, and social contradictions. It critiques the ways people perform goodness while secretly indulging in selfish behaviour.
Audience Role	The audience is a passive observer, uncovering the mystery through Utterson's investigation.	The audience is an active participant, shaping the story through interaction and improvisation.

THEATRE STYLES



THEATRE STYLES

IN THIS SECTION SEVEN PERFORMANCE STYLES ARE EXPLORED BRIEFLY.

EACH OF THESE DESCRIPTIONS FOCUS ON 'JEKYLL & HYDE' AND THE CONVENTIONS USED THROUGHOUT.

WHILE YOU READ
HIGHLIGHT THE SPECIFIC CONVENTIONS YOU THINK WERE USED IN THIS PERFORMANCE.

Keep in mind, this theatre piece is eclectic, incorporating a variety of styles and conventions for distinct purposes and reasons.

THEATRE STYLES PRESENT...

CONVENTIONS DRAWN FROM...

01

PHYSICAL THEATRE

Expressive storytelling through bodily movement, gesture, and non-verbal communication.

02

VAUDEVILLE & BURLESQUE

Humorous and provocative stage shows, combining parody, comedy, and adult humour.

03

FRENCH FARCE

Comedic drama using exaggerated situations and physical humour

04

LAECOQ AND GAULIER

Schools focused on teaching physical theatre, mime, and clown techniques with emphasis on play

05

CABARET

Entertainment featuring music, dance, drama with a political leaning, in a nightclub setting.

06

GROTOWSKI / POOR THEATRE

Prioritises bodily expression over traditional theatrical elements, aiming for a direct connection with the audience through physical storytelling.

07

BRECHTIAN EPIC THEATRE

Disrupts traditional narrative, encouraging critical thinking through techniques like alienation, song and episodic storytelling.

08

IMMERSIVE THEATRE

Through interactive environments, non-linear narratives, and multisensory experiences, it dissolves traditional boundaries to create a personalised journey.

THEATRE STYLES

01

PHYSICAL THEATRE

This dynamic theatre style centres on expressive storytelling through bodily movement, gesture, and non-verbal communication, diverging from traditional theatre that relies heavily on dialogue. Key conventions include the use of mime techniques to convey emotion and narrative without speech, ensemble-based movement to create a sense of unity and fluid transitions, exaggerated physicality to heighten dramatic moments, and transformational props where objects are repurposed to represent different elements of the story

Physical theatre often incorporates elements of clowning and mask work, challenging performers to explore and express complex themes and emotions through their physicality. This genre demands a high level of creativity and physical fitness from its practitioners, as they must communicate effectively with the audience using their bodies alone.

One evident example from *Jekyll & Hyde* is during Mr. Hyde's rampage, where the ensemble collectively embodies his chaotic energy. Through synchronised physical gestures, exaggerated expressions, and choreographed violence, they illustrate his destructive force without relying on verbal narration, reinforcing the play's emphasis on physical storytelling.

THEATRE STYLES

02

VAUDEVILLE & BURLESQUE

This theatre style blends vaudeville and burlesque, both influential in American entertainment history. Vaudeville, popular in the late 19th and early 20th centuries, featured diverse acts—comedy sketches, musical numbers, and acrobatics—structured for broad, family-friendly appeal. Burlesque, by contrast, emphasised satirical comedy, musical theatre, extravagant costumes, and often striptease, offering a more provocative and subversive take on popular culture.

Both styles influenced modern theatre, film, and television, with vaudeville shaping variety entertainment and burlesque using parody to challenge societal norms.

One evident example from *Jekyll & Hyde* is the exaggerated French theatre troupe, whose over-the-top performances, direct audience address, and playful innuendo reflect vaudeville's showmanship and burlesque's satirical edge. Their flamboyant characterisations and rapid comedic delivery heighten the production's absurdity, drawing the audience into its chaotic theatrical world.

THEATRE STYLES

03

FRENCH FARCE

This theatre style is defined by exaggerated situations, rapid plot twists, and relentless physical humour, creating a fast-paced and chaotic comedic experience. French farce thrives on slapstick, mistaken identities, and convoluted storylines that escalate into absurdity. Stock characters—such as the cunning servant or the jealous husband—navigate increasingly improbable scenarios, often laced with innuendo and double entendres that push societal boundaries.

A major influence on modern sitcoms and comedy films, French farce relies on visual gags, exaggerated expressions, and fast-paced timing to keep audiences engaged.

One evident example from *Jekyll & Hyde* is the ensemble's chaotic retelling of Jekyll's downfall, where performers swap roles, interrupt scenes, and escalate comedic tension with frantic movement and playful misunderstandings. Their over-the-top delivery and mischievous asides embrace the farce's energy, making the classic tale feel like an unpredictable, madcap adventure.

THEATRE STYLES

04

LECOQ & GAULIER

This theatre style, influenced by Lecoq and Gaulier, emphasises physical theatre, where movement, playfulness, and improvisation drive storytelling. Actors are trained to balance humour and seriousness, using their bodies as expressive tools rather than relying on elaborate sets or dialogue. Their work often challenges societal norms, engaging audiences on both intellectual and emotional levels.

This approach fosters ensemble collaboration, ensuring performances are dynamic, interactive, and universally accessible.

One evident example from *Jekyll & Hyde* is the ensemble's fluid character transformations, where actors seamlessly shift between roles using exaggerated movement, vocal play, and direct audience engagement. Their physical expressiveness and comedic timing, rather than costume changes, define each character, embodying the Lecoq and Gaulier tradition of storytelling through action.

THEATRE STYLES

05

CABARET

This theatre style blends music, dance, drama, and comedy in an intimate setting, often using song to critique society, politics, and human emotions. Cabaret thrives on direct audience engagement, frequently breaking the fourth wall to create a playful or provocative connection. A central feature is the emcee, who guides the performance, ensuring a seamless and immersive experience.

Known for its adaptability, cabaret can be sophisticated or subversive, using bold storytelling and theatrical flair to challenge perceptions.

One evident example from *Jekyll & Hyde* is the ensemble's flamboyant, self-aware storytelling, where performers directly address the audience, incorporate playful musical numbers, and heighten the show's satirical edge. Their extravagant personas and interactive moments embrace the cabaret tradition, making the performance feel like a lively, unpredictable spectacle.

THEATRE STYLES

06

GROTOWSKI / POOR THEATRE

This theatre style, pioneered by Jerzy Grotowski, strips theatre down to its essential elements, focusing on the expressive power of the human body rather than elaborate sets or costumes. Poor Theatre relies on physical storytelling, using mime, acrobatics, and gesture to convey complex themes without dependence on dialogue.

By eliminating excess, it forges a direct, visceral connection between performers and audiences, making emotion and movement the core of the experience.

One evident example from *Jekyll & Hyde* is the use of minimal props and transformational spaces, where actors manipulate suitcases, fabric, and lighting to create entire worlds. Their physical precision and raw emotional expression align with Poor Theatre's emphasis on performance over spectacle, immersing the audience in a stripped-back, immediate theatrical experience.

THEATRE STYLES

07

BRECHTIAN EPIC THEATRE

This theatre style, influenced by Bertolt Brecht, disrupts traditional storytelling to provoke critical thinking. Brechtian Epic Theatre uses alienation techniques, such as breaking the fourth wall, direct address, and episodic storytelling, to prevent emotional immersion and encourage audiences to question societal norms and power structures.

By exposing the mechanics of theatre—through visible costume changes, bare lighting, and projected text—this style highlights the constructed nature of performance, prompting reflection rather than escapism.

One evident example from *Jekyll & Hyde* is the self-aware performance style, where actors acknowledge the audience, openly switch roles, and comment on the unfolding action. Their use of meta-theatrical humour and direct engagement aligns with Brechtian techniques, ensuring the audience remains actively analytical rather than passively absorbed.

PERFORMANCE STYLES

08

IMMERSIVE THEATRE

This theatre style dissolves the boundary between performer and audience, transforming spectators into active participants in the unfolding narrative. Immersive theatre rejects passive observation, instead using interactive environments, non-linear storytelling, and spatial design to create an unpredictable, multisensory experience.

By integrating direct engagement, dynamic lighting, and sound, the performance world becomes fluid, prompting audiences to navigate and interpret events from their own perspectives.

One evident example from Jekyll & Hyde is the audience's direct involvement in the action, from contributing names to playing minor roles. This interactive and improvisational structure ensures no two performances are the same, immersing spectators in a theatrical world where they shape the experience in real time.

ELEMENTS OF THEATRE COMPOSITION





MOTION

Motion is a driving force in *Jekyll and Hyde*, constantly propelling the performance forward with high-energy physicality, rapid scene transitions, and dynamic audience interaction. Movement is not just a visual tool—it is a storytelling device, shaping the pace and rhythm of the show.

From the moment the audience enters, the performers are in constant motion, mingling, dancing, and physically engaging with the space. Transitions between scenes are fluid, often seamlessly blending one moment into the next through choreographed sequences, exaggerated gestures, and precisely timed shifts in physicality.

Through chaotic chases, sudden stillness, and carefully timed group movements, motion mirrors the duality at the heart of the play—Jekyll’s rigid control versus Hyde’s wild unpredictability. The company moves like a single organism, passing energy between each other and the audience, ensuring that the action never stagnates.

A clear example of Motion is:

During Mr. Hyde’s rampages, the stage erupts into a flurry of choreographed violence—punches, kicks, and exaggerated physical comedy unfold in quick succession, perfectly timed with sound effects. The rapid movement contrasts sharply with moments of eerie stillness, such as when Dr. Jekyll tries to suppress his darker urges, holding his breath in tense restraint before being pulled back into frenetic motion.



RHYTHM

Jekyll and Hyde, propelling the performance through a carefully orchestrated balance of fast-paced chaos and measured stillness. The interplay between rapid-fire dialogue, precisely timed physical comedy, and sudden pauses creates a dynamic theatrical experience that keeps the audience engaged from start to finish.

The rhythm shifts constantly—scenes of quick banter, exaggerated movement, and overlapping voices create a sense of urgency, while moments of prolonged silence or slow, deliberate motion provide contrast. This fluctuation mirrors the play's central theme: the battle between Jekyll's controlled, structured world and Hyde's erratic, impulsive nature.

Repetition plays a key role in establishing rhythm. The recurring phrase "push it down" is delivered in syncopated beats, reinforcing the idea of repression while creating a rhythmic pattern that builds anticipation. Similarly, the audience is drawn into the show's tempo through structured call-and-response moments, where their participation helps shape the energy of the performance.

A clear example of Rhythm is:

During the Potion Scene, the actors' dialogue, movement, and sound effects build in a rhythmic crescendo. The chant of "Shake it! Faster! Harder!" mimics the growing intensity of Jekyll's transformation, increasing in speed and volume until it climaxes in an explosive release of energy. This rhythmic build-up, followed by an abrupt moment of silence, amplifies both comedic and dramatic tension, demonstrating how rhythm shapes the emotional and physical flow of the show.



VARIATION

Variation is evident in Jekyll and Hyde through changes in performance style, audience interaction, and theatrical conventions, creating a dynamic and unpredictable experience.

Multiple actors embody both Jekyll and Hyde throughout the performance, adding variation to character interpretation. Rather than one definitive portrayal, each performer brings a different energy to the transformation, sometimes emphasising Jekyll's repression and other times Hyde's uninhibited chaos. This ever-changing representation highlights the instability of identity and the porous boundary between control and indulgence.

Variation is also achieved through lighting, song, and costume. Lighting alternates between bright, theatrical washes, handheld torches, and abrupt blackouts, shifting the audience's focus and reinforcing key moments. The soundtrack varies in tone and style, incorporating comedic, dramatic, and atmospheric musical choices that heighten both tension and playfulness.

A clear example of Variation is:

During the Potion Scene, the performance shifts between tightly choreographed movements, rhythmic chanting, and improvised audience participation. The actors cycle through different performance styles—one moment embodying a serious, almost ritualistic transformation, the next engaging the audience with comedic asides. The variation in delivery, movement, and audience involvement ensures the scene remains unpredictable, playful, and theatrically rich.



EMPHASIS

Emphasis is evident in *Jekyll and Hyde* through repetition, heightened physicality, and direct audience engagement, drawing attention to key themes and moments. The production amplifies certain ideas—such as repression, transformation, and chaos—through exaggerated performance choices and recurring motifs.

The repetition of the phrase “push it down” reinforces the theme of suppressed urges, with actors instructing the audience to physically mime the action. This phrase, delivered with increasing urgency, places emphasis on Jekyll’s struggle to control his darker impulses, making it impossible to ignore.

Heightened physicality and vocal delivery are also used to emphasise key moments. The transformation into Hyde is exaggerated with sudden, forceful movements, shifts in vocal tone, and changes in tempo. Actors often repeat key lines or actions multiple times in quick succession, ensuring the audience registers their significance.

A clear example of Emphasis is:

During the transformation sequence, the actors repeat the chant of “Shake it! Faster! Harder!” in an escalating rhythm, physically mirroring the tension in their bodies. The moment is heightened with lighting shifts, sound effects, and exaggerated movement, reinforcing the significance of Jekyll’s loss of control. The repeated vocal and physical cues ensure this turning point stands out within the performance, making Hyde’s emergence a moment of undeniable theatrical impact.



CONTRAST

Contrast is evident in Jekyll and Hyde through shifts in tone, movement, and staging, highlighting the extremes between order and chaos, repression and indulgence. The production constantly moves between moments of controlled restraint and explosive energy, reinforcing the duality at the heart of the story.

Contrast is also achieved through movement and stillness. Jekyll's moments of internal struggle are marked by slow, deliberate movement and held tension, whereas Hyde's presence is chaotic, with frantic, erratic motion. These physical contrasts make Hyde's arrival feel even more unrestrained and overwhelming.

Staging choices further enhance contrast, particularly through lighting, sound, and vocal delivery. Bright, interactive lighting is suddenly replaced by eerie torchlight or dramatic blackouts to signify darker moments. The soundscape shifts from playful, comedic musical numbers to unsettling, atmospheric underscoring. Performers' voices alternate between exaggerated comedic tones and intense, serious delivery to emphasise key shifts in mood and tension.

A clear example of Contrast is:

During Jekyll's internal struggle, the performance slows—lighting dims, sound fades, and movement becomes controlled and restrained. This is immediately disrupted when Hyde emerges, with a sudden burst of sound, fast-paced physicality, and heightened vocal intensity. The stark difference between these moments emphasises the loss of control and makes Hyde's presence feel more powerful and unpredictable.



COHESION

Cohesion is evident in *Jekyll and Hyde* through the seamless integration of performance style, ensemble movement, and recurring motifs, ensuring the production feels unified despite its fast-paced, chaotic energy. The production maintains a clear, consistent theatrical language, where every element—from character transitions to audience interaction—contributes to the overarching themes of duality and transformation.

The use of ensemble performance is a key factor in maintaining cohesion.

The actors function as a collective unit, moving as “five parts of one organism,” ensuring that transitions between scenes and characters feel fluid rather than disjointed. This synchronisation extends to physicality, rhythm, and vocal delivery, reinforcing the sense that Hyde is not an external force but something lurking within everyone.

The production’s visual and auditory elements further unify the experience. Lighting, sound, and music shift in a structured manner, ensuring that even moments of improvisation feel intentional within the performance’s established world. The balance between comedy and horror, order and chaos is carefully maintained, preventing the production from feeling disjointed or fragmented.

A clear example of Cohesion is:

During the transformation sequences, performers use synchronised movement, repeated sound effects, and ensemble vocal work to depict Hyde’s emergence. These elements appear in multiple scenes, creating a pattern that reinforces the central idea of duality while ensuring that each transformation feels connected to the last. The repetition of these theatrical choices ties the production together, creating a unified and immersive experience.

ACTORS PLAYING CHARACTERS



Ginger



Ginger as described by Comfrey Sanders

She's a hot mess with a French accent and foolishly big feelings. If you love her she'll take a bullet for you, if you try to leave her she'll ruin your life.

Acting Skills

To communicate this character I use a high vocal pitch, a deliberately exaggerated French accent and explosive physical energy. I am very off center when I'm still, leaning heavily on one hip, and when I move through the space I move quickly and purposefully. I switch back and forth between delighted and devastated in a chaotic manner. I want to always be like a hot flame, about to catch the whole house on fire.

I make sure that I am always either balancing or in opposition to my company members, taking major and minor in a dance with them, and simultaneously outward on the audience, focusing on bringing them alongside us. I concentrate on keeping the ball (performance energy) in the air between us all, as a collective experience.

Other Roles

I play several other characters who are shared between the company and the audience. These characters often come with a prop and I use the prop as the foundation for the character. As we share the characters between us, we are less concerned with transformation of actor into character and more interested in clarity, simplicity and recognition for the audience. For example when I play Hyde, it will always be evident to the audience that it is Ginger playing Hyde in a wig. This is important to the format of the play and adds to the quality of 'play' we are creating with the audience.

Philippe



Philippe as described by Jonathan Price

Philippe is dragged through life by his passions, kicking and screaming, cheering and sobbing. Perhaps more than any other member of the “troupe”, Philippe *believes* the stories they are telling.

Acting Skills

Philippe’s centre of gravity is much lower than mine: I find myself often in half-squats and lunges. Movement-wise, I will alternate between leading from my hips – bowling about the stage at pace – and the heart – usually when speaking to audience members. I keep my body very open for Philippe: straight spine, shoulders back, etc, as he’s got to be vulnerable and available to make his story work and for the audience to warm to him. Philippe’s voice is higher than my natural voice, and more nasal. I can’t say this was a choice, and I’m often shocked when I see/hear recordings of our shows.

I reckon there are two tiers when it comes to these skills: the tier of representing the role/character, and the tier of serving the rhythm/music of the moment. As far as character goes, Philippe has a fast internal rhythm, a feeling of searching or grasping quite desperately, interspersed with explosions of very direct energy. With audience, the game is simply to make friends or lovers of the audience, and my mode is always to go through passion: using superlatives to describe people, “feeling” things and asking if they felt it too. Most other skills are dictated by the needs of the moment. We all need to control the flow of the show, whether it’s building, suspending or exploding, and we all need to conduct the audience’s attention so they’re looking at the right thing at the right time.

Other Roles

I, or rather, Philippe plays Hyde or Jekyll. The intention is always for the characters to feel “put on”, and we do literally put on hats, and wigs. Often managing a “mask” such as these will force you to make choices. But with these “in-the-story” characters, they are made to be playful in way that feels to the audience like they could join in and play them too. Because we do ask them to join in.

Julie



Julie as described by Andrew Paterson

Julie is the mother of the group, she runs the show, and is trying to keep everyone under control and moving forward with the story

Acting Skills

The heels are a big part of the character for me, as soon as I put them on it forces me to move in a different way, and I have to totter around. I like to use imagination with my characters, and imagine that I am like Cate Blanchett. Emulating this, I employ calculated, expansive gestures to cut through the ambient noise of the ensemble, asserting her dominance and guiding the narrative's progression. This is not merely about physical movement but also about embodying the essence of Blanchett's versatile performances, from her poised elegance to her capability to convey strength and vulnerability simultaneously. Embodying elegance and grace with an upright, confident posture, I navigate the stage in heels with calculated steps, my thoughtful gaze hinting at untold jokes.

This show and these characters rely heavily on timing. Holding suspensions for comedic effect is one of our greatest tools. The biggest game we play in the shows is with the audience, by chatting to them as they are coming into the space, we are building a relationship with the individual before the show, that we can call on later in the piece. We want to have everyone in the audience love us and want to play along. Through deliberate eye contact and body orientation, I maintain a silent, captivating connection with the audience.



PRODUCTION ROLES



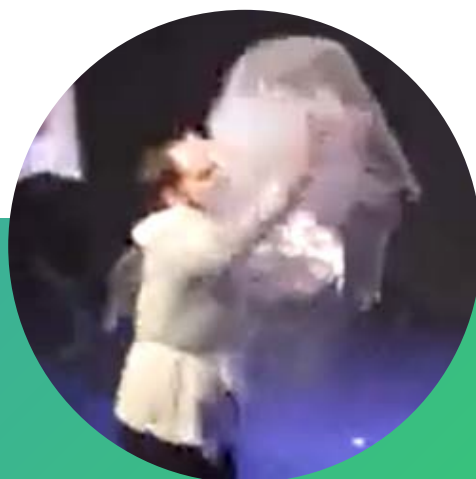
PROPS

Props in *Jekyll and Hyde* (2021) follow the convention of “something from nothing,” embracing minimalism and imaginative transformation. Objects are repurposed throughout the performance, often shifting between their intended use and symbolic representations, blurring the boundaries between prop, costume, and set.

Suitcases are a key prop, used as everyday luggage but also transformed into unexpected objects—becoming barriers, weapons, and even elements of set design. Similarly, fabric and handheld items serve multiple functions; for instance, a simple piece of cloth might create the illusion of fog or morph into an interactive storytelling device.

Lighting props also play a critical role. Torches are used to manipulate shadows, heighten suspense, and direct audience focus, particularly in moments of transformation. The use of handheld lights reflects the show’s fluid theatricality, allowing actors to instantly shift tone and meaning.

These inventive uses of props align with the traditions of eclectic theatre, influenced by figures like Lecoq and Grotowski, where simplicity and physical storytelling take precedence over elaborate set pieces. The result is a dynamic, ever-changing performance environment where the audience is invited to engage their imagination.



Costume

The costumes in *Jekyll & Hyde (A Slightly Isolated Dog)* are deliberately simple, allowing for rapid transformations and reinforcing the Lecoq and Gaulier-inspired physical theatre style. The actors wear base costumes in a limited colour palette—primarily black, white, and red—serving as a foundation for quick character changes.

Key characters are often defined by small but symbolic costume pieces. The Hyde wig, for instance, is passed between actors, allowing multiple performers to embody the role seamlessly. Similarly, a cop hat signifies law enforcement, and other small accessories help distinguish different personas without breaking the flow of performance.

Costumes also blur the line between character and comedy, with exaggerated wigs, makeup, and occasional props enhancing the troupe's heightened, self-aware storytelling. The use of red lipstick and accents injects vibrancy into the otherwise neutral palette, symbolising passion, danger, and theatrical excess.

By relying on minimal, flexible costuming, the production emphasises the actors' physicality, quick wit, and dynamic storytelling, ensuring that character transformations are fluid, expressive, and immediate.



SOUND

Sound plays a vital role in *Jekyll & Hyde (A Slightly Isolated Dog)*, heightening the theatricality, guiding audience interaction, and reinforcing the play's chaotic energy. The sound design blends pre-recorded effects, live foley, and music to create an immersive experience.

One of the most striking uses of sound is in the "Rampage" sequences, where Hyde's violence is exaggerated through precisely timed punch, gunshot, and impact sound effects, turning the action into a choreographed spectacle. This use of sound transforms simple mimed movements into high-energy, cinematic moments.

Throughout the show, sound is directly tied to audience engagement. Audience members' responses are often punctuated by stings or echoes, reinforcing their involvement and making them feel like an active part of the performance. This technique supports the play's immersive style, breaking the barrier between actor and spectator.

Music is also central to the performance, with songs dynamically integrated into the storytelling. Wireless microphones allow performers to shift seamlessly between dialogue and song, while live sound cues add comedic and dramatic punctuation. The soundscape transitions between moments of absurd comedy and eerie tension, particularly during Hyde's transformation sequences, which are underscored with sinister sound effects and vocal distortions.

Additionally, improvised sound effects contribute to the eclectic and physical nature of the production. Simple props like balloons are used for foley, such as mimicking the sound of a bagpipe before being violently popped by Hyde. This playful approach reinforces the show's "something from nothing" aesthetic, where sound is as much a performance tool as the actors themselves.

Overall, the sound design in *Jekyll & Hyde* is highly interactive and layered, enhancing the show's energy, audience engagement, and comedic timing.

DIRECTION

The direction of *Jekyll & Hyde (A Slightly Isolated Dog)*, led by Leo Gene Peters, embraces high-energy physical theatre, immersive audience interaction, and fluid staging. The production is designed to be fast-paced and unpredictable, with performers dynamically shifting roles and responding to audience input in real time.

A key element of the direction is spatial fluidity—the actors move like a single entity, constantly adjusting to each other and the audience. The cast operates as five parts of one “organism,” seamlessly filling gaps left by others, creating a performance that is reactive and alive.

Audience engagement is central to the direction. Performers frequently interact with spectators, calling them by name and giving them roles within the play. This approach ensures that no two performances are identical, as the show adapts based on audience responses.

The show also plays with theatrical conventions, often breaking the fourth wall, using direct address, and incorporating improvised moments to heighten the sense of spontaneity. Fight scenes and transformation sequences are carefully choreographed but retain a chaotic, comedic energy, reinforced by precise sound and lighting cues.

Ultimately, the direction of *Jekyll & Hyde* prioritises liveness, playfulness, and audience inclusion, ensuring that every performance is an unpredictable, exhilarating experience.



LIGHTING

In JEKYLL & HYDE production by A Slightly Isolated Dog, lighting design is masterfully used to create an immersive and dynamic theatrical experience.

General Wash for Audience Engagement: The initial use of a general wash lights up the stage uniformly, effectively blurring the lines between actors and audience. This technique ensures the space feels inclusive, setting a communal tone for the performance that invites the audience into the narrative from the very beginning.

Cross Lighting for Visual Interest: Employing cross lighting, the production adds depth and dimension to the stage, enhancing the visual storytelling. This method illuminates actors from opposite sides, creating rich shadows that delineate space and emphasize the emotional and physical dynamics of the scenes, adding a layer of visual complexity that engages the audience further.

Strategic Blackouts for Punctuation: Blackouts are utilized with precision to mark transitions and heighten dramatic tension. These sudden shifts to darkness serve as breaths between scenes, allowing the audience moments of anticipation and reflection, and effectively segmenting the narrative to maintain a rhythm throughout the performance.

Blue Lighting for Symbolism: The use of blue lighting to represent water stands out as a creative and thematic choice. This specific use of color not only sets a mood but also conveys deeper symbolic meanings, transforming the stage and enveloping the audience in the imagery and emotions associated with water.



THEATRE TECHNOLOGY

The Use of Sound and Music as a Theatrical Device

Digital and pre-recorded soundtracks, live vocal manipulation, amplification, and immersive surround sound.

Example

The production integrates a high-energy rock soundtrack, including songs like IEAIAIO by System of a Down and From the Ritz to the Rubble by Arctic Monkeys.

These tracks heighten audience engagement, create tonal shifts, and signal moments of transformation, such as Jekyll's descent into Hyde.

The use of pre-recorded and manipulated sound layers—such as echo effects, distortion, and abrupt volume changes—intensifies Hyde's presence and creates a psychological effect on both the audience and actors.

The show plays with surround sound and directional audio, using sudden shifts in volume and placement (e.g., voices appearing from different parts of the theatre) to disorient the audience, reinforcing Hyde's chaotic nature.



THEATRE TECHNOLOGY

Lighting and Projection for Atmosphere and Character Transformation

Lighting, and practical on-stage lighting elements.

Example

Jekyll's transformation into Hyde is marked by an intense shift in lighting, where strobes, rapid colour transitions, and deep shadows create a sense of violent change.

The production distorts the actor's face or shadow, making Hyde's presence feel larger than life. At times, Hyde's exaggerated silhouette loom over the audience, symbolizing his growing dominance.

Lights flood the space during Hyde's violent moments, reinforcing his dangerous unpredictability.

During audience interaction segments, spotlights are dynamically controlled, shifting between warm, inviting tones (when engaging with the audience) and harsh, isolating lighting (when Hyde is in control).



AUDIENCE CULTURE



Audience and Audience Culture in Jekyll and Hyde

This production heavily relies on audience participation, breaking the traditional performer-spectator divide. Unlike the original novel or more conventional adaptations, the play embraces immersive theatre, where the audience actively influences the story.

Theatrical Conventions & Audience Culture

The audience is invited to engage in the chaos, providing names, reactions, and even playing roles (e.g., the politician victim, a lawyer, or Jekyll's love interest).

The play builds a "party-like" audience culture, where humour and playfulness override expectations of passive viewing. This aligns with contemporary theatre trends that move away from the "fourth wall" towards interactive and immersive experiences (e.g., Sleep No More or Punchdrunk Theatre).

Unlike historical productions where audiences were silent observers, this version demands their involvement—mirroring how modern theatre has evolved to be collaborative and responsive.

Jekyll and Hyde as a Metaphor for Audience Duality

The play highlights the duality of audience culture—on the surface, audiences may behave in socially acceptable ways (like Jekyll), but when given anonymity or a role to play (Hyde), they might act in unexpected ways.

This mirrors online culture, where people may present an idealized self in public but indulge in less restrained behaviours on social media, gaming communities, or anonymous forums.

By giving the audience a safe space to explore their own "Hyde" tendencies, the show comments on performative identity in the digital age.

Audience and Audience Culture in Jekyll and Hyde

Connecting to Current Events & Societal Themes

The Jekyll and Hyde story has always reflected anxieties about duality, morality, and the repression of desires—themes that remain strikingly relevant today.

The Digital “Hyde” Persona

The show’s focus on repression and indulgence can be related to digital identity and social media culture. People often present a polished, “Jekyll-like” version of themselves on platforms like Instagram or LinkedIn while engaging in more unfiltered, Hyde-like behaviours in anonymous spaces (e.g., Twitter, Reddit, or the dark web).

Just like Jekyll, the suppression of darker impulses often leads to explosive, destructive moments—seen in online trolling, cancel culture, and performative outrage.

Moral Hypocrisy in Public Figures

Hyde’s actions—unchecked violence, reckless behaviour, and indulgence—parallel many political and celebrity scandals where well-respected figures are revealed to have a hidden dark side.

The play’s exaggerated satire of ethical contradictions (e.g., Jekyll buying a Tesla but never driving it) speaks to contemporary corporate greenwashing, performative activism, and virtue-signaling.

Political Chaos & Public Spectacle

The absurdity of Hyde’s rampage—punching a cleaning lady, kicking a bagpiper, causing a pigeon bus attack—mirrors the political absurdity of modern times, where outrageous behaviour is often met with viral spectacle rather than real consequences.

The show’s structure, where Hyde is never truly held accountable, reflects how certain public figures can act outrageously and still maintain their influence.

Audience and Audience Culture in Jekyll and Hyde

Theatre as an Art Form in This Adaptation

A Slightly Isolated Dog subverts the traditional literary-to-stage adaptation model by treating the script as a living, evolving document, rather than a fixed text. This approach is central to their devising methodology.

Improvisation & Fluidity of Text

The script itself is formed through structured improvisation, meaning that each performance is slightly different.

This reflects modern theatre's move towards devised work, where meaning is created collaboratively rather than dictated by a singular playwright.

The way this script morphs across seasons is a direct challenge to the traditional idea of the authoritative text—a nod to postmodern theatre theories.

Blurring of Genres & Styles

The play mixes gothic horror, absurdism, cabaret, and immersive theatre, creating a hybrid genre that aligns with 21st-century theatrical experimentation.

Musical elements, physical comedy, and audience interaction constantly shift the tone, making it a performance that resists easy categorization.

The use of music from contemporary bands (System of a Down, Arctic Monkeys) grounds the show in a more recognizable cultural landscape, making its themes feel immediate and relevant.

Why This Jekyll and Hyde Resonates Today

This production turns Stevenson's novella into a hilarious, thought-provoking, and highly immersive experience, reflecting modern audience culture, theatre practices, and societal anxieties.

- It challenges the traditional audience-performer relationship, making spectators active participants in the moral chaos.
- It mirrors contemporary digital culture, where people have a "Jekyll" public persona and a "Hyde" private self.
- It satirizes modern morality, exposing the contradictions in personal ethics and public virtue-signaling.
- It embraces post-pandemic theatre trends, making live performance a more immediate, interactive, and evolving art form.

By using absurdist humour, audience complicity, and contemporary music, this Jekyll and Hyde asks: Are we really that different from Hyde when we think no one is watching?



ACTIVITIES



**BRAINSTORM SOME WAYS THAT EACH STYLE IS INCLUDED IN JEKYLL & HYDE
USE THE STYLE BREAKDOWNS ABOVE AS WELL AS THE INTERVIEW WITH THE CREATIVE
TEAM TO HELP YOU IF YOU'RE STUCK**

***PHYSICAL
THEATRE***

Blank rounded rectangular box for brainstorming Physical Theatre.

***VAUDEVILLE
BURLESQUE***

Blank rounded rectangular box for brainstorming Vaudeville Burlesque.

***FRENCH
FARCE***

Blank rounded rectangular box for brainstorming French Farce.

***LECOQ,
BOUFFON &
GAULIER***

Blank rounded rectangular box for brainstorming Lecoq, Bouffon & Gaulier.

CABARET

Blank rounded rectangular box for brainstorming Cabaret.

***GROTWOSKI /
POOR THEATRE***

Blank rounded rectangular box for brainstorming Grotowski / Poor Theatre.

***BRECHTIAN EPIC
THEATRE***

Blank rounded rectangular box for brainstorming Brechtian Epic Theatre.

***IMMERSIVE
THEATRE***

Blank rounded rectangular box for brainstorming Immersive Theatre.

ACTOR-AUDIENCE RELATIONSHIP

BRAINSTORM SOME OF THE WAYS A SLIGHTLY ISOLATED DOG USES ACTOR-AUDIENCE RELATIONSHIP IN JEKYLL & HYDE

Establishing a fourth wall creates an invisible barrier between performers and audience, maintaining illusion; **breaking the fourth wall** involves performers acknowledging the audience's presence or the fictionality of the performance; **direct audience address** is when performers speak directly to the audience without necessarily breaking character or the narrative flow; **audience participation** invites the audience to contribute to the performance in a structured manner affecting the course of the performance; while **audience interaction** engages the audience in spontaneous and direct exchanges. Additionally, **endowment** refers to the act of imagining, pretending, or assigning roles to audience members.

BREAK THE FOURTH WALL

AUDIENCE INTERACTION

ESTABLISH A FOURTH WALL

AUDIENCE PARTICIPATION

DIRECT AUDIENCE ADDRESS

ENDOWING

ACTING SKILLS AS DEFINED BY VCAA

Acting skills are skills used by actors to portray character(s) in the interpretation of a script.

Acting skills include the use of

facial expression

voice

gesture

movement

stillness and silence

focus

verbal and non-verbal language

to convey the intended meanings of characters in a script.

Acting skills also assist to establish, maintain and/or manipulate the actor–audience relationship. Acting skills may be enhanced by other production roles.

CHARACTERS AS DEFINED BY VCAA

Character(s) refers to the roles played by actors in a production to an audience. Characters are inherent in scripts from early forms of theatre to contemporary theatre forms. Students study character(s) in productions, examining their function and purpose, objective(s), motivation(s), status and traits or qualities.

NOTE IN A FEW WORDS HOW EACH CHARACTER IS CREATED USING ACTING SKILLS

	<i>LILY</i>	<i>BASTIEN</i>	<i>JULIE</i>	<i>GINGER</i>	<i>PHILIPPE</i>
<i>VOICE</i>					
<i>GESTURE</i>					
<i>MOVEMENT</i>					
<i>FACIAL EXPRESSION</i>					
<i>FOCUS</i>					
<i>STILLNESS & SILENCE</i>					
<i>NON VERBAL</i>					
<i>VERBAL</i>					

Listen to [The Aside Podcast episode](#) with Creative Director he articulates some moments from the show that utilise the elements of theatre composition. Write one example from the interview and then come up with your own.

LEO GENE PETERS

OTHER EXAMPLES

MOTION

RHYTHM

VARIATION

EMPHASIS

COHESION

CONTRAST

Function and Purpose, Objectives, Motivation, Status and Traits



Dr. Jekyll / Mr. Hyde

Dr. Jekyll represents the struggle between social respectability and suppressed desires, **functioning** as the central figure in the story's exploration of duality. His **objective** is to maintain his self-control and uphold his image as a virtuous man, yet he is **motivated** by a deep-seated need to escape the pressures of restraint. As Hyde, his **objective** shifts—he seeks indulgence, chaos, and complete freedom from consequence. Jekyll holds high **status** as a well-regarded doctor, but Hyde's status is volatile—he can be commanding and powerful in moments of excess, but ultimately, his reckless nature leads to his downfall. Jekyll's defining **traits** are intelligence, charm, and repression, while Hyde is impulsive, uninhibited, and menacing.



The French Troupe

The French troupe serves as the play's narrators and performers, blending exaggerated theatricality with audience interaction. They shift between high and low status, often mocking each other while maintaining the illusion of being a "prestigious" theatre company. Their dynamic creates both structure and chaos, keeping the performance playful and unpredictable.

Philippe

Philippe is the melodramatic romantic, craving attention and admiration. Often the fool, he oscillates between charm and absurdity, frequently undermined by the troupe. His defining traits are vanity, overconfidence, and a flair for theatrics.

Bastien

Bastien is the logical narrator, keeping the story on track while adding dry wit. Though he holds authority when delivering exposition, he is often exasperated by the troupe's antics. His defining traits are intelligence, sarcasm, and composure.



Julie

Julie is the confident leader, balancing control and playfulness. She ensures the performance remains engaging while relishing moments of chaos. Her defining traits are authority, charisma, and sharp comedic instincts.

Lily

Lily is the troupe's physical performer, using movement and theatricality to heighten spectacle. Playful yet commanding when needed, she thrives on audience engagement. Her defining traits are boldness, energy, and mischief.

Ginger

Ginger is the wild card, pushing moments to extremes and keeping the audience on edge. She thrives on unpredictability and comedic excess. Her defining traits are impulsiveness, chaos, and a need for attention.

The troupe's ever-shifting status and interactions drive the humour and theatricality, ensuring the play is as much about their performance as it is about Jekyll and Hyde.



UNIT 3

PAGE TO STAGE

CLIPS



Below are five short clips of the show recorded at Edinburgh Fringe, 2019
 This will differ from the performance you watch
 A video of the whole performance may be available after the 2025 season

CLICK FOR CLIP 1
JEKYLL GOES TO DA CLUB

18.

JULIE
 So, Dr Jekyll is pushing it down on the daily.

BASTIEN:
 And you know Dr. Jekyll is so frustrated from pushing it down – then it gets to the end of the week and...

(SFX – Sexy Music)

In unison Lily, Julie and Ginger slowly lower the screens in front of them and dance provocatively, Philippe as Dr Jekyll turns to the audience.

PHILIPPE AS DR. JEKYLL:
 What do you think (audience name)? Should I go?

He walks towards the dancers hungrily. Just as he gets to them, they abruptly raise the screens and the music cuts out. Philippe as Dr Jekyll turns to face the audience.

(SFX - Sexy Music Out)

BASTIEN:
 And so Dr. Jekyll wakes up the next day and kind of hates himself a little bit.

PHILIPPE AS DR. JEKYLL:
 I hate myself a little bit.

BASTIEN:
 And so the next week rolls around and Dr. Jekyll forgets all about the hangover from the night before...

PHILIPPE AS DR. JEKYLL:
 What hangover?

BASTIEN:
 So then at night...

(SFX – Sexy Music)

Again Philippe as Dr Jekyll walks towards the dancers hungrily, making it rain with fake money from his pocket. Just as he gets to them, they abruptly raise the screens and the music cuts out.

Dr Jekyll turns to face the audience.

(SFX - Sexy Music Out)

BASTIEN:
 And then it's like next Tuesday – the middle of the week. and Dr Jekyll thinks... 'In for a penny...'

(SFX – Sexy Music)

This time the dancers link their screens together to make one big screen. Again Dr Jekyll walks towards the dancers hungrily, this time he reaches them and disappears behind the screens. The four of them have a screen orgy - licking and rubbing their faces up against the screens.

(SFX - Sexy Music Fades)

Slowly the company realize that the music has disappeared and everyone is watching them make out with the screens.

A moment of mortifying silence.

Julie breaks out.

Compare the script (left) to the clip (linked at the top).

Describe how the actors and director interpreted the stage direction “provocatively” through motion and cohesion?

Analyse and evaluate the use of **props** to convey context.

Explain how the costume designer used a representational item to identify Dr. Jekyll.

How many **elements of theatre composition** can you identify?

How has A Slightly Isolated Dog applied the theatrical style of **Poor Theatre** in this moment?

Discuss the actors skill at creating “a moment of mortifying silence”

Identify the **context** of this scene and describe how direction, design and acting contributed to establish it clearly.

Below are five short clips of the show recorded at Edinburgh Fringe, 2019
 This will differ from the performance you watch
 A video of the whole performance may be available after the 2025 season

CLICK FOR CLIP 2
THEATRE TECHNOLOGY

(SFX – Hyde Sting, Underscore
 crossfades to Alley Soundscape)

*Lily has donned the Mr Hyde wig and is standing at
 the back of the stage, lighting her face with a torch.*

DR AUDIENCE MEMBER

I have bought you the potion.

59.

LILY AS HYDE

Oh my god – thank you so much. Dr (audience member) you have one of two options. You can watch me drink the potion and what you see will change you forever. Or you can leave now and I'll never see you again – but you will remain in blissful ignorance. What do you choose Dr (audience member)?

NOTE - Here the audience member has two options. The company will respond accordingly.

Option 1 - To Leave

Read the script excerpt and watch the clip linked above.

Focus on the use of THEATRE TECHNOLOGIES in this moment.

*I note the use of:
 Microphone x 2 (electronic)
 Torch (electronic)
 Live Audio Distortion (digital)
 Sound effects (digital)*

Can you identify others? There are some used for lighting, and more present on stage that are not in use in this moment.

Below are five short clips of the show recorded at Edinburgh Fringe, 2019
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CLICK FOR CLIP 5

ELEMENTS OF THEATRE
COMPOSITION

This moment from Jekyll & Hyde includes several clear examples of

COHESION
CONTRAST
MOTION
VARIATION
EMPHASIS
RHYTHM

Discuss as a class:

*The abrupt **contrast** between the humour and the melancholy*

*The actors' use of **motion** as the music begins to play*

*The ensemble's control of focus and group **emphasis** in these moments between the audience at large and then the individual audience member who perished.*

*The **variation** in major and minor moments from each actor (as discussed by director Leo Gene Peters on page 22) as well as the variation in costume, stance and character.*

*The use of **rhythm**, not just in the song that tolls like a modern funeral march, but in the actor's expert manipulation of timing, focus and pace to establish mood(s).*

*The application of **cohesion** through design, direction, style, acting and more.*

UNIT 4

THEATRE IN

PERFORMANCE

CLIPS



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CLICK FOR CLIP 3

THE FOGGY NIGHT

Watch the clip linked above.

Note the **interrelationship** between acting, direction, design and theatrical style in this short clip. **Identify** each of those roles in this short clip and how they contributed to this 'foggy night'.

Which **conventions** of immersive theatre are being used in this moment?

How does this clip engage with the idea of **modern audience culture**? *How is this different from a passive viewing experience.

How is the **actor-audience relationship** manipulated in this moment?

Brainstorm 5 different ways you could create a foggy night using the materials in your classroom, your creative imagination or draw from experiences you have had at the theatre.

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CLICK FOR CLIP 4
ACTING, DIRECTION AND DESIGN

Watch the clip linked above.

Note the **interrelationship** between acting, direction, design and theatrical style to create this tight moment of comic timing.

Discuss the collaborative process that would need to go into conceiving, rehearsing, trialling and presenting a well timed piece of farce like this.

Describe how sound design, direction and acting worked together cohesively to produce this short piece of theatre.

Note the description of the fight scene and how clearly this 'Section 1' moment is scripted and then performed

FIGHT:

NOTE ON FIGHT - The fight has a complete set of corresponding sound effects that are played live by the technician in unison with the company's actions. This is to ensure a feeling of liveness and play. The formation of the players dictates that they react as if hit, but maintain distance between each other at all times. The movement of the players is like a video game, when they get hit, they pop right back up again.

(SFX - Effects matching movement throughout the following section)

Section 1

Stage left to stage right - Lily, Bastien, Philippe, Ginger. Julie as Mr Hyde centre.

Hyde punches Ginger in the face.

Hyde punches Bastien in the face.

Hyde backhands Philippe in the face.

Hyde punches Lily in the face.

Ginger punches Hyde in the face.

ACKNOWLEDGMENTS

Resource Writer

Nick Waxman is an award-winning teacher, director, and writer, currently leading the Drama Department at Geelong Grammar. He contributes to Australian Teacher Magazine and has had a wide range of his written work published, including articles, plays, and poetry. As a PhD candidate at RMIT, Nick's research focuses on theatrical enquiry, learning environments, and student voice & agency. He serves as Treasurer for Drama Victoria, is on the board of Fusion Theatre, and is Curriculum and Resources manager for several State Government projects, including the Blended Arts Project, Next Stage Project, and Positive Start Project. He has worked with VCAA in various capacities as an assessor of both the written and performance exams. He has also run workshops for drama students and teachers across Australia, Beijing, New Zealand and the USA. Nick hosts the Aside Podcast and produces the interactive video series 'Drama Victoria Presents...! He is passionate about musicals and recently wrote and staged the delightful musical 'Bearded' in 2025 and his most recent work 'Was and Will Be: A First Nations Anthology' was published by Currency Press and received 10 awards at the Lyrebirds in 2024.

Education Manager
Jonathan Price

Cast & Creative Team of A Slightly Isolated Dog

Thank you to every member of the team for being available to talk about the show, write about their characters and discuss the show through a VCE lens.

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