Welcome to this introduction to **The Little Foxes,** by Lilian Hellman, designed by Lizzie Clachan and directed by Lyndsey Turner.

There will be two audio described performances at the Young Vic, on Thurs 19th December at 7.30pm and Saturday the 18th Jan at 2:30pm. Touch tours are 90 minutes before each performance at 6pm and 1pm. To book your place, please call the Young Vic box office on 020 7922 2922. *The Little Foxes* will be described by Eleanor Margolies and Miranda Yates. The performance lasts for 2 hours and 15 minutes, including a 20 minute interval.

**There are the following content warnings on the Young Vic website:** Strong language, including sexist and racist slurs; depictions of racism, sexism, abusive relationships, and domestic violence; ableism, classism, and class discrimination; alcoholism and alcohol consumption; depiction of death, and reference to animal hunting and incest.

The Young Vic website says of the play:*After a lifetime spent watching her brothers grow rich, Regina Hubbard has had enough of standing around. When a businessman offers the family the prospect of untold wealth and power, a sequence of events unfolds that sets brother against brother, father against son and Regina against the whole pack of them.*

Lillian Hellman's play was written in 1939 but set in 1900, and the costumes and setting in the Young Vic’s production evoke a contemporary picture. And while the exact period setting is indeterminate, the text of the play remains unchanged, with occasional mentions of horse-drawn carriages, preserving its original context.

The play unfolds in the home of Regina and Horace Giddens in America’s deep South.

**Regina** is a statuesque and strong woman in her fifties. She has pale skin and deep-set eyes with her hair in blonde waves parted at the side and falling to her shoulders. Diamond studs sparkle at her ears. Regina wears a burgundy floor-length satin gown that highlights the natural curves of her slender figure - it’s sleeveless with a softly draped neckline and a fishtail hem - and dusky pink high-heeled shoes. She briefly appears in a long, green velvet dressing gown over silky pyjamas, changing into a striking plum-coloured day dress with a bold silhouette – a fitted sheath dress to the calf with an integral cape over the shoulders. She later wears a red silk blouse in carmine red and a straight cut, fitted pencil skirt to the knee in a slightly different shade of tomato red.

Horace and Regina’s daughter **Alexandra, also known as Zan** is seventeen. She’s slim with large blue eyes and blonde hair falling to mid-back, parted in the centre with two small braids joined at the back of her head with a bow of peach ribbon, in a girlish style. Her peach knee-length party dress has a pattern of soft red and purple flowers and she wears flat pink shoes with double straps. She later wears soft day dresses with a neat collar that fall to the knee or calf – one in peach and later one in a soft mint green. Alexandra’s uncles - Regina’s two brothers - are Ben and Oscar.

**Ben** Hubbard is a white man in his fifties with neatly trimmed white hair, beard and moustache. He’s impeccably dapper in a three-piece tweed suit and burgundy tie held in place by a gold clip, a subtle nod to his status. Beneath his congenial demeanour, his sharp smile and twinkling eyes command attention without demanding it, hinting at an air of confident authority. Ben is keenly attuned to the shifting dynamics in the room and is well able to control their flow, unafraid of the challenge of others.

**Oscar** is a white man in his fifties with thinning blonde hair and heavy horn-rimmed glasses. Dressed in a greenish-grey tweed suit and a dark green tie secured with a silver pin, he carries himself with an air of strained composure. He has a slight paunch and stands braced, feet planted firmly apart, a man accustomed to asserting his physical presence. His demeanour has an undercurrent of simmering irritation, a tension that seems perpetually on the verge of breaking, particularly around his wife Birdie.

**Birdie** is tall and slender with a soft, retiring manner that sometimes breaks into impulsive, romantic gestures and there’s an underlying fragility that sits close to the surface, occasionally erupting in nervous skittishness. Birdie has a pink and white complexion with her smooth brown hair swept into a chignon at the back. She wears a floor-length dress with long sleeves and a high neckline in coral gauze silk with an abstract floral pattern. She later wears a more relaxed button-through cotton day dress with an open neck with bold red and pink flowers on a white ground. She also briefly appears in a floor-length kimono she refers to as her ‘wrapper’ – it has deep sleeves and a pattern of red and white flowers.

Birdie and Oscar’s son **Leo** is in his early twenties, with wavy light brown hair and a touch of moustache, hinting at an effort to seem more mature than his years. Leo exudes a youthful arrogance, and dresses in a light brown suit over a brown turtleneck sweater and caramel-coloured leather shoes.

Two of the Giddens' servants, Addie and Cal, appear throughout the play, their quiet presence lending an understated but powerful commentary on the unfolding drama. Both are dressed in plain rust-brown uniforms with crisp white half aprons, contrasting with the opulence around them. **Addie,** a Black woman in her forties, wears her abundant long braids tucked neatly into a high hairnet. She exudes a calm yet commanding presence, with a grounded energy, and is both watchful and aware of the household’s dynamics. **Cal**, a Black man in his twenties, complements Addie’s stillness with youthful efficiency. Swift and precise in his duties, he has a keen awareness of his position, and an air of quiet self-assurance.

We also meet **William Marshall**, an investor from the North, his black clothing exuding a sense of sleek sophistication – a sharp suit and black shirt buttoned at the collar but without a tie, and shiny black shoes. His neat short dark hair is slicked down and he has a trimmed beard and moustache and wears clear framed designer glasses. Marshall has an assured presence, his posture upright and his gestures economical.

When Regina’s husband **Horace** appears, he is in marked contrast to the other characters. His greying dark brown hair is tousled, and he has a grey beard and moustache. His complexion is very pale, greyish, with deep bags under his eyes. His clothes are plain and practical: he wears a soft green jacket over a rumpled pale green shirt open at the neck, brown trousers and brown laced boots. He later wears a green cable-knit cardigan over a white shirt. Horace has a trembling gait and relies on a wooden walking stick, his movements laboured and deliberate. Though illness makes him seem older than his years, he remains sharp-eyed and there is a lingering steeliness in his tone.

The audience is arranged on benches on stalls and balcony levels facing the stage which is framed by a letterbox-shaped opening about 20 metres wide and 4 metres in height. When we first come in, the stage is hidden by thin voile curtains that sweep to the side to reveal a large living area that sits at the centre of the house.

The double-height room has an understated elegance, a sparse arrangement of carefully selected furniture and décor that favours style over comfort. The panelled walls are painted in a soft mushroom tone, and bare but for the few wall lights at the sides. It’s carpeted throughout in a soft beige, creating a neutral atmosphere that, like a show home, feels somewhat disconnected from the life within.

The wall panels are about 4 metres in height with pale wall rising a few metres higher above. The living area is about 6 metres deep. Against the left side wall at the front is a walnut toned upright piano with a small lamp on top. Music is open on the stand. Just beyond the piano the wall juts out at a right angle to face us, with a step up to a single door that leads off into the kitchen. The step continues across to the right becoming the bottom step of a wide staircase that is covered in the same carpet as the main floor. A wooden balustrade to the right runs up the ten steps that lead to a small landing. From here, the stairs continue to the left, a further 5 steps, and then up out of view.

In the centre of the back wall downstairs are two sliding doors that when pushed apart reveal a dimly lit dining space beyond. Just inside the doors is an elegant warm toned wooden dining table, side on to us, surrounded by matching upholstered chairs.

A couple of metres in front of the sliding doors in the centre of the room is a soft green button-back velvet sofa, with a roll back. To the left of the sofa is a sleek Danish style occasional table with angular legs. A few metres to the right of the sofa, in a similar minimalist style, is a pale green armchair with thin wooden arms and legs, and it has another occasional table to one side.

To the right of the sliding doors is a corridor leading out to the front door. The wall of the corridor forms a nook in the front right corner of the living room. Glass display shelves with concealed lighting are recessed into the side of the wall that faces us. The shelves house tasteful sculpted vases and pots as well as two decanters of brandy and whiskey and several glass tumblers. In front of the shelves is a second matching armchair with a soft red velvet footstool pushed up in front.

**The Cast and Production Credits**

Regina Giddens is played by **Anne-Marie Duff**

Her daughter Alexandra is **Eleanor Worthington-Cox**

Regina’s brothers are Benjamin Hubbard played by **Mark Bonar**

And Oscar Hubbard played by **Stefan Rhodri**

Oscar’s wife Birdie is played by **Anna Madeley**

Their son Leo is **Stanley Morgan**

Addie is played by **Andrea Davy**

And Cal is played by **Freddie MacBruce**

Horace Giddens is played by **John** **Light** who also plays William Marshall

The Writer is **Lillian Hellman**

The Designer **Lizzie Clachan**

Lighting Designer **Lucy Carter**

Sound Designer **Tingying Dong**

Piano Composition and Musical Director **Phillippe Cato**  
Fight Director **Kev McCurdy**

The Director is **Lyndsey Turner**

This is the end of the introduction to *The Little Foxes*. If you have any questions or require further assistance, please call the Young Vic box office on 020 7922 2922.

Upcoming audio descriptions at the Young Vic in 2025 include *Punch* by James Graham on Friday 14 March at 7.30pm and Saturday 22 March at 2.30pm.