

**National
Theatre**

Hex

Learning Guide

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About

This learning guide supports the National Theatre's production of **Hex**, directed by **Rufus Norris**, which opened on **26 November 2022** at the **National Theatre**.

Our packs are designed to support viewing the recording on the **National Theatre Collection**. This pack provides links to the UK school curriculum and other productions in the Collection. It also has a plot synopsis with timecodes to allow you to jump to specific sections of the play.

Here you'll find all the information you need to enable you to study the production and write about it in detail. This includes notes about all the key elements from performance style to design. You'll also find pointers for further research.

Background Information

Recording Date – 11 January 2023

Location – Olivier Theatre, National Theatre

Age Recommendation – 12+

Cast:

Queenie Tamsin Carroll

Fairy Rosalie Craig

Bert Michael Elcock

Prince Eleanor Kane

Queen Regina Daisy Maywood

Rose Kat Ronney

Ensemble... Esme Bacalla-Hayes, Madaline Charlemagne, Tamsin Dowsett

Creative Team:

Director Rufus Norris

Set and Costume Designer Katrina Lindsay

Choreographer Jade Hackett

Orchestrations Simon Hale

Music Supervisor Marc Triteschler

Music Director Tarek Merchant

Lighting Designer Paul Anderson

Sound Designer Simon Baker
Consultant Choreographer Bill Deamer
Associate Choreographer Bradley Charles
Associate Music Director Cat Beveridge
Staff Director Seimi Campbell

Teaching Information

This production is particularly suitable for:

- Anyone with an interest in musical theatre.
- Anyone with an interest in the adaptation of children's stories for the stage.
- A Level drama and theatre students who are studying director Rufus Norris as a prescribed practitioner.
- Production Arts students with an interest in set, costume, wigs, hair and make-up design.

In particular you might like to explore:

- How the original story of Sleeping Beauty was adapted to create the musical.
- The design of the production, including how it is inspired by traditional fairytale imagery.



Production Notes

The following notes have been compiled to help guide you through the significant design and performance aspects as you watch the production, or to remind you of them after you have watched it. You may also want to make your own notes and form your own opinions on the effectiveness of these aspects as you explore the production.

Contextual Information:

- *Hex* is a musical, inspired by the fairytale of *Sleeping Beauty*.
- There are songs throughout the performance, along with several moments of audience interaction, such as when Bert starts to ‘flirt’ with the audience, which creates comedy.



Production Notes

Key design Elements: Set

- The production made use of the Olivier Theatre's revolve, and at least two trap doors downstage left and right. At times the central area of the revolve can be seen to be slightly raised. Additional levels were created by additional staging appearing from the floor via the hydraulic system.
- The outer areas of the main stage are filled with wooden A-frame ladders of various heights, as well as wooden poles with wooden cartwheels on them to suggest the plants and seedpods found in a forest. These items are lit with fairy-style lights which twinkle during various moments of spells and magic.
- Rose's bed, in which she sleeps for eight decades, is flown in. At times its rear can be seen which is in the shape of the exterior of the castle.
- There are no fixed items of set on the revolve: the nature of the choreography and ensemble style of the production require swift transitions which are aided by the emptiness of the stage area.
- Rose's crib is created on a pedestal surrounded by a gold structure which suggests the rays of the sun. The ensemble also holds suns and moons on poles around her crib: we see these replicated later around Rose's adult bed, in the form of small lights in moon and sun shapes.

Production Notes

Key design Elements: Costume

- All of the costumes use traditional fairytales and illustrations as their inspirations.
- The three High Fairies (High-Dee, High-Me and High-Chi) wear white layered gowns which then form projection surfaces for pink, green and purple rippling projections. Their collars are layered and angular, and they have long bell sleeves. The three fairies are flown in via trapeze wires and their gowns conceal their feet. They therefore appear to be hovering and flying and look other-worldly. The three High Fairies wear transparent eye masks, decorated with colour and glitter, and they wear white pompadour-style wigs.
- Fairy's flaws are suggested by a very different appearance to the other three High Fairies. She wears a white wig which appears to be an unkempt/backcombed version of the High Fairies' wigs. Her dress is made of white and grey rags and tulle, with a mid-calf length. The bodice of her costume is ragged white and grey fabric, and her long sleeves end with an appearance of fingerless gloves. She wears silver lace-up Converse-style shoes.
- There are a number of fairytale type creatures and flowers, created by items such as a feathered fans (for roses) and hats with animal ears: the deer is created by a brown knickerbockers with white tights, a shirt with full sleeves and 'hooves' over the actor's hands.
- The Ogre wears a ragged white fur floor-length robe with a yellow hemline which is matched with a yellow jabot. Three small 'skulls' are attached to a leather belt. The actor wears a white wig.
- Smith wears a white waistcoat, shirt and cape which are decorated with gold embroidery, along with knickerbocker-style trousers. He has a gold trimmed ruff which he detaches to give Fairy 'wings'. He also wears black velvet slip-on shoes.
- Regina wears a Medieval-style long black dress with long sleeves and an ankle-length hemline. She wears a gold band necklace and bracelets. Her head wear includes a gold crown and cone-shaped princess hat, with chiffon decoration.

- Rex wears a gold gown with golden cummerbund.
- The thorns all wear variations of a brown, black and white costume with thorn shaped details which form the decoration of hats, buttons and details on their waistcoats. Each thorn has a slightly different hat and configuration of thorns to give a sense of individuality.
- Rose wears a long yellow dress with puffed long sleeves with dusky pink velvet inserts. She wears white ankle boots which can also be seen when she emerges as a teenager wearing a purple dress under which can be seen green trousers. Later, when Rose is a mother, she wears the pink-purple gown open, with a white bodice and green trousers more prominently on display.
- Queenie's costume is a combination of different textured fabrics in shades of purple. On her first entrance she wears a rounded front piece to her costume to suggest she is pregnant. When the baby has been born, the front of her dress is a pleated fabric. She wears a domed and textured headpiece. Later, when she appears in her truest form, we realise that her long hair has been concealed by the bulbous hat shape.
- Smith-Smith wears a white wig, and his costume includes a brown coat and grey fingerless gloves with a ragged scarf.
- Bert's costume is very typical of a fairytale prince, in hues of silver, grey and burgundy. He wears a structured jacket and leather leggings, with black suede ankle boots.

Production Notes

Key design Elements: Lighting

- As well as the main lighting rig, birdies are used down stage and a range of lights are concealed in the surround cyclorama and on the wooden set items that surround the stage. There are a number of lights across the back of the stage which change colour and provide chase sequences at several points.
- Spotlights are used on the Fairy, with the rest of the stage in darkness, when she creates her spells and blessings.
- The animals in the early part of the performance are lit with a warm yellow wash centre stage, whilst Fairy is lit stage left with a whiter light, perhaps to suggest the difference in their species.
- When Fairy gives her blessings, and when Rose wakes up from her deep sleep, a combination of lighting and projection gives the impression of the spell 'rippling' outwards from its target. An example of this is when Fairy rescues Smith from the Ogre in the first fifteen minutes of the production.
- Notice how the lighting creates the cell or room in which Rose is locked by her father – focused lighting creates the dimensions of the area on the stage floor.
- Scenes involving the Thorns use a high angled white light, which suggest the sinister impact that they have as they poison anyone who meets them.
- When the Princes arrive via the revolve in Act Two, they are lit by individual spotlights. The stage is also lit with a very yellow wash which emphasises their yellow wigs and tights to an even greater degree.

Production Notes

Key design Elements: Sound

- The orchestral score is performed with a traditional range of string, brass and woodwind instruments.
- At times, the speech of some characters is echoed or distorted (such as Queenie, for example).
- Recorded sound effects include the sounds of doors being bolted or unbolted, giving the impression of very heavy locks on castle doors. We also hear the sound of gurgling babies in scenes with Rose's two children.
- When Fairy cooks Ratty, we hear the recorded sound effect of meat sizzling in a pan.



Production Notes

Key Design Elements: Wigs, Hair and Make-Up & Puppetry

- Fairy wears a silver-white foundation, with false eyelashes with enhanced 3-D tips. She has small Cupid lips painted in red lipstick.
- A number of wigs feature in this production, including the three pompadour wigs of the High Fairies, Smith's white curled wig, and the exaggerated wigs of various lengths and styles of the Princes' yellow wigs and dark facial hair.
- Rose wears a long, wavy auburn wig.
- The infant Rose is created with the use of the body and limbs of a doll and the face of the adult actor who plays the teenage and adult Rose later in the performance. The hands of the doll are operated by rods, using basic puppetry skills.
- Rose's two babies are depicted by two baby-sized dolls.



Production Notes

Performance Style

- In keeping with the musical theatre style, this production includes a number of ensemble-based movement and dance sequences. Whilst the main characters don't tend to dance in the same way that they might in other musicals, the dance sequences help provide narrative and provide pace and imagery in some of the protagonists' songs.



Production Notes

Key Moments

- Fairy's interaction with Queenie that results in the hex can be seen between 00.25.16 and 00.27.25. As well as the actors' performances, take note of how their performance is enhanced by the recorded sound effects and the lighting, as well as the slow-motion choreography of the ensemble.
- Watch the section which begins at 00.32.22 when Rose is imprisoned by her parents, and how choreography, song, set and lighting are all integrated to convey emotion and narrative. The section ends at 00.34.40.
- Look at the variety of costumes, and the style of choreography in the section between 00.40.55 and 00.43.14.
- Smith-Smith and Ratty interact between 00.47.28 and 00.49.05.
- Queenie sings 'In the Middle' with Fairy from 00.52.02 to 00.56.54.
- Look at the choreography that helps introduce Bert's character between 00.59.40 and 01.04.15.
- The first interaction between Rose and Bert begins at 01.06.39 – 01.10.58 and leads to the interval as the rest of the Princes, who have also woken up, approach Rose's castle.
- Rose and Queenie meet for the first time between 01.19.21 and 01.24.12, when the lighting and sound becomes a little more sinister.
- Queenie sings 'I Know What I Am' between 01.36.03 and 01.40.22.

Plot Synopsis with Timecodes

Act 1, Scene 1: Nature of the Beast 00:00:14

The beautiful and serene High Fairies introduce our scene in the forest. They sing to the audience of the beautiful nature cycle of life (The Nature of the Beast). They introduce Fairy, a wild and eccentric-looking fairy who cannot fly, as she does not have wings, and is ground bound. Fairy is much more focussed on the natural, brutal reality of life. Fairy is seen as an embarrassment to the High Fairies. Fairies are magical and can give out “blessings” on request.

Smith, the palace secretary, comes forward and declares that he is looking to source a fairy to deliver a blessing for the Queen Regina’s baby daughter, Princess Rose. Enter left, a human-flesh-eating ogre. Fairy protects Smith from being eaten by the ogre with a blessing. Fairy explains that you cannot use your blessings for a bad thing, as this would be a “hex”. If you hex, you lose your magic forever. Impressed with her magical ability, Smith tells Fairy to fake being a High Fairy so she can deliver the blessing for the palace. Fairy uses her magic to guide Smith back to the palace. He notes that Fairy is the one for the job.

Smith See you later, Fairy. Remember - you’re the one.

Act 1, Scene 2: The One 00:13:20

Fairy sings of this opportunity, to finally prove herself as a Fairy of use, if she pretends to be a High Fairy. (The One)

FAIRY

He said I’m uniquely
The one they require
The one they prefer
The one they desire
And it’s all of a bit of a blur

He gave me a name
He was my friend
The one on the ground who'll never ascend, I
Am the one who can't fly
But he said I can pretend

Act 1, Scene 3: The Palace 00:16:50

The Queen Regina is living a waking nightmare with her baby daughter, Princess Rose, who will not sleep. The Queen and her staff have tried everything to get Rose to sleep, but nothing seems to be working.

Act 1, Scene 4: Lullaby 00:20:05

Smith returns with Fairy, who is given a grand reception by the Palace. Fairy blesses Rose with sleep “when she is sleepy”. The Queen is not happy with this solution, and in turn, Fairy accidentally insults the Queen by telling her she looks tired and lists the attributing features. The pair argue.

REGINA *(Slowly and emphatically)* What I want is a daughter who is all Rose, no thorn. A Rose who sleeps, *quietly*. A princess, who age sixteen gets kissed by a winning prince.

FAIRY Can't you love her for who she is?

The Queen and her guards trap Fairy in the castle, and rip the false wings off Fairy's back in a rage. In turn, Fairy places a Hex on Princess Rose, that she shall sleep when her mother does not want her to sleep, and one day, before she is 16, she shall be pricked by a thorn and then sleep until her winning prince kisses her.

REGINA Lock the palace, lock every window and door. No thorn in, no Rose out, until her sixteenth birthday.

Act 1, Scene 5: Nature Of The Beast (Reprise) 00:26: 30

As the price to pay for casting the Hex, Fairy loses her magic. She cries.

FAIRY I'm sorry, Rose!

Act 1, Scene 6: The Nature of Thorns, 00:28:02

Poisonous rose bloom thorns begin to appear, and Fairy vows to fight them away, so that they will never go near the princess.

Act 1, Scene 7: Sixteen 00:28:50

A teenage Princess Rose sings of her protected life growing up, and dreams of the day when she turns 16, tomorrow night. (Sixteen)

ROSE

Everywhere I climb they've locked the windows
everywhere I run they've already been

Rose dreams of freedom and everything she will be able to do when she turns 16. Rose tries to run away but is found by Smith and she is locked away in her room by her parents. A magical ladder appears, and a thorn climbs to Rose, and pricks her finger. Rose falls into a deep sleep, on the eve of her 16th birthday.

Act 1, Scene 8: Funeral 00:35:00

Rose is lain to rest. She is a “sleeping beauty”. Fairy vows to take care of Rose, and to find her winning prince.

Act 1, Scene 9: Good Morning 00:36:45

The years pass by and a thicket of poisonous thorns grows around the palace. Other princes try to wake Princess Rose, but as they do, they are pricked by thorns, and they too are sent into a deep sleep. (Good Morning) 84 years pass.

Queenie enters, in pain and distressed. She is a pregnant ogress who has modified her appearance (“I’m on a diet”), married a human, and is bearing a human child. She is looking for a Fairy, as she does not want to eat her own child. Queenie begs Fairy to help her, but she cannot. The thorns try to prick Queenie, but as she is an ogress, she is immune from their poison.

Fairy reveals to Queenie that she shall have a baby boy. Half ogre, half human, this young prince will be immune to the thorns’ poison. He is the fated prince who can awake the sleeping Rose from her slumber.

Act 1, Scene 10: The World is Evil 00:47:25

We are introduced to Smith-Smith, Queenie’s dinner table operator, and his pet rat, Ratty. Smith-Smith bears a striking resemblance to Smith, the palace secretary. He sings of the medieval cruelty of working for Queenie when she is hungry (The World is Evil).

Act 1, Scene 11: Feed Me 00:49:05

Queenie gives birth to her son. Fairy vows to take her son and not let Queenie eat him. Queenie chases Fairy, but is torn between her burning hunger, and being a mother.

Act 1, Scene 12: In the Middle 00:51:50

Fairy and Queenie sing of the fear of motherhood and mutual need between mother and son (In the Middle). Fairy hands the baby to Queenie and pretends to bless her with not wanting to eat her baby as meat, and blesses Queenie with milk to feed her son, and the placebo blessings seems to work. The baby is named as “Prince Bert.”

Act 1, Scene 13: Prince Bert 00:57:00

We are introduced to Prince Bert on his 16th birthday. He is everything a brave young prince should be, with a few minor ogreish tendencies. He is fearless, except that he is afraid of human girls, as his mother has always forbade him from interacting with them.

Fairy brings him to the forest and to the thicket of thorns that surround Princess Rose's castle. Bert is immune to the thorns' poison. He fights through the thorns and passes through into the palace.

Prince Bert and Fairy see the beautiful sleeping Princess Rose. Fairy convinces Bert not to eat her, and Bert to put his lips to hers, to check that she is breathing. This kiss awakes Princess Rose with a start.

Act 1, Scene 14: Hello 01:06:00

Princess Rose has awakened to Prince Bert's kiss with a thousand questions about what has happened while she has been asleep. Prince Bert is nervous but is guided through the conversation by Fairy, hiding out of sight (Hello). Prince Bert is reminded of his mother and wants to run home, but is persuaded by Fairy to stay with Rose, who he kisses again.

Fairy is delighted that she has blessed Rose with her prince. However, as Princess Rose awakes, so do all of the other princes who were also put to sleep by the poisonous thorns.

Off stage, Queenie calls Bert for teatime.

INTERVAL

Act 2, Scene 1 01:11:10

In the forest, Fairy asks the High-Fairies for help with the situation, who tell Fairy to simply walk away. Fairy cannot, as she is Queenie's friend. The High Fairies fly off.

Act 2, Scene 1 (cont.): One of These Days 01:13:00

The awakened princes imagine a life of being a "someone" one of these days, after being chosen by Princess Rose. (One of These Days)

Act 2, Scene 2: 01:17:30

Fairy arrives to find that Princess Rose and Prince Bert are nowhere to be found.

Act 2, Scene 3: Hello Reprise 01:18:00

Princess Rose and Prince Bert arrive at Queenie's Palace, and Bert introduces Rose, and their two baby twins, to Queenie (Hello Reprise). Rose explains to Queenie her understanding of how a goblin had hexed her, before the age of 16, to fall asleep for a very long time until Bert, who was immune to the poisonous thorns, awoke her with a kiss. Enter Fairy, where it is revealed that she conveniently showed Bert the way to go to get to the sleeping Rose.

Rose and Bert argue about needing time before being introduced to Queenie. The other princes arrive outside Queenie's castle, having followed Fairy through the forest. Rose reveals that the princes are her friends, as Bert had left Rose every night when he returned back to Queenie's castle. Queenie sends Bert to chase the other princes away.

Act 2, Scene 3: Rose and Smith-Smith 01:24:00

Rose meets Smith-Smith, Queenie's table operator and great-grandfather of Smith, the Palace Secretary of her parents. Smith-Smith reveals that it was not a goblin who

placed a hex on Princess Rose, but is interrupted by Fairy, who hands a crying baby Duncan to Rose. Queenie watches behind.

Act 2, Scene 4: In the Middle Reprise 01:25:15

Rose sings a lullaby “In the Middle Reprise” to sooth crying baby Duncan. It is the same lullaby that Fairy and Queenie sang together and has been taught to Rose by Fairy. Rose realises that baby Dilys is missing and sets off to look for her. Queenie says to Rose that she will look for her too.

Act 2, Scene 5: Feed Me (Reprise) 01:26:20

Queenie reveals baby Dilys from under her skirts. Queenie requests that Fairy takes Dilys to the kitchens to be cooked.

QUEENIE I’ll have her grilled, with lemon, sea salt, and a sprig of parsley.

After three failed attempts of pretend blessings, Queenie reveals that she knows that it was Fairy who hexed Rose, that it was Fairy who needed a prince who could pass through the thorns to wake the sleeping Princess Rose; and names Fairy, her only friend, to be a phony. To prove her friendship to Queenie, Fairy agrees to cook baby Dilys.

Act 2, Scene 6: Fix It 01:29:00

Fairy and Smith-Smith hatch a plan to spare baby Dilys from Queenie’s appetite. Fairy suggests that she feeds Smith-Smith to Queenie instead. In a stroke of brilliant luck and timing, a wild goose appears. Fairy kills and prepares the goose and presents this to Queenie as though it is baby Dilys. Queenie makes Fairy watch her eat, and is satisfied.

Rose enters with baby Duncan and asks Queenie to hold him while Rose looks again for baby Dilys. Queenie agrees, and now hands baby Duncan to Fairy to be prepared for her to eat.

Fairy and Smith-Smith try to hatch another plan to spare baby Duncan. As a last resort, Fairy looks to prepare Smith-Smith for the table. In another moment of brilliant timing, a wild lamb appears, and Smith-Smith is spared. Fairy kills and cooks the lamb, and presents this to Queenie, as though the dish is baby Duncan. Queenie insists that Fairy stays to watch Queenie devour the dish.

QUEENIE Where do you think you're going? Duncan wants Auntie to see how tasty he is.

Queenie cries once she is finished, believing she has eaten her two grandchildren. Rose returns, and senses that something is wrong when she notices that Duncan is now also missing, and she sees Queenie holding Duncan's hat.

Act 2, Scene 7: I Know What I Am 01:35:40

Queenie reveals that she has stopped pretending, and reveals to Rose that she is an Ogress, and that she has eaten her two children (I Know What I Am).

QUEENIE

All of my life I have covered my nature with lies
and now I let them go
I know what I am

Queenie damns Fairy as a curse rather than a blessing, and surrenders herself to be a beast, rather than a creature who could enjoy beauty and love. With the two babies as starters, she insists that Fairy must feed her Rose's heart as the final course.

Queenie leaves. Fairy reveals to Rose that she did not cook her babies and feed them to Queenie and that they are safe, but now she must create a plan of what to feed Queenie next.

Smith-Smith reveals to Rose that it was no Goblin who cursed her as a baby, but a fairy, named Fairy. Rose tells Fairy to never come near her or her children ever again.

Queenie (offstage) demands her final course.

Act 2, Scene 8: Fix It Reprise 01:41:50

Fairy knows it was Smith-Smith who told Rose about the Hex. In a plan to feed Queenie her final meal, Fairy kills and prepares Smith-Smith's best friend Ratty, instead.

Act 2, Scene 9: 01:42:55

Fairy serves up the dish to Queenie, who says she is sorry she ever met Fairy and dismisses her from the castle. Queenie cannot eat the dish, and cries in regret.

QUEENIE What have I done?

Act 2, Scene 10: Above it All 01:44:50

In the forest, Bert is still chasing the suitors away.

Fairy laments how all her efforts have come to nothing. She sings of how she no longer wants to care, and wishes that she could be above it all (Above It All).

FAIRY

I don't want to love
I don't need this ache
I don't want a heart
if it will break

Act 2, Scene 11: 01:49:50

The High Fairies descend. They see how Fairy finally understands "If you get involved, it gets messy". The High Fairies bestow Fairy a blessing, and take her with them, away from the ground, above it all.

Act 2, Scene 12: Eighteen 01:51:35

Prince Bert enters, with the lassoed princes in tow. He sings of responsibilities now that he is eighteen (Eighteen). Enter Rose with her two babies, who sings of her realisations of being a mother, and of being lied to her whole life. Both sing of wishing they could go back to a simpler time, when Rose was “just a sleeping beauty”.

Rose confronts Bert on how he could leave her and their children alone with his monstrous mother. Bert is dumbfounded and defends his mother. The suitors defend

Rose, who Rose believes are now the only people she can trust. Prince Bert, heartbroken, leaves her with the suitors.

Act 2, Scene 13: Mine is the Kiss 01:56:20

The suitors see an opportunity to compete for Rose’s attention now that Bert has walked away (Mine Is The Kiss). The competition heats up and Rose grows increasingly uncomfortable. Bert re-enters to find Rose in amongst the scrum of men, which does not look good. Bert is heartbroken and runs off into the forest. Rose pursues, as do the suitors, leaving the babies alone in the forest.

Enter Queenie, in her natural Ogress state, searching for Fairy’s help.

Act 2, Scene 14: In the Middle 2nd Reprise 02:00:45

Queenie finds the two babies alone in the forest. She lifts them to her gently, and sings to calm them (In the Middle of My Heart 2nd Reprise). Rose and the princes return to the scene to fetch the babies, and Queenie hands them tenderly over to Rose.

Bert runs back into the scene. Queenie freezes. He demands that the ogre turn to face him when he kills it. Queenie turns, and Bert realises that this ogre is his own mother. Queenie begs him to kill her, to protect his family. Bert doesn’t move. Queenie plunges towards him and seizes hold of his sword, aiming for her own heart. Everyone rushes in to help avoid catastrophe.

Enter Fairy, falling in slow motion, from above it all. She nose-dives towards Queenie to break up the fight. The High Fairies fly in, in tow.

Fairy confesses to all of her mistakes. The High Fairies state that Fairy is not a representative of all Fairies. Fairy responds.

FAIRY It's true, I never was. I represent me. Because we are who we are, and how we are, not what we are.

Queenie scares the High Fairies away with a fearsome roar, never to return.

Act 2, Scene 15: On the Inside 02:05:35

Fairy, Queenie, Rose and Bert sing of the conflict between what is seen on the outside, and the internal struggle of what lies inside (On the Inside). In the end, the real blessing, is the love we feel on the inside.

Bert, Rose and the babies announce that they are going off on their adventures, away from the forest. Rose thanks Fairy for bringing Bert to her, which was a true blessing.

Fairy and Queenie stay together, in each other's company on the ground.

END.

Suggestions for Further Activity

- Explore traditional imagery from fairy tales, and design costumes for a fairy tale of your choice. You might wish to take inspiration from the paintings of the Pre-Raphaelites such as Dante Gabriel Rossetti, whose work you can find here: <https://www.tate.org.uk/search?aid=461&type=artwork> or Arthur Rackham's illustrations for Grimm's Fairy tales which you can find online.
- Explore other musicals which take fairy tales as their inspirations, including Stephen Sondheim's *Into the Woods* and *The Light Princess* by Samuel Anderson, with music by Tori Amos, and which premiered at the National Theatre in 2013. You can explore this production further at that NT Archive
- Watch how the make up team explore the look of Fairy, and how they disguise human features, with Rosalie Craig who created the role of Fairy. <https://www.youtube.com/watch?v=FDEv0K89wtA>
- Watch this video of rehearsals <https://www.youtube.com/watch?v=qZPmNHxcbx8>
- Explore the work of Rufus Norris, whose other musical work with the NT includes *The Threepenny Opera* and *Wonder.land* (also available on the NT Collection). Rufus Norris also directed *London Road*, which you can research during a visit to the NT Archive.

Find out More

Watch

How We Made It: Creating the Fairy for the Hex Photoshoot

<https://www.youtube.com/watch?v=FDEv0K89wtA>

Composing a Musical with Jim Fortune

https://www.youtube.com/watch?v=7yjqKIU2_cs

Explore

The National Theatre's Google Arts and Culture exhibitions, including this one on staging children's stories

<https://artsandculture.google.com/story/PQWhwbQsqAEA8A>

Learning Hub

You can find more resources for schools and teachers on the National Theatre's Learning Hub. Search by key stage, subject, theatrical style or practitioner and discover an ever-growing library of short films, learning guides and digital exhibitions.

Find out more: <https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/>

National Theatre Archive

More materials relating to the production including the costume bible, poster, prompt scripts, programme, stage management reports and more are held at the National Theatre Archive, which is free to visit.

Find out more: <https://www.nationaltheatre.org.uk/archive>

We hope that you have enjoyed watching and studying **Hex**. Don't forget that there are many more fantastic productions to explore as part of the NT Collection. We hope that watching this recorded production has made you feel inspired to see and make live theatre. [Why not find out what's happening at your local theatre and how you can get involved?](#)

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Thank you