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## ACT 1, PROLOGUE

Strange animal noises and threatening technological thrums, building to an atmosphere of ominous anticipation. A VOICE, hushed and fevered, out of the darkness.

### #1 - Prologue

JEKYLL

(voice-over)

In each of us there are two natures. If this primitive duality of man - good and evil - could be housed in separate identities, life would be relieved of all that is unbearable. It is the curse of mankind that these polar twins should be constantly struggling.

Transformation. UTTERSON, a lawyer, stands isolated in space. HE speaks to the audience.

UTTERSON

In the Autumn of 1888, my friend Henry Jekyll embarked on a series of scientific experiments that he hoped might alter our notions of good and evil. How could I have known that they would also transform his soul. And mine as well.

Transformation. LIGHT fades from UTTERSON and we are in...

### #2 - Before 'Lost in the Darkness'

## SCENE 1

A nightmarish HOSPITAL ward - or is it a PRISON? MUSIC under JEKYLL and DANVERS.

DANVERS

He's beyond help, Henry.

and ANOTHER FIGURE, silent - a third man, a PATIENT - restrained to a metal bed in front of the white curtain, stares with strange eyes at a fixed point in front of him. He seems to listen, but we cannot know if he hears ...

JEKYLL

Sir Danvers, he still has a soul - as pure and as good as yours or mine. But he's trapped in a dark and terrible world. Madness is the cruelest of all prisons. There must be a way to help him.

DANVERS  
Death will help him, Henry.

JEKYLL  
(dead still) My theories convince me there is a better solution.

DANVERS  
Your theories are more dangerous than he is. Your colleagues say you are trespassing on hallowed ground when you experiment with the human mind.

JEKYLL.  
My colleagues are cowards, afraid of what they don't understand. How can we call ourselves civilized, if we are not prepared to help him, and every wretched soul like him?

(the SHADOW looks towards the Patient)

DANVERS  
I admire your tenacity, Henry, but I question your philosophy. You're a gifted man. Use your gifts wisely.

DANVERS is gone.  
JEKYLL comes to the PATIENT. Looks closely into him.

#3 - Lost in the Darkness

JEKYLL  
LOST IN THE DARKNESS,  
SILENCE SURROUNDS YOU.  
ONCE THERE WAS MORNING -  
NOW ENDLESS NIGHT.  
IF I COULD REACH YOU,  
I'D GUIDE YOU AND TEACH YOU  
TO WALK FROM THE DARKNESS  
BACK INTO THE LIGHT.

DEEP IN YOUR SILENCE.  
PLEASE TRY TO HEAR ME:  
I'LL KEEP YOU NEAR ME  
TILL NIGHT PASSES BY.  
I WILL FIND THE ANSWER.  
I'LL NEVER DESERT YOU -  
I PROMISE YOU THIS  
TILL THE DAY THAT I DIE ...!

The MUSIC continues under as he tenderly kisses the OLD MAN's cheek and

embraces him.

JEKYLL  
Goodnight, father.

The OLD MAN stares into space, unheeding, a haunting image. JEKYLL, agonized, questioning

#4 -I Need to Know

JEKYLL  
I NEED TO KNOW  
THE NATURE OF THE DEMONS  
THAT POSSESS MAN'S SOUL!  
I NEED TO KNOW  
WHY MAN'S CONTENT TO  
LET THEM MAKE HIM  
LESS THAN WHOLE  
WHY DOES HE REVEL  
IN MURDER AND MADNESS? -  
WHAT IS IT MAKES HIM BE  
LESS THAN HE SHOULD? -  
WHY IS HE DOOMED  
NOT TO REACH HIS POTENTIAL?  
HIS SOUL IS BLACK  
WHEN HE TURNS HIS BACK  
UPON GOOD -  
I NEED TO FIND  
A WAY TO GET INSIDE  
THE TORTURED MIND OF MAN.  
I NEED TO TRY  
TO SEPARATE THE  
GOOD AND EVIL - IF I CAN.  
WHY DOES A WISE MAN LEAVE OF HIS SENSES? -  
WHERE IS THAT FINE LINE WHERE SANITY MELTS? -  
WHEN DOES INTELLIGENCE GIVE WAY TO MADNESS? -  
A MOMENT COMES WHEN A MAN BECOMES  
SOMETHING ELSE ...!

I NEED TO KNOW!  
WHY MAN PLAYS THIS STRANGE DOUBLE GAME!  
HIS HAND ALWAYS CLOSE TO THE FLAME!  
IT'S A DEAL WITH THE DEVIL HE CANNOT DISCLAIM!  
BUT WHAT'S HIS AIM?  
I NEED TO KNOW!

DEAR GOD, GUIDE ME  
AND SHOW ME HOW TO SUCCEED!  
WITH YOUR WISDOM INSIDE ME,  
HENRY JEKYLL WILL FOLLOW  
WHEREVER YOU LEAD!

I NEED TO SEE  
THE TRUTH OTHER MEN CANNOT SEE -  
TO BE THINGS THAT OTHERS CAN'T BE -  
GIVE ME COURAGE TO GO  
WHERE NO ANGEL WILL GO  
AND I WILL GO! -  
I NEED TO KNOW!

END OF PROLOGUE

ACT I, SCENE 2

A London Street

#5 - Facade

COMPANY  
THERE'S A FACE THAT WE WEAR  
IN THE COLD LIGHT OF DAY  
IT'S SOCIETY'S MASK  
IT'S SOCIETY'S WAY  
AND THE TRUTH IS ('HAH!')  
THAT IT'S ALL A FACADE!

THERE'S A FACE THAT WE HIDE  
TILL THE NIGHTTIME APPEARS  
AND WHAT'S HIDING INSIDE  
BEHIND ALL OF OUR FEARS  
IS OUR TRUE SELF LOCKED  
INSIDE THE FACADE!

EVERY DAY,  
PEOPLE IN THEIR OWN SWEET WAY  
LIKE TO ADD A COAT OF PAINT  
AN' BE WHAT THEY AIN'T!  
THAT'S HOW THEIR  
LITTLE GAME IS PLAYED  
LIVIN' OUT A MASQUERADE -  
GETTING RICH AND GETTING LAID  
WHILE PLAYING THE SAINT!

BUT THERE'S ONE THING I KNOW -  
AN' I KNOW IT FOR SURE -  
THIS DISEASE THAT WE'VE GOT  
HAS GOT NO READY CURE -  
AN' I'M CERTAIN LIFE IS TERRIBLY HARD  
WHEN YOUR LIFE'S A FACADE!

LOOK AROUND YOU  
I HAVE FOUND YOU CANNOT TELL  
BY LOOKIN' AT THE SURFACE  
WHAT IS LURKIN' THERE BENEATH IT!

SEE THAT FACE-  
NOW I'M PREPARED TO BET YOU  
WHAT YOU SEE'S NOT WHAT YOU GET -  
BECAUSE MAN'S A MASTER OF DECEIT!

SO WHAT IS HIS SINISTER SECRET?  
THE LIE HE WILL TELL YOU IS TRUE?  
IT'S THAT EACH MAN YOU MEET  
IN THE STREET ISN'T ONE MAN, BUT TWO!

NEARLY EVERYONE YOU SEE  
LIKE HIM AN' HER AN' YOU AN' ME  
PRETENDS TO BE A PILLAR OF SOCIETY!  
A MODEL OF PROPRIETY, SOBRIETY AND PIETY  
WHO SHUDDERS AT THE THOUGHT OF NOTORIETY!  
THE LADIES AND GENTS HERE BEFORE YOU -  
WHICH NONE OF 'EM EVER ADMITS -  
MAY HAVE SAINTLY LOOKS,  
BUT THEY'RE SINNERS AN' CROOKS -  
HYPOCRITES! HYPOCRITES!

THERE ARE PREACHERS WHO KILL!  
THERE ARE KILLERS WHO PREACH!  
THERE ARE TEACHERS WHO LIE!  
THERE ARE LIARS WHO TEACH!  
TAKE YOUR PICK, DEAR  
'CAUSE IT'S ALL A FACADE!

YOU MUST SEEM TO BE RICH  
AND HAVE MONEY TO BURN!  
EVEN THOUGH IT'S A BITCH  
SPENDING MORE THAN YOU EARN!  
THAT'S THE GAME HERE,

AND THE NAME IS FACADE!

ONE OR TWO MIGHT  
LOOK KINDA WELL-TO DO - (HAH!)  
THEY'RE AS BAD AS ME AN' YOU  
RIGHT DOWN TO THEIR BOOTS

I'M INCLINED TO THINK  
HALF MANKIND THINKS  
THE OTHER HALF IS BLIND  
WOULDN'T BE SURPRISED TO FIND  
THEY'RE ALL IN CAHOOTS!

AT THE END OF THE DAY,  
THEY DON'T MEAN WHAT THEY SAY  
THEY DON'T SAY WHAT THEY MEAN  
THEY DON'T EVER COME CLEAN  
AN' THE ANSWER IS IT'S ALL A FACADE!

MAN IS NOT ONE BUT TWO  
HE IS EVIL AND GOOD  
AND HE WALKS A FINE LINE  
WE'D ALL CROSS IF WE COULD  
IT'S A NIGHTMARE WE CAN NEVER DISCARD  
SO WE STAY ON OUR GUARD  
THOUGH WE LOVE THE FACADE!  
WHAT'S BEHIND THE FACADE?  
LOOK BEHIND THE FACADE!

END OF SCENE 2

ACT I, SCENE 3

St. Jude's Hospital. A nightmarish Operating Theatre, temporarily converted for the purposes we are about to witness. The place is more a prison than a hospital. A HUGE DOOR upstage, through which JEKYLL will enter With his BOX containing the chemical formulae. No transition, immediate

# 6 - Board of Governors

STRIDE

The Board of Governors of St. Jude's Hospital is now met. Sir Danvers Carew, KBE (Knight of The British Empire), Chairman.

LIGHT on DANVERS.

The Right Honorable Sir Archibald Proops, Q. C. (Queen's Counsel)

LIGHT on PROOFS.

Lord Savage.

LIGHT.

General Lord Glossop.

LIGHT.

Lady Beaconsfield.

LIGHT.

His Grace The Bishop of Basingstoke.

LIGHT. The BOARD of GOVERNORS is assembled:

LADY BEACONSFIELD, a well-dressed older woman;

The BISHOP of BASINGSTOKE, in clerical purple;

LORD SAVAGE, very much a man-about-town, with other (more important) things to be doing this afternoon;

GENERAL LORD GLOSSOP, older, formidable, ramrod straight, cruel mouth;

SIR ARCHIBALD PROOPS, queen's counsel - quick, methodical, all business;

SIMON STRIDE, secretary to the BOARD, rival of Jekyll's. Similar to him in age and manner.

SIR DANVERS CAREW, very much alone, nearest to where Jekyll will be.

STRIDE

The Order of business will be conducted by the Secretary to the Board of Governors, Mr. Simon Stride.

(STRIDE bows to the GROUP and takes his place. He opens the Minutes Book)

SAVAGE

Let's get on with it!

STRIDE

Proposal No. 929 - Presented by Dr. Henry Jekyll.

Huge doors open and JEKYLL enters.

The BOARD immediately erupts into pandemonium as JEKYLL enters. It is a rumpus reminiscent of normal procedure in the British House of Commons.

JEKYLL is "on trial" before them. His "breakthrough discovery" and radical proposals are the subject of the heated debate. Shouting over one another, the distinguished GOVERNORS' behavior is anything but distinguished.

STRIDE

Order! Order!

The Chairman will address the Board.

Mumbling and grumbling, the GOVERNORS resume their stations. SIR DANVERS speaks over the receding hubbub.

DANVERS

My friends! As Governors of St. Jude's Hospital we are all well aware of the highly controversial nature of Doctor Jekyll's research. But our high regard for his work and reputation demand that he be given a proper hearing. And that we now happily accord him.

LADY BEACONSFIELD

I won't happily accord that madman anything!

DANVERS

Bessie!

" Board Of Governors "

JEKYLL

DISTINGUISHED GOVERNORS,  
I HAVE GLIMPSED THE FUTURE  
SEEN MIRACLES THAT STUN THE MIND  
AND MARVELS ONLY SCIENCE CAN FIND  
TO SHAPE TOMORROW FOR MANKIND.  
AND I CAN SHOW THEM TO YOU  
IF YOU WISH ME TO.

FRIENDS, YOU'RE AWARE  
THERE ARE TWO SIDES TO EACH OF US  
GOOD AND EVIL  
COMPASSION AND HATE.

IF WE COULD EXTRACT ALL  
THE EVIL FROM EACH OF US  
THINK OF THE WORLD THAT  
WE COULD CREATE!  
A WORLD WITHOUT ANGER  
OR VIOLENCE OR STRIFE -  
WHERE MAN WOULDN'T KILL ANY MORE!  
A WORLD OF COMPASSION  
WHERE PASSION FOR LIFE  
WOULD BANISH THE MADNESS OF WAR!

He extracts from a large case, a vial encased in a protective 'cell ' - the liquid inside the vial glows an electric crimson HE rises to show the vial to the BOARD, who instinctively recoil from it.

I'M CLOSE TO FINDING THE KEY TO DUALITY  
CHEMICAL FORMULAE WHICH  
COULD AND WOULD  
ALTER THE PATTERNS OF MAN'S PERSONALITY -



GUIDING HIM EITHER TO EVIL OR GOOD!  
WEIGH THE POTENTIAL  
THE GREAT POSSIBILITIES  
COLLEAGUES - DEAR FRIENDS -  
UNDERSTAND!  
WE HAVE A CHANCE  
TO MAKE HISTORY HERE IN OUR HAND!

STRIDE

Dr. Jekyll, may we dispense with the niceties and proceed to the matter at hand?

JEKYLL

Of course, Mr. Stride, forgive my good manners. Each of us is the embodiment of two distinct and opposing forces - good and evil - each fighting for supremacy inside us. If we could separate these two forces, we could control and ultimately eliminate all evil from mankind. My experiments have convinced me that the day is not far off when this separation will be possible. To achieve it, I must be allowed to try my formula on a living human being.

BISHOP

And what if you're right, Jekyll? And you do separate good from evil -  
What happens to the Evil?

JEKYLL

(passionately)

THERE ARE DOOMED, BROKEN SOULS  
IN A THOUSAND ASYLUMS  
LEFT THERE TO ROT  
FOR THE LACK OF A PLAN!  
IN THE NAME OF COMPASSION  
AND MEDICAL SCIENCE,  
I CAN SAVE MANY LIVES  
IF YOU GIVE ME ONE MAN! .

BISHOP OF BASINGSTOKE

(With great pomp)

I TELL YOU NOW  
THE CHURCH WILL NEVER SANCTION IT!

VARIOUS

SACRILEGE! LUNACY! BLASPHEMY! HERESY!

SIR ARCHIBALD PROOPS  
YOU SEEM TO BE TREADING  
ON DANGEROUS GROUND -  
IN LEGAL TERMS,

I'D SAY, EXTREMELY UNSOUND!

BISHOP OF BASINGSTOKE  
YOUR LACK OF HUMILITY  
STRIKES ME AS ODD  
WHAT MAKES YOU THINK YOU  
HAVE THE RIGHT TO PLAY GOD!

STRIDE  
THE BISHOP SPEAKS FOR ALL OF US  
WHEN HE SAYS YOU'RE PLAYING GOD!  
THERE'S SUCH A THING AS ETHICS -  
OVER WHICH YOU RUN ROUGH-SHOD!  
YOU'RE A DOCTOR, NOT OUR SAVIOR,  
DOCTOR JEKYLL, FOR A START! -  
BUT I JUDGE FROM YOUR BEHAVIOR  
YOU CAN'T TELL THE TWO APART!

JEKYLL  
DEAR MR. STRIDE, I AM SIMPLY A SCIENTIST  
I HAVE A CODE, TO WHICH I REMAIN TRUE!  
I DON'T PRESUME TO THE STATURE OF MORALIST  
I LEAVE PRETENSION LIKE THAT, SIR, TO YOU!

DANVERS  
HENRY, I'VE ALWAYS ENCOURAGED  
YOUR ENTERPRISE  
AND I'VE BEEN HOPEFUL  
THAT YOU WOULD SUCCEED!  
BUT IN THE FACE OF THESE  
POWERFUL ARGUMENTS,  
I SEE NO CHOICE BUT  
FOR YOU TO CONCEDE!

JEKYLL  
I KNOW MY FATE IS YOURS TO CHOOSE  
BUT IF THEY WIN, THE WORLD WILL LOSE  
I AM ON THE BRINK OF GREAT SUCCESS!  
I BEG YOU, GOVERNORS - YOU MUST SAY "YES"!

LADY BEACONSFIELD  
DOCTOR JEKYLL,  
ENOUGH OF YOUR RANTING, SIR!  
THIS IS A HOSPITAL  
HERE TO SAVE LIVES!

GOVERNORS  
DO YOU THINK WE WOULD LET  
YOU PLAY HAVOC WITH ALL  
THE HIGH PRINCIPLES  
TOWARD WHICH IT STRIVES?

DO YOU EXPECT US TO COMPROMISE  
ALL THAT WE STAND FOR  
INDULGING YOUR DANGEROUS GAMES?  
HOW MANY RULES SHOULD WE BREAK  
FOR YOUR DUBIOUS AIMS?

JEKYLL  
FOOLS!

DANVERS  
HENRY!

JEKYLL  
YOU FOOLS!

PROOPS  
JEKYLL!

JEKYLL  
GOD DAMN...

BISHOP  
BLASPHEMY!

JEKYLL  
...YOUR RULES!

GEN. GLOSSOP  
MUTINY!

JEKYLL  
LOOK AT YOURSELVES!

LORD SAVAGE  
DAMN ME!

JEKYLL  
CIVILIZED MEN!

LADY BEACONSFIELD

REALLY!

JEKYLL  
WHY-CAN'T-YOU-SEE?!

DANVERS  
HENRY!

JEKYLL  
(Frustrated)  
CAN'T YOU SEE?  
I AM NOT PLAYING GAMES!  
JUST GIVE ME THE OPPORTUNITY!

GENERAL GLOSSOP  
THIS WHOLE THING'S TOO BIZARRE!

DANVERS  
OPEN UP YOUR EYES AND SEE!

BISHOP OF BASINGSTOKE  
THIS MAN HAS GONE TOO FAR!

JEKYLL  
UNLESS YOU LISTEN TO ME...

STRIDE  
DOCTOR, PLEASE WATCH YOUR TONE!  
DAMMIT, MAN, CAN'T YOU SEE?  
YOU'RE ON YOUR OWN!

(By now, all tempers are frayed).

(JEKYLL sees the BOARD OF GOVERNORS baying at him like a pack of wolves.)

STRIDE  
(banging his gavel) Order! Order!

JEKYLL  
If I ever needed further justification for my experiments, gentlemen, you have just provided it!  
JUST LOOK AT WHAT HAS HAPPENED HERE!  
MIX ANGER WITH A TOUCH OF FEAR  
THE DANGER'S ALL TOO CRYSTAL-CLEAR  
JUST LOOK AT YOU -

OUR DARKER SIDE KEEPS BREAKING THROUGH  
OBSERVE IT NOW - IN MAN AND YOU!  
THE EVIL THAT ALL MEN CAN DO  
MUST BE CONTROLLED!  
I BEG OF YOU  
I'LL SHOW YOU ALL  
IT CAN BE DONE!

(Regains his calm)

HERE IS A CHANCE TO TAKE  
CHARGE OF OUR FATE  
DEEP DOWN YOU MUST KNOW  
THAT TOMORROW'S TOO LATE!  
ONE RULE OF LIFE WE CANNOT REARRANGE -  
THE ONLY THING CONSTANT IS CHANGE  
THE ONLY THING CONSTANT IS CHANGE.

STRIDE  
DISTINGUISHED COLLEAGUES,  
YOUR VERDICT, PLEASE.  
ALL THOSE IN FAVOR SAY "AYE".  
(A chilling silence fills the room. STRIDE smiles a thin smile)  
All those opposed, "Nay."

BOARD OF GOVERNORS  
(ensemble)  
NAY! NAY! NAY! NAY!  
ABSOLUTELY - POSITIVELY - NAY!

STRIDE  
SIR DANVERS?

DANVERS  
Abstain.

STRIDE  
(with smug satisfaction)  
By six votes to none, with one abstention, Proposition 929 is rejected. Thank you  
for your time, Doctor Jekyll.

(The BOARD rise to their feet and disperse - muttering to one another about the  
Jekyll scandal. "Shameful!" "Disgusting exhibition")

LORD SAVAGE  
Who wants to take me to lunch? Bessie?

LADY BEACONSFIELD

I've heard enough demented babbling for one day, Herbert, without listening to you!

THEY leave.

DANVERS

I'm truly sorry, Henry. I did try to warn you.

HE leaves. UTTERSON appears next to JEKYLL.

#7 - Pursue the Truth/Facade Reprise 1

UTTERSON

They think you're quite mad.

JEKYLL

They're hypocrites, John - every last one of them!

UTTERSON

Yes, but they are powerful hypocrites. You should exercise greater caution.

JEKYLL

I can't afford caution!

BUT HOW CONTINUE ON

WHEN THEY CAN BLOCK EACH STEP I TAKE?

UTTERSON

HENRY, YOU HAVE COME THIS FAR  
REMEMBER WHAT YOU HAVE AT STAKE!

JEKYLL

JOHN, I KNOW I'M RIGHT!

I HAVE LET MY VISION GUIDE ME

I'M SO WEARY OF THIS FIGHT

THERE'S SO LITTLE LEFT INSIDE ME.

UTTERSON

IF YOU KNOW THAT YOU ARE RIGHT  
THEN YOU'VE GOT TO SEE IT THROUGH  
YOU'VE GOT TO SEE IT THROUGH!

JEKYLL

SEVEN YEARS AGO

I STARTED OUT ON THIS ALONE

AND IT'S ALONE I'LL SEE IT THROUGH

TO ITS CONCLUSION

WHO ARE THEY TO JUDGE WHAT I AM DOING?  
THEY KNOW NOTHING OF THE  
ENDLESS POSSIBILITIES I SEE!  
IT'S LUDICROUS  
I'M BOUND BY THEIR DECISION

UTTERSON  
SEEMS VISION IS A WORD  
THEY'VE NEVER HEARD!

JEKYLL  
IF IT MATTERED LESS,  
I'D TREAT IT WITH DERISION  
IT'S ABSURD!

UTTERSON  
(smiling)  
AND YET THE FACT REMAINS  
THOSE BASTARDS HOLD THE REINS!

END OF SCENE 3

Transition: The facade of SIR DANCERS CAREW's elegant John Nash Regency house in Regent's Park.

COMPANY  
IF YOU LIVE AROUND HERE  
YOU NEED CASH IN THE BANK  
'CAUSE THE HOUSES ROUND HERE  
ARE ALL FLASHY AND SWANK  
AN' THE FRONT BIT IS  
WHAT'S CALLED A FACADE.

IF YOU LIVE AROUND HERE  
YOU NEED LOTS OF PANACHE!  
IF YOU LIVE IN TOWN, DEAR,  
THEN YOU MUST CUT A DASH!  
'TISN'T HARD, DEAR,  
TO CREATE A FACADE!

HERE TONIGHT IT'S FESTIVE  
BUT THE GUESTS ARE GETTING RESTIVE  
'CAUSE THE GUEST OF HONOR'S  
CAUSING A DILEMMA!

DOCTOR JEKYLL'S TARDY  
FOR HIS OWN ENGAGEMENT PARTY  
HIS BETROTHAL TO  
SIR DANVERS' DAUGHTER, EMMA!

At the end of the song, the facade flies as the last of the lavishly-dressed GUESTS arrive at the engagement party, and we move into the house.

ACT I, SCENE 4

#8 - The Engagement Party

Sir Danvers Carew's house in regent's park

A swirling waltz as the lights come up to reveal a large, elegant, dressy party in full swing. The room is spacious and grand. A staircase dominates stage left, and a large chandelier overhangs the guests. As some of them dance to the music, others flutter around and flatter the distinguished central figure, the host of the ball, Sir DANVERS Carew, who is equally charming to everyone, despite their sometimes exaggerated degrees of social affectation. A group of the BOARD is present - gossiping about the events of this afternoon.

SAVAGE

Who does this Jekyll feller think he is?

GLOSSOP

Impertinence like that in the Army would've earned him a good flogging!

BISHOP

He's lucky he lives in modern times. Today's penalties for heresy are not what they should be!

UTTERSON

We're lucky that we have you to represent modern times, Your Grace.

SAVAGE

I think Jekyll overdoes all this stuff about helping the poor. I've lived in St. James' all me life. Damned if I've ever seen any poor people!

LADY BEACONSFIELD

I think he's mad, if you must know. Ah, Danvers, we're talking about your future son in law! And I think you're mad to allow him to marry your daughter!

EMMA has been chatting with a nearby group of GUESTS, and now spins around.



EMMA

That's not father's decision, Lady Beaconsfield - its mine!

DANVERS

Don't worry, Bessie. Whatever your views on him as a scientist, Emma assures me that Henry Jekyll is impeccable husband material!

LADY BEACONSFIELD

It's less than impeccable to be late for one's own engagement party. Shows a remark-able lack of style!

EMMA

Comments on style, Madam, should never be made by those who have none.

STRIDE enters, slightly the worse for drink. DANVERS goes to him.

STRIDE

Oh good, now Jekyll and I can drown our respective sorrows in Sir Danvers' drink.

DANVERS

MY DEAR SIMON,  
YOU'RE SO GRACIOUS TO  
WISH EMMA AND HENRY BOTH WELL!

STRIDE

DEAR SIR DANVERS, AS YOU KNOW, SIR  
I WISH EMMA THE SUN AND THE MOON  
BUT I HAVE TO CONFESS THAT  
I WISH HENRY JEKYLL IN HELL!

EMMA moves to STRIDE, and gently signals Sir DANVERS to withdraw.

STRIDE

EMMA CAREW, CAN THIS BE YOU?  
WHAT KIND OF MAN IS THIS YOU'VE TAKEN?  
CAN YOU NOT SEE THE KIND OF LIFE  
THAT THIS WOULD BE?  
YOU ARE MISTAKEN!  
TIME TO AWAKEN  
BEFORE IT'S TOO LATE  
BEFORE YOU FOREVER  
DETERMINE YOUR FATE!

EMMA

BUT, SIMON, YOU KNEW  
I HAD TO BE FREE!

WHAT I CHOOSE TO DO  
IS DECIDED BY ME!

FROM THE DAY MY MOTHER DIED  
MY FATHER, BLESS HIS DARLING HEART,  
TREATED ME AS THOUGH  
I'M STILL A YOUNG CHILD!  
MAYBE HIS IDEA WAS JUST TO WAIT  
UNTIL I GREW UP  
AND THEN LOOK AT ME  
AND HOPE THAT I'D BE HER!

IT'S EASY TO ACCEPT THAT FROM A FATHER  
HE'D RATHER THINGS REMAINED  
THE WAY THEY WERE!  
BUT WHEN IT COMES TO MARRIAGE,  
I MUST PICK WHOM I PREFER!

I'M NOT THE WEAK YOUNG THING  
YOU'RE SEEKING, SIMON  
SOMEONE SEVENTEEN,  
OBEDIENT AND SWEET! -  
I AM NOT THE PROTEGE  
TO WASTE YOUR TIME ON  
I'M COMPLETE!  
IN HENRY'S EYES I SEE  
WHAT I AM MEANT TO BE!

1ST YOUNG MAN  
HENRY JEKYLL, YOU'RE A DEVIL!  
YOU HAVE ROBBED US OF  
LONDON'S MOST LOVELY GIRL.

2ND YOUNG MAN  
I COULD TURN TO DRINK  
WHEN I STOP TO THINK  
EMMA'S MARRYING A DOCTOR  
INSTEAD OF AN EARL! - POOR GIRL!

JEKYLL frees himself and hurries to EMMA's side SIMON STRIDE intrudes into  
the GROUP, HE raises his glass. HE is drunk,

STRIDE  
(Mockingly)  
DOCTOR JEKYLL, MAY I BE THE FIRST

TO WISH YOU AND YOUR BRIDE-TO-BE  
PEACE AND PROSPERITY?

JEKYLL  
MR. STRIDE, IT'S MOST CIVIL OF YOU  
TO SAY THAT, AS YOU DO,  
WITH SUCH PATENT SINCERITY!

The GUESTS close by are amused at JEKYLL's deft and (For once) diplomatic handling of a potentially dangerous situation. Sir Danvers approaches, looking at his watch.

DANVERS  
Ah, the late Henry Jekyll!

JEKYLL  
(Shaking his hand) Sir Danvers, forgive me ...

DANVERS  
(Pooh-poohs the apology)  
Nothing to forgive, dear boy. I'm thinking of inviting the guests for the day after the wedding so that you two will appear to be on time!

UTTERSON  
Sir Danvers, my lords, ladies and gentlemen - to the intolerably happy couple!  
Henry, may all your research result in discoveries as wonderful as this one! Emma and Henry!

#9 - Before 'Take Me As I Am'

Emma and Henry.

The crowd disperses, EMMA, JEKYLL remain.

JEKYLL  
Miss Carew

EMMA  
Doctor Jekyll. I'm happy you're here.

JEKYLL  
I try never to miss any social occasion attended by Lady Beaconsfield. Is there a Lord Beaconsfield?

EMMA  
He died thirty years ago.

JEKYLL

Sensible fellow.

EMMA

You know, Henry, I sometimes wish you were as diplomatic as you are outspoken.

JEKYLL

I'll be outspoken, if you'll be diplomatic. If you had presented my case today to the Board of Governors, I probably would have got what I wanted.

EMMA

You'll get what you want in the end, Henry. You always do.

JEKYLL

I don't have a choice.

I MUST GO ON WITH THE  
WORK I'M COMMITTED TO  
HOW CAN I NOT WHEN  
MY THEORIES ARE TRUE?  
AND I WILL PROVE  
IF I'M EVER PERMITTED TO  
THINGS ARE NOT WRONG  
JUST BECAUSE THEY ARE NEW!

EMMA

HENRY, I ADORE YOU.  
ALWAYS HAVE DONE ALWAYS WILL DO.  
AND YOUR DREAMS ARE MINE!  
I WILL ALWAYS UNDERSTAND  
HOWEVER HARD THE PATH YOU'VE PLANNED  
OUR LIVES WILL INTERTWINE...

JEKYLL

WHO KNOWS WHERE MY WORK WILL LEAD ME?

EMMA

NOWHERE WHERE YOU WILL NOT NEED ME!

JEKYLL

EMMA, PLEASE I BEG YOU, HEED ME!

EMMA

JUST DON'T LEAVE ME ON MY OWN!

JEKYLL

THE ONLY THING TO FEAR IS THE UNKNOWN

EMMA  
WHEN THIS ALL BEGAN,  
WE KNEW THERE'D BE A PRICE TO PAY -  
TOO LATE NOW TO TURN AWAY -  
WE HAVE COME TOO FAR! -  
I KNOW WE'LL FIND A WAY...

#10 - Take Me As I Am

JEKYLL  
SOMETIMES I SEE PAST THE HORIZON -  
SURE OF MY WAY -  
WHERE I AM GOING -  
BUT WHERE'S THE PRIZE I HAVE MY EYES ON?  
WHERE? THERE IS JUST NO KNOWING!

AND WHEN DESPAIR TEARS ME IN TWO,  
WHO CAN I TURN TO BUT YOU?  
YOU KNOW WHO I AM...  
TAKE ME AS I AM.

EMMA  
LOOK IN MY EYES -  
WHO DO YOU SEE THERE?  
SOMEONE YOU KNOW?  
OR JUST A STRANGER?

IF YOU ARE WISE, YOU WILL SEE ME THERE!  
LOVE... IS THE ONLY DANGER!  
LOVE... MEANING ME  
LOVE... MEANING YOU

WE'LL MAKE OUR ONE DREAM COME TRUE!  
YOU KNOW WHO I AM...  
TAKE ME AS I AM.

BOTH  
THOUGH FATE WON'T ALWAYS DO  
WHAT WE DESIRE -  
STILL WE CAN SET THE WORLD ON FIRE!  
GIVE ME YOUR HAND -  
GIVE ME YOUR HEART

JEKYLL

SWEAR TO ME WE'LL NEVER PART!

EMMA  
WE'LL NEVER PART!

JEKYLL  
YOU KNOW WHO I AM

EMMA  
YOU KNOW WHO I AM

JEKYLL  
THIS IS WHO I AM...

EMMA  
THIS IS WHO I AM...

BOTH  
TAKE ME AS I AM.

SIR DANVERS and UTTERSON re-enter as JEKYLL kisses EMMA.

# 11 - Letting Go

JEKYLL  
Thank you sir, for so much. The six weeks till the wedding will be the longest of my life!

DANVERS  
I have to tell you Henry, that your half hour with the Board of Governors, this afternoon was the longest of my life.

JEKYLL  
I'm truly sorry, sir. But I have to stand by what I believe.

DANVERS  
Even if it means antagonizing the established authority in the process?

JEKYLL  
Especially then. And your friends are not the established authority, sir. Merely the established prejudice.

DANVERS  
I want to be proud of you, Henry.

JEKYLL

Then listen to me, sir.

To EMMA

Goodnight, my angel.

EMMA

Goodnight, my devil.

JEKYLL and UTTERSON leave. DANVERS and EMMA alone.

DANVERS

Emma, there are times when I find it hard to tolerate Henry's behavior!

EMMA

You don't have to tolerate it, father. He's marrying me not you.

DANVERS

EMMA, CAN'T YOU UNDERSTAND  
IT'S YOU THAT I'M CONCERNED FOR?

EMMA

FATHER, DON'T BE!  
YOU SHOULD BE CONCERNED FOR HIM!  
HE'S THE ONE IN NEED -

DANVERS

I AM ONLY TRYING TO PROTECT YOU!  
WHAT ELSE WOULD YOU HAVE  
YOUR FATHER DO?  
I THINK I WOULD DIE  
IF ANY HARM SHOULD COME TO YOU.  
I'M SCARED, MY CHILD,  
BECAUSE I'M GOING TO LOSE YOU.  
I FIND IT VERY HARD TO LET YOU GO!

EMMA

PAPA, IF YOU TRIED TO,  
YOU COULD NEVER LOSE ME!  
DARLING FATHER!  
I STILL LOVE YOU  
MORE THAN YOU WILL EVER KNOW!  
BUT IF WE WANT OUR LOVE TO GROW

DANVERS

I KNOW IN TIME I HAVE TO LET YOU GO.

BOTH  
WE MUSTN'T BE AFRAID OF LETTING GO.

END OF SCENE 4

ACT I, SCENE 5

Transition.

(JEKYLL and UTTERSON walk quickly through the streets of London, leaving the Regent's Park area for the more shadowy area of Camden Town they pass the entire "parade" of humanity. It is Eleven P.M.)

UTTERSON

Well, I for one am glad for some sense of order. I prefer to believe that man is basically good! Every moral man believes that.

JEKYLL

I do not believe it.

UTTERSON

As your lawyer, Henry, it is my duty to inform you that you are playing a very dangerous game.

JEKYLL

As your doctor, John, it is my duty to inform you that I need a very large drink.

#12 - Outside the Dregs

(THEY arrive outside "THE RED RAT")

"THE RED RAT" (A noisy, rowdy pub in Camden Town - a murky, slum backwater only a stone's throw from the shiny facades of Regent's Park and the smart terraces of Harley Street. "The Red Rat " is a famous - or rather infamous - local landmark. It is one of London's lustier and more celebrated brothels. A major mood-change. NELLIE, an exotic, tough and streetwise beauty stands at the top of the staircase leading down to "The Red Rat" She is a 'BADGER' - that is, a walking prostitute by day - by night, a "hook" to attract customers here. She eyes the two unusually upmarket gents approvingly as they approach. An out-of-tune honky-tonk piano plays the music of "BRING ON THE MEN" gently under as she sizes them tip, then dazzles them with her smile.)

NELLIE

'Ere's a lovely lookin' pair of gentlemen, I must say! Welcome to 'The Red Rat!' Show's about to start. My name's Nellie. Have a drink- look around - find somethin'



you fancy!

UTTERSON

(regarding NELLIE)

This is hardly a respectable place, Henry.

JEKYLL

I've had all the respectability I can take for one day, John. And anyway, tonight's my bachelor night! You're supposed to give me a party.

NELLIE

I could be the party he's supposed to give you, 'Enry.

UTTERSON

He meant a bachelor party.

NELLIE

Most of my parties are bachelors.

JEKYLL

Come on, John, one drink! Where's your sense of adventure!

NELLIE

He's right, John! Good for you, 'enry!

JEKYLL

Maybe I could find a subject for my experiment. A volunteer.

UTTERSON

I suspect this place has volunteers for all sorts of experiments.

NELLIE

You got that right dear. Come on 'enry, follow me.

(JEKYLL follows NELLIE down the stairs into the pub. UTTERSON follows JEKYLL)

UTTERSON

(mock warning) This is dangerous, Henry.

JEKYLL

I'm feeling dangerous.

PUB CUSTOMERS

LU-CY! ... LU-CY! ... LU-CY! LUCY! LUCY! LUCY!

The clamor builds to a swift and dramatic crescendo.

With perfect timing, just before the AUDIENCE demonstration gets out of hand, the delectable object of the MEN's enthusiasm appears at the top of the staircase, enticingly encased in a provocative red dress. The roar of approval quickly subsides into a respectful silence as LUCY sings.

# 13 - Bring On the Men

LUCY  
THERE WAS A TIME -  
I DON'T KNOW WHEN  
I DIDN'T HAVE MUCH TIME FOR MEN  
BUT THIS IS NOW - AND THAT WAS THEN -  
I'M LEARNING!

Cheers from the Men

A GIRL ALONE - ALL ON HER OWN  
MUST TRY TO HAVE A HEART OF STONE  
SO I TRY NOT TO MAKE IT KNOWN,  
MY YEARNING!

I TRY TO SHOW I HAVE NO NEED  
I REALLY DO - I DON'T SUCCEED!

(Still more cheers. Lucy Shrugs)

SO LET'S BRING ON THE MEN  
AND LET THE FUN BEGIN  
A LITTLE TOUCH OF SIN  
WHY WAIT ANOTHER MINUTE?

STEP THIS WAY -  
IT'S TIME FOR US TO PLAY!  
THEY SAY WE MAY NOT  
PASS THIS WAY AGAIN -  
SO LET'S WASTE NO MORE TIME  
BRING ON THE MEN!

I ALWAYS KNEW - I ALWAYS SAID -  
THAT SILK AN' LACE - IN BLACK AN' RED  
WILL DRIVE A MAN RIGHT OFF HIS HEAD -  
IT'S EASY!  
SO MANY MEN, SO LITTLE TIME  
I WANT 'EM ALL - IS THAT A CRIME?

(Roars of "NO!")  
I DON'T KNOW WHY THEY SAY THAT I'M TOO EASY  
(" We do! ")  
THEY MAKE ME LAUGH - THEY MAKE ME CRY -  
THEY MAKE ME SICK - SO GOD KNOWS WHY ...

LUCY & THE GIRLS  
WE SAY BRING ON THE MEN  
AND LET THE FUN BEGIN!  
A LITTLE TOUCH OF SIN  
WHY WAIT ANOTHER MINUTE?  
STEP THIS WAY IT'S TIME FOR US TO PLAY!  
THEY SAY WE MAY NOT PASS THIS WAY AGAIN  
SO LET'S WASTE NO MORE TIME  
BRING ON THE MEN!

LUCY  
THEY BREAK YOUR HEART  
THEY STEAL YOUR SOUL  
TAKE YOU APART  
AND YET THEY SOMEHOW MAKE YOU WHOLE  
SO WHAT'S THEIR GAME?  
I SUPPOSE A ROSE BY ANY OTHER NAME  
THE PERFUME AND THE PRICK'S THE SAME

I LIKE TO HAVE A MAN FOR BREAK-FAST EACH DAY  
I'M VE-RY SOCIAL AND I LIKE IT THAT WAY.  
BY LATE MIDMORNING I NEED SOMETHING TO MUNCH,  
SO I ASK OVER TWO MEN FOR LUNCH

AND MEN ARE MAD ABOUT MY AFTERNOON TEAS,  
THEY'RE QUITE INFORMAL I JUST DO IT TO PLEASE.  
THOSE TRIPLE SANDWICHES ARE MY FAV'RITE ONES  
I'M ALSO VERY PARTIAL TO BUNS

MY HEALTHY APPETITE GETS STRONGER AT NIGHT  
MY AT HOME DINNERS ARE MY MENFRIENDS DELIGHT.  
WHEN I INVITE THE FELLERS OVER TO DINE  
THEY ALL COME EARLY IN BED BY NINE!

ALL  
SO LET'S BRING ON THE MEN  
AND LET THE FUN BEGIN!  
A LITTLE TOUCH OF SIN  
WHY WAIT ANOTHER MINUTE? STEP THIS WAY  
IT'S TIME FOR US TO PLAY!

LUCY  
THEY SAY WE MAY NOT PASS THIS WAY AGAIN  
SO LET'S WASTE NO MORE TIME  
BRING ON THE MEN!

GIRLS  
BIG MEN, SMALL MEN  
SHORT MEN, TALL MEN  
I GUESS THAT MEANS  
ALMOST ALL MEN!  
I'M A PLAYER LONG AS THEY ARE MEN! MEN! MEN!

The MEN roar their approval as the song ends, And every barmaid is immediately grabbed and carted away into the farthest recesses of "The Red Rat" in response to the song's stirring message. NELLIE catches LUCY's eye and guides her attentions to JEKYLL [LUCY has noticed him during the song. Most certainly he has noticed her!] LUCY looks approvingly at the good-looking GENTLEMAN, and approaches him With a pert, sexy smile, brushing aside other MEN who try to stop her. Music resumes under.

#13A - After 'Bring On The Men'

NELLIE warns LUCY sotto voce, jerking her thumb back towards a sinister looking individual who is still and silent in the shadows.

NELLIE  
Watch out. Spider's in an evil mood.

LUCY  
(unconcerned) Why should tonight be different?

She continues to JEKYLL and smiles at him

#14 - Lucy & Jekyll at the Dregs

LUCY  
S' NOT EVERY DAY ME FRIENDS AN' I  
'AS GENTS LIKE YOU JUST DROPPIN' BY.  
BEFORE YOU GO, YOU'LL KNOW  
JUST WHY YOU CAME HERE!

JEKYLL  
OF THAT, MY DEAR,  
I'VE LITTLE DOUBT  
ONE ONLY HAS

TO LOOK ABOUT  
IT'S NOT TOO HARD TO FIGURE OUT  
THE GAME HERE!  
AND YET I SENSE  
THERE'S MORE TO YOU

LUCY  
YOU FLATTER, SIR-  
YOU REALLY DO!  
WITH HALF A CHANCE...

JEKYLL  
WHAT WOULD YOU DO?

LUCY  
DON'T ASK ME!

(NELLIE brings the drinks, and abducts UTTERSON with an irresistible come-hither smile.)

LUCY  
Cheers! Got a name, brown eyes?

JEKYLL  
Henry -

LUCY  
Well, 'Enry, aren't you gonna ask me what I'm doin' in a place like this?

JEKYLL  
Actually, I ...

LUCY  
Actually, I'm in between engagements at the Royal Albert Hall...so this is your lucky night!

LUCY  
HERE'S TO THE NIGHT!  
HERE'S TO ROMANCE!  
TO THOSE UNAFRAID  
OF TAKING A CHANCE!

JEKYLL  
(with a rueful smile)  
I THINK I'VE TAKEN ENOUGH FOR ONE DAY!  
AND I HAVE LEARNED TO MY COST

CHANCES ARE SOMETHING YOU DON'T TAKE  
ONCE YOU HAVE LOST!

LUCY  
OH, WHAT A SHAME!  
IF YOU ONLY KNEW  
THE GAMES WE COULD PLAY  
THE THINGS WE COULD DO!  
YET I CAN SEE  
YOU'RE NOT UP TO THE CHASE!  
BUT, IF YOU'RE EVER IN NEED,  
I AM THE GIRL! -  
AND THIS IS THE PLACE! -  
COME TO ME!

(UTTERSON reenters above. HE catches JEKYLL's eye and taps his watch)

JEKYLL  
(Looks at his watch)  
IT'S GETTING LATE  
I HAVE TO GO  
IF ANY TIME  
YOU NEVER KNOW  
YOU NEED A FRIEND

(He takes a visiting card out of his pocket and presents it to her. SHE is flattered and thrilled)

LUCY  
(impressed)  
Doctor Henry Jekyll, 46 Harley Street.

#15 - Spider underscore

(SHE smiles at him, deeply touched UTTERSON and JEKYLL exit. SPIDER approaches LUCY and slaps her viciously across the face. SPIDER's voice is a deep, hoarse whisper, perfectly, suited to the totally spider-like presence that begot his nickname, HE turns back to the bar; where a nervous LUCY awaits her unwanted rendezvous With him. She shivers at his quiet voice. He fiddles with a golden fob-watch as he speaks.)

SPIDER  
A little less socializing and a little more soliciting might prove more profitable for us both, Lucy.

LUCY

I do my best, sir.

SPIDER

No, Lucy. Your best would have resulted in a satisfied customer. I don't give lodgings and a responsible position in any of my houses to girls who sit around hobnobbing and drinking gin. That will cost you sixty percent of the week's earnings instead of fifty, Lucy.

LUCY

(shrugs) Yes, sir. I'm sorry, sir.

SPIDER

Fortunately, I'm in a good mood tonight. I shall come to you at midnight for my pleasures.

LUCY

Yes, sir.

(SPIDER withdraws)

LUCY

Dr. Henry Jekyll ... 46 Harley Street....

(She Sings softly)

IF ANYTIME ...

YOU NEVER KNOW ...

YOU NEED A FRIEND ...

Humming the melody quietly to herself SHE walks slovenly affray as the lights cross-fade

END OF SCENE 5

ACT I, SCENE 6

Outside Jekyll's Laboratory

A small nondescript green door. Before Midnight, same evening UTTERSON and JEKYLL enter, in high spirits.

UTTERSON

I must say, you're in a much better mood.

JEKYLL

That's because I've made up my mind, John. I know exactly where to find my volunteer.

UTTERSON

Not-?

He gestures back towards where they have come from meaning "The Red Rat"

JEKYLL

No, no. Not her.

(Finding his keys.)

I'm going to work late tonight.

UTTERSON

Careful, Henry. You have got a lot to lose ... Think of the consequences.

JEKYLL

If all I thought about were the consequences, I'd never accomplish anything.

UTTERSON

I'm going home.

JEKYLL

(a different tone)

John. You remember my father ... before ... his mind and spirit were ... extremely strong, weren't they?

#16 - Outside Jekyll's Lab

UTTERSON

(moved) He was the finest man I ever knew.

JEKYLL

(to himself) I must do it ... for his sake.

UTTERSON

Do what?

JEKYLL

(simply) Good night, John. And be careful. Hyde Park is dangerous at night.

UTTERSON

So are you. Be careful, Henry.

(UTTERSON starts to leave.)

And for God's sake, go straight to bed.

(UTTERSON is gone.)

JEKYLL



NOW THERE IS NO CHOICE!  
I MUST PUT ASIDE  
THE FEARS I FEEL INSIDE  
THERE'S NO PLACE TO HIDE.  
SO IT COMES TO THIS ONE  
GREAT GOLDEN CHANCE  
THAT ONLY I CAN TAKE!

He goes to the door and unlocks it.

WHEN EVERYTHING I'VE  
FOUGHT FOR IS AT STAKE!  
TO MAKE THE MARK  
THAT ONLY 1 CAN MAKE...

#17 - This Is The Moment

THIS IS THE MOMENT  
THIS IS THE DAY  
WHEN I SEND ALL MY  
DOUBTS AND DEMONS  
ON THEIR WAY

EVERY ENDEAVOR  
I HAVE MADE - EVER  
IS COMING INTO PLAY  
IS HERE AND NOW - TODAY

THIS IS THE MOMENT  
THIS IS THE TIME  
WHEN THE MOMENTUM  
AND THE MOMENT ARE IN RHYME.  
GIVE ME THIS MOMENT!  
THIS PRECIOUS CHANCE!  
I'LL GATHER UP MY PAST  
AND MAKE SOME SENSE AT LAST!

THIS IS THE MOMENT  
WHEN ALL I'VE DONE  
ALL OF THE DREAMING  
SCHEMING AND SCREAMING  
BECOME ONE.

Returning to the door, he opens it slowly - a strange light beckons from deep within.

THIS IS THE DAY

SEE IT SPARKLE AND SHINE  
WHEN ALL I'VE LIVED FOR  
BECOMES MINE!

HE descends! Immediate transition into the LABORATORY: a Huge, spectacular cavernous space - outfitted with the breathtaking apparatus - it is dormant now, but as JEKYLL continues, he turns levers, dials, lowers pulleys, etc. bringing it to full, infernal, animated LIFE!

JEKYLL  
FOR ALL THESE YEARS,  
I'VE FACED THE WORLD ALONE  
AND NOW THE TIME HAS COME  
TO PROVE TO THEM  
I MADE IT ON MY OWN!

The lab begins to glow and throb, pulsating

THIS IS THE MOMENT  
MY FINAL TEST  
DESTINY BECKONED  
I NEVER RECKONED  
SECOND BEST!

I WON'T LOOK DOWN  
I MUST NOT FALL!  
THIS IS THE MOMENT  
THE SWEETEST MOMENT OF THEM ALL!

The large mirror is flown in, the lab at full throttle now.

THIS IS THE MOMENT  
DAMN ALL THE ODDS!  
THIS DAY OR NEVER  
I'LL SIT FOREVER WITH THE GODS!  
WHEN I LOOK BACK  
I WILL ALWAYS RECALL  
MOMENT FOR MOMENT  
THIS WAS THE MOMENT  
THE GREATEST MOMENT OF THEM ALL!

JEKYLL moves purposefully to complete the preparation of the formula. The electrical, pyro, hydraulic, distillation processes are all colorful and dramatic. . with color changes, smoke and spark, and bubble and fizz ...

JEKYLL

(he writes in his journal)

September 13th. 11:56 pm. I have started this alone ... and I must finish it alone. I know I must use myself as the subject of the experiment.

#18 - The Transformation

I MUST BE WISE  
I MUST TRY TO ANALYZE  
EACH CHANGE IN ME, EVERYTHING I SEE...  
HOW WILL IT BE?  
WILL I SEE THE WORLD  
THROUGH DIFFERENT EYES?

HE picks up the glass beaker filled with the brilliant red liquid - it smokes and moves within the glass beaker. HE brandishes the formula:

LIKE A WARNING LIGHT  
GLIMMERING IN RED  
LIKE CRIMSON BLOODSHED  
SHIMMERING IN RED!

BEAUTIFUL AND STRANGE  
SEE THE COLORS CHANGE  
BEFORE MY EYES!  
SEE HOW THEY DANCE  
AND THEY SPARKLE  
LIKE DIAMONDS AT NIGHT!  
LEADING ME OUT OF THE  
DARKNESS AND INTO THE LIGHT!

A toast to MIRROR and HE drinks it down!

JEKYLL

(As HE writes)

September 13th. 11:56 p.m. Consumed 10 centilitres of formula HJ7, Pulse rate increasing. Warm in the gullet. Heat spreading strongly through my veins. Slight feeling of euphoria. Light-headedness. No noticeable behavioral differences.

HE holds the rest of the blood-red brew up to the light HE waits - for what ?  
HE faces the mirror, expectantly.

NOW THE DIE IS CAST  
NOTHING LEFT TO DO!  
TIME ALONE CAN PROVE  
MY THEORIES TRUE!  
SHOW THE WORLD

(Suddenly, a raging pain rips into him. He can barely catch his breath)

My God! - what's this? -  
SOMETHING IS HAPPENING  
I CAN'T EXPLAIN!  
SOMETHING INSIDE ME  
A BREATH-TAKING PAIN  
DEVOURS AND CONSUMES ME  
AND DRIVES ME INSANE!

(HE reaches for his pen, to try and record his feelings in the journal, but HE starts to writhe and hoist in agony, and staggers away from the work-desk, clutching his contorted body)

JEKYLL  
SUDDENLY - UNCONTROLLED  
SOMETHING - IS TAKING HOLD.

SUDDENLY AGONY  
FILLING ME  
KILLING ME!

HE looks in the mirror and sees himself becoming HYDE. Slowly, his body is changing posture, closing in on itself; tightening up. HE clutches at his throat. HIS voice is altering too, becoming more animalistic and rasping HIS eyes take on an infernal inner fire, and he gasps with pain as he struggles in vain to record his reflections in the journal.

SUDDENLY  
OUT OF BREATH  
WHAT IS THIS?  
IS THIS DEATH?

(The lighting shifts dramatically, so that the JEKYLL-HYDE FIGURE becomes increasingly difficult to discern in the mirror)

(Horrified)  
SUDDENLY  
LOOK AT ME!  
CAN IT BE?!  
WHO IS THIS CREATURE  
THAT I SEE?

The sight of his transformation into HYDE has a violent effect on him. HE staggers around the laboratory, totally out of control, knocking over equipment, growling and

roaring furiously, like a wild animal. Finally, HE finds his clay back to the mirror and studies himself again. An unearthly calm settles over him. HIS voice takes on a husky, throaty rasp. The MUSIC is sinister ...

HYDE

(in ecstasy) Free!

(takes up Jekyll 's pen and writes in the journal)

"Midnight. Unexpected Development".

(The MUSIC is eerie and sinister, dangerous. HYDE erupts into a sudden spasm of rage. Seizing a thick silver-knobbed cane from the umbrella stand by the door. HE sees the gas lamp burning on the LAB table.)

Forgive me, Doctor Jekyll. I forgot to put out the light.

HE smashes it with his heavy cane. HE laughs and moves with astonishing quickness and ferocity out of the LAB and into the NIGHT.

END OF SCENE 6

ACT I, SCENE 7,

Attaca.

Hyde moves through the streets of London.

A nightmarish recollection of Jekyll's walk with Utterson - but strange, distorted and hallucinatory. Indeed, the entire world (and the production style now!) is seen through Hyde's eyes.

#19 - Alive

HYDE

WHAT IS THIS FEELING OF POWER AND DRIVE

I'VE NEVER KNOWN? - I FEEL ALIVE!

WHERE DOES THIS FEELING OF POWER DERIVE?

MAKING ME KNOW WHY I'M ALIVE!

LIKE THE NIGHT, IT'S A SECRET

SINISTER, DARK AND UNKNOWN.

I DON'T KNOW WHAT I SEEK

YET I'LL SEEK IT ALONE!

I HAVE A THIRST THAT I CANNOT DEPRIVE

NEVER HAVE I FELT SO ALIVE!

THERE IS NO BATTLE I COULDN'T SURVIVE

FEELING LIKE THIS - FEELING ALIVE!

LIKE THE MOON, AN ENIGMA

LOST AND ALONE IN THE NIGHT!

DAMNED BY SOME HEAVENLY STIGMA  
BUT BLAZING WITH LIGHT!

IT'S THE FEELING OF BEING ALIVE  
FILLED WITH EVIL, BUT TRULY ALIVE!  
IT'S A TRUTH THAT CANNOT BE DENIED  
IT'S THE FEELING OF BEING EDWARD HYDE!

stalking section: HYDE finds LUCY and follows her through the streets -almost  
ambushing her several times - a game of cat and mouse

WAIT! WHAT'S THIS? SWEET MISS!  
AT LAST I HAVE FOUND YOU!  
IT'S FATE! WHAT BLISS!  
IVE RUN YOU TO GROUND, MY DEAR  
YOU'LL SEE, YOU'LL NEVER ESCAPE ME!  
I'M HERE!  
I FEAR AND YOU WILL PAY DEAR, MY DEAR!

HYDE approaches LUCY. She responds thinking he is a potential client, He touches  
her, Caresses her,

LUCY  
I FEEL YOUR FINGERS  
BRUSHING MY SHOULDER.  
YOUR TEMPTING TOUCH  
AS IT TINGLES MY SPINE -  
WATCHING YOUR EYES  
AS THEY INVADE MY SOUL -  
FORBIDDEN PLEASURES  
I'M AFRAID TO MAKE MINE.

HYDE's caresses become more violent. LUCY runs away. HYDE allows her to  
escape.

HYDE  
ANIMALS TRAPPED BEHIND BARS AT THE ZOO  
NEED TO RUN RAMPANT AND FREE!  
PREDATORS LIVE BY THE PREY THEY PURSUE  
THIS TIME THE PREDATOR'S ME!

LUST - LIKE A RAGING DESIRE  
FILLS MY WHOLE SOUL WITH ITS CURSE!  
BURNING WITH PRIMITIVE FIRE  
BERSERK AND PERVERSE!

TONIGHT I'LL PLUNDER HEAVEN BLIND!  
STEAL FROM ALL THE GODS!  
TONIGHT I'LL TAKE FROM ALL MANKIND  
CONQUER ALL THE ODDS!

AND I FEEL I'LL LIVE ON FOREVER  
WITH SATAN HIMSELF BY MY SIDE!  
AND I'LL SHOW THE WORLD THAT  
TONIGHT AND FOREVER  
THE NAME TO REMEMBER'S  
THE NAME EDWARD HYDE!

WHAT A FEELING TO BE SO ALIVE!  
I HAVE NEVER SEEN ME SO ALIVE!  
SUCH A FEELING OF EVIL INSIDE!  
THAT'S THE FEELING OF BEING EDWARD HYDE!

END OF SCENE 8

ACT I, SCENE 8

Jekyll's Study

#20 - Jekyll's Study

A large comfortable room, warmed by a bright open fire, and furnished with costly cabinets of oak. In UTTERSON's view it is 'the pleasantest room in London'. POOLE has just admitted EMMA and UTTERSON, they are dressed for the street - UTTERSON with hat and cane in hand.

POOLE

I'm sorry, Miss Carew. Dr. Jekyll has given the strictest instructions that he is not to be disturbed under any circumstances. May I give him a message?

EMMA

Just remind him that there is more in his life than his work - myself for example.

POOLE

A very valid argument, if I may say so Miss.

EMMA turns to UTTERSON

EMMA

He won't see me. It's been five days now, John. I'm worried.

UTTERSON

I am too, Emma. But you know Henry.

EMMA

John. I said I'm worried.

UTTERSON

I'll speak to Poole.

SHE leaves. LIGHT cross-fades. UTTERSON and POOLE

POOLE

(hesitant at first)

Mr. Utterson, as you know, I am completely devoted to Doctor Jekyll, and I do not wish to judge him uncharitably, but there are extraordinary circumstances that I feel I must make you aware of. Doctor Jekyll has been locked in his laboratory, day and night, for nearly a week. He instructed me not to disturb him for any reason, and to leave all his meals outside the door!

UTTERSON

You have not seen or spoken to him at all during this time?

POOLE

No, sir. Not once

HE hesitates.

UTTERSON

Come Poole, it's all right. You'd hardly be disloyal in telling me.

POOLE

Yes, sir. Last night ... I took him his tray as usual, and I noticed that yesterday's meal was still untouched. And from inside. . . I heard these noises. The strangest noises ... and a voice I did not recognize. I heard him - or it or whatever it was behind that door - weeping like an animal or a lost soul. Crying out for some sort of medicine ...

JEKYLL

(from offstage) Poole!

(JEKYLL appears)

Poole, I want you to go to Bisset, the apothecary immediately and get me these chemicals. Now, Poole, now!

(POOLE exits, UTTERSON looks at JEKYLL in shock)

UTTERSON

Henry, what in the Devil's name has happened to you? You look like the Wrath of



God!

#21 - His Work and Nothing More

(JEKYLL's deep anger shoots swiftly to the surface)

JEKYLL

JOHN, I DON'T NEED YOU  
TO TURN ON ME AS WELL!  
MORE THAN EVER NOW I NEED A FRIEND!  
CAN'T YOU SEE AND DON'T YOU KNOW  
I'VE BEEN THROUGH HELL?  
DON'T CONDEMN WHAT YOU DON'T COMPREHEND!

UTTERSON

HENRY, I'M NOT QUESTIONING YOUR MOTIVES HERE!  
BUT IS WHAT YOU ARE SEEKING WORTH THE PRICE?  
YOU'VE TURNED YOUR BACK ON EVERYTHING  
YOU ONCE HELD DEAR  
YOU'RE CHOOSING TO IGNORE  
YOUR FRIEND'S ADVICE!

(UTTERSON turns and walks away. EACH MAN is left alone with his thoughts.  
We stay with BOTH of them, separated)

UTTERSON

YOU HAVE YOUR WORK  
AND NOTHING MORE! YOU ARE POSSESSED  
WHAT IS YOUR DEMON?  
YOU'VE NEVER BEEN THIS WAY BEFORE  
YOU'VE LOST THE FIRE  
YOU BUILT YOUR DREAM ON!

THERE'S SOMETHING STRANGE  
THERE'S SOMETHING WRONG  
I SEE A CHANGE  
IT'S LIKE WHEN HOPE DIES.  
I WHO HAVE KNOWN  
YOU FOR SO LONG  
I SEE THE PAIN  
IN YOUR EYES

UTTERSON

THERE WAS A TIME YOU  
LIVED YOUR LIFE  
AND NO ONE LIVED

THE WAY THAT YOU DID!  
YOU HAD A PLAN  
YOU CHOSE A WIFE  
YOU SAW YOUR WORLD  
AS VERY FEW DID!

JEKYLL  
HAVE  
I  
BECOME  
MY  
WORK  
AND  
NOTHING  
MORE?

UTTERSON  
YOU HAD IT ALL  
THE OVERALL!  
YOU SEEMED TO KNOW  
JUST WHAT TO LIVE FOR!  
BUT NOW IT SEEMS  
YOU DON'T AT ALL!  
YOU HAVE YOUR WORK  
NOTHING MORE

JEKYLL  
I  
KNOW  
THAT'S  
NOT  
WHAT  
I'M  
LIVING  
FOR!...

(The lights cross-fade to where EMMA and SIR DANVERS are discussing JEKYLL).

EMMA  
FATHER, YOU KNOW HENRY WON'T JUST WALK AWAY  
THE ONLY WAY HE KNOWS IS STRAIGHT AHEAD!

DANVERS  
EMMA, YOU'VE NOT HEARD A SINGLE WORD I'VE SAID  
MY FEAR IS HE'S IN OVER HIS HEAD!

HE COULD LOSE CONTROL - AND THAT I DREAD!  
THERE HAS BEEN TALK - THEY SAY HE'S GONE TOO FAR!  
HE'S LOCKED HIMSELF AWAY  
IN HIS OWN WORLD -  
PURSUING THIS INSANITY ...

EMMA  
(Passionately)  
IT IS HIS WORK!

DANVERS  
(Just as passionately)  
IT'S MORE THAN WORK!

EMMA  
WORK!

DANVERS  
HE IS OBSESSED!  
THE MAN IS DRIVEN!

EMMA  
JUST GIVE HIM TIME I ASK NO MORE!  
HIS WORK'S A CRIME TO BE FORGIVEN!

DANVERS  
THERE'S SOMETHING STRANGE  
UNLESS I'M BLIND  
I SEE A CHANGE OF A BIZARRE KIND!

EMMA  
THERE'S NOT AT ALL! -DON'T BE UNKIND!  
THE PROBLEM'S ALL IN YOUR MIND!

(The lights create another transition in space, isolating the FOUR SINGERS from one another through the conclusion of the scene)

DANVERS  
HE HAS HIS WORK  
AND NOTHING MORE!  
HE IS OBSESSED -  
THE MAN IS DRIVEN

UTTERSON  
HAVE  
YOU

BECOME

JEKYLL  
EMMA...

EMMA  
JUST GIVE HIM TIME -  
I ASK NO MORE!  
HIS WORK'S A CRIME  
TO BE FORGIVEN

UTTERSON  
YOUR  
WORK  
AND  
NOTHING  
MORE?

JEKYLL  
EMMA...

DANVERS  
HE'S CHASING DREAMS  
HE'LL NEVER FIND!  
I SEE A CHANGE OF A  
BIZARRE KIND!

UTTERSON  
I  
KNOW  
THAT'S  
NOT  
WHAT  
YOU'RE  
LIVING  
FOR.

JEKYLL  
EMMA...

EMMA  
THERE'S NOT AT ALL! -  
DON'T BE UNKIND!  
THE PROBLEM'S ALL IN  
YOUR MIND!

JEKYLL  
EMMA...

EMMA  
STILL I PRAY  
EVERY DAY  
HENRY MAY  
FIND HIS WAY.  
I PRAY HE  
MAY FIND  
HIS WAY

DANVERS  
EVERY DAY

I PRAY HE  
MAY FIND  
HIS WAY

UTTERSON  
I PRAY  
HENRY MAY  
FIND HIS WAY.

FIND  
YOUR  
WAY

JEKYLL  
I  
PRAY  
I  
MAY  
FIND  
MY  
WAY

EMMA  
I WILL PRAY  
EVERY DAY  
HENRY MAY  
FIND HIS WAY  
I PRAY

HE MAY  
FIND HIS WAY

DANVERS  
I PRAY  
YOU MAY  
FIND YOUR WAY

UTTERSON  
I WILL PRAY  
EVERY DAY  
YOU TWO MAY  
FIND YOUR WAY  
FIND YOUR WAY

JEKYLL  
I  
PRAY  
I  
MAY  
FIND  
MY  
WAY.

The light fades. Back to the STUDY JEKYLL and POOLE now alone.

POOLE  
A young woman to see you, sir. The kind ... one cannot mistake. She is without an appointment. I can send her away.

JEKYLL  
Send her away.

POOLE  
Yes sir. I cannot imagine how she came to have your visiting card.

JEKYLL  
(a pallor sets on him, realizing who she must be)  
I'll see her Poole.

POOLE leaves. JEKYLL collects himself LUCY enters, wearing her pathetic best...

Lucy At Jekyll's Study

LUCY

I am the one you met that night, in the pub - remember? Lucy - Lucy 'Arris.

JEKYLL

What brings you here... ?

LUCY

(SHE is hurt, upset that he speaks to her in this cool manner, unbuttoning her blouse)

You said if I "ever needed a friend"...

(SHE reveals her injured back. JEKYLL sees, we don't. He is horrified)

LUCY

Pretty, i'n' it? And this one, 'e' enjoyed himself doin' it, too! Things like this...happen where I come from. But you don't expect it from a gentleman.

(SHE looks at him)

JEKYLL

(treating her back with medicine) Gentleman! What kind of monster would do such a thing?

LUCY

I won't forget his name in a hurry. Hyde, he called himself. Edward Hyde.

JEKYLL

(quiet shock) Why come to me?

LUCY

You gimme your name. I never had someone like you be nice to me before.

JEKYLL

Why didn't you go to the police?

LUCY

The police? You're joking. With him bein' a gent, 'oo's gonna listen to me? ! I'd be afraid of what 'e might do if he found out! 'E ain't human! 'E's a beast! 'E's not like you at all.

(HE continues to treat her back.)

#22 - Sympathy, Tenderness

LUCY

SYMPATHY - TENDERNESS

WARM AS THE SUMMER

OFFER ME THEIR EMBRACE.

FRIENDLINESS - GENTLENESS

STRANGERS TO MY LIFE  
THEY ARE THERE IN HIS FACE.

GOODNESS AND SWEETNESS  
AND KINDNESS  
ABOUND IN THIS PLACE...  
I AM IN LOVE  
WITH THE THINGS THAT I SEE  
IN HIS FACE...  
IT'S A MEMORY I KNOW  
TIME WILL NEVER ERASE.

SHE kisses him. HE does not resist. After a long moment, he rises slowly to his feet.

JEKYLL  
Take care of yourself, Miss Harris.

LUCY  
Always try.

HE leaves her.

#23 - Someone Like You

LUCY  
I PEER THROUGH WINDOWS  
WATCH LIFE GO BY  
DREAM OF TOMORROW  
AND WONDER WHY

THE PAST IS HOLDING ME  
KEEPING LIFE AT BAY.  
I WANDER LOST IN YESTERDAY  
WANTING TO FLY  
BUT SCARED TO TRY.

BUT IF SOMEONE LIKE YOU  
FOUND SOMEONE LIKE ME  
THEN SUDDENLY,  
NOTHING WOULD EVER BE THE SAME.

MY HEART WOULD TAKE WING  
AND I'D FEEL SO ALIVE!  
IF SOMEONE LIKE YOU FOUND ME!

The song continues as LUCY leaves JEKYLL's house - into the streets of Regent's



Park, then she makes her way back to the grim surroundings of the dockside.

SO MANY SECRETS  
I LONG TO SHARE  
ALL I HAVE NEEDED  
IS SOMEONE THERE  
TO HELP ME SEE A WORLD  
I'VE NEVER SEEN BEFORE  
A LOVE TO OPEN EVERY DOOR  
TO SET ME FREE  
SO I CAN SOAR!

IF SOMEONE LIKE YOU  
FOUND SOMEONE LIKE ME  
THEN SUDDENLY, NOTHING  
WOULD EVER BE THE SAME  
THERE'D BE A NEW WAY TO LIVE  
A NEW LIFE TO LOVE  
IF SOMEONE LIKE YOU FOUND ME!

OH, IF SOMEONE LIKE YOU  
FOUND SOMEONE LIKE ME  
THEN SUDDENLY,  
NOTHING WOULD EVER BE THE SAME!  
MY HEART WOULD TAKE WING  
AND I'D FEEL SO ALIVE!  
IF SOMEONE LIKE YOU  
LOVED ME!  
LOVED ME! .  
LOVED ME!

Immediate transition into:

ACT I, SCENE 9

(Shabby Street near "THE RED RAT" Along the shabby street, strolling together, arm-in-arm, come the unlikely pair of LUCY's friend NELLIE and a surprising client, the BISHOP OF BASINGSTOKE, last seen with the HOSPITAL BOARD OF GOVERNORS sanctimoniously looting against the JEKYLL proposals that have precipitated the circumstances in which we now find ourselves. The BISHOP, is clearly very content to be in the dubious company of NELLIE, who is jangling her front door keys coquettishly as SHE walks.)

BISHOP

It is very thoughtful of our friend The Spider to arrange these little rendezvous for us, my dear. It makes such a pleasant change from my - er - charity work!

NELLIE

(Sexily)

Long as you 'ave a good time, yer Grace - that's all that matters to me! I don't do it for charity!

She departs. Out of the shadows near the BISHOP totally without warning [this should be a real shock!], steps the terrifying figure of HYDE. The doomed-filled MUSIC anticipates the BISHOP'S fate. The BISHOP stops in his tracks, frozen with fear. HYDE: grins him with a supremely cynical smile. He twirls his heavy cane in a debonair fashion as HE studies the BISHOP. He smiles charmingly

#24 - Alive Reprise

HYDE

Well, well, well! It warns my heart to know that romance still blossoms in the sewers of London! If it isn't the Romeo of the Cloth and the Juliet of the Gutter - a truly pretty pair!

BISHOP

(Blusters) How dare you speak to me like that, sir!

(HYDE chuckles softly as he steps closer to the BISHOP, then throws back his hair and roars with demonic laughter)

HYDE

How dare I sir?...How...dare...you, sir?!

(HE steps towards the BISHOP and slowly and deliberately raises his heavy cane high above his head)

BISHOP

(Terrified) Do you know who I am?

HYDE

Oh, yes! I know exactly who you are! You are Basil, the fourteenth Bishop of Basingstoke! - you're on the Board of Governors of St. Jude's Hospital! - And you are an obscene, self-indulgent, malevolent, malignant Hypocrite!...Hypocrite!...Hypocrite!...Hypocrite!...

HE crashes the cane down on the BISHOP's skull each time he utters the word. The BISHOP drops like a felled ox. The only sound is of HYDE's heavy, gasping breathing. Then, slowly, inexorably, the MUSIC and HYDE gear themselves for one last triumphant statement. HE is totally drunk with power

HYDE

AND I KNOW I'LL LIVE ON FOREVER  
WITH SATAN HIMSELF BY MY SIDE!  
AND I'LL SHOW THE WORLD  
THAT TONIGHT AND FOREVER  
THE NAME TO REMEMBER'S  
THE NAME EDWARD HYDE!

WHAT A FEELING TO BE SO ALIVE!  
I HAVE NEVER SEEN ME SO ALIVE!  
SUCH A FEELING OF EVIL INSIDE!  
THAT'S THE FEELING OF BEING EDWARD HYDE!

END OF ACT I

ACT II, SCENE 1,

LONDON MONTAGE. The company onstage in tableau.

#25 - Murder, Murder

ONE OF THREE MEN  
READ ABOUT THE HIDEOUS MURDER  
PROFANE, RELIGIOUS MURDER!  
THAT POOR OLD BISHOP!  
WHAT A SHOCK!

ANOTHER  
SEEN WALKIN' WIV HIS DAUGHTER  
A MOMENT PRIOR TO SLAUGHTER!  
THE SHEPHERD TENDIN' TO HIS FLOCK!

THREE MEN  
'E DIED IN A LONDON SLUM!  
A SLAVE TO MARTYRDOM!  
'E DIED WITHOUT COMPLAINT!  
'E SHOULD BE MADE A SAINT!  
'E'S GONE BACK 'OME TO GOD!

ALL MEN  
IT ALL SEEMS VERY ODD!

ADD WOMEN  
WHY SHOULD IT BE?

ALL  
THIS MYSTERY?

MURDER, MURDER!  
IN THE NIGHT AIR!  
MURDER, MURDER!  
ITS A NIGHTMARE!  
MURDER, MURDER!  
ITS A RIGHT SCARE!  
BLOODY MURDER  
IN THE NIGHT!  
MURDER, MURDER!  
MAKES YER 'EART THUMP!  
MURDER, MURDER!  
MAKES YER BLOOD PUMP!  
BLOODY MURDER IN THE NIGHT!

The LIGHT cross-fades. A stragglng group of STREET PEOPLE stand on the steps outside St Paul's cathedral, listening to the quite audible eulogy, front within, which is being delivered by one of the LATE BISHOP'S colleagues.

OFFSTAGE VOICE

...and we shall remember him, not only  
as a Man of God and a Man of  
Principle, but as a Man Whose Like We  
Shall Not See Again!

CATHEDRAL CHOIR (offstage)

REQUIEM  
AETERNAM  
MMM...

GLOSSOP, walking with two sticks, is the first to emerge from the service, accompanied by SAVAGE - who is wiping tears from his eyes - tears of helpless laughter.

GLOSSOP

...and a Man Who Liked Buggering Children!

SAVAGE

A wonderful eulogy, George! - I could hardly keep a straight face!

HYDE appears from nowhere in front of them.

HYDE

Nothing like a good laugh at a close friend's funeral, I always say - eh, what? Ha Ha  
Ha Ha!

As HYDE laughs, he knocks away the GENERAL's two sticks, and the Mighty

Warrior falls to the ground

GLOSSOP

You can't threaten me! I'm a general!

HYDE

(laughter) Then they'll probably put up a statue in your memory, you miserable Hypocrite!

As HE laughs, he breaks the General 's neck. BLACKOUT. Police whistles, more shouts of "Murder!" and general pandemonium. IMMEDIATE RESTORE OF LIGHT on a crowded stage, NEWSBOYS doing a brisk business. Their billboards read "WAR LORD GLOSSOP MURDERED " and "SECOND SLAYING IN FIVE DAYS." The STREET PEOPLE gather in clusters, reading the sensational story splashed across the papers, stunned by the news.

MAN(ONE OF THREE)

LOOK AT THIS - ANOTHER MURDER!  
JUST LIKE THE OTHER MURDER!  
THAT POOR OLD GENERAL GLOSSOP - DEAD!  
LAST WEEK THE BISHOP COPPED IT!  
THE BLOKE WHAT DONE IT HOPPED IT!  
THAT FELLER MUST BE OFF HIS HEAD!

SECOND MAN

THAT'S TWO IN THE LAST FOUR DAYS!  
THIS KILLER HAS FANCY WAYS!

THIRD MAN

TO KILL OUTSIDE ST. PAUL'S  
REQUIRES A LOTTA BALLS!

MORE

HE HATES THE UPPER CLASS!  
HE MUST BE ON HIS ARSE!

ALL (ADD WOMEN)

WHO COULD HE BE?

MAN

DON'T LOOK AT ME!

ALL

MURDER, MURDER!  
MAKES ME BLOOD THIN!  
MURDER, MURDER!

MAKES ME HEAD SPIN!  
MURDER, MURDER!  
STARTS ME DRINKIN'!  
BLOODY MURDER  
IN THE NIGHT!

WOMEN  
MURDER, MURDER!  
DOIN' FOLKS IN  
MURDER, MURDER!  
IS THE WORST SIN!

ALL (ADD MEN)  
MURDER, MURDER  
HAS ME SCREAMIN'  
BLOODY MURDER IN THE NIGHT!

JEKYLL and BISSET meet in a dark doorway.

JEKYLL  
Bisset, do you have the chemicals?

BISSET  
(handing over a package) All but two, sir.

JEKYLL  
When will you have the others?

BISSET  
Tomorrow night, sir. What are they for?

JEKYLL  
(snaps, Hyde-like) It's none of your bloody business what they're for, Bisset!

BISSET  
No, sir. I'm Sorry, sir. It's just that...  
(concerned)  
...You don't seem to be quite yourself, Doctor Jekyll.

JEKYLL  
(softens)  
I've been better, Bisset ... I've been better.

LIGHT cross-fades.

VARIOUS GOSSIPY LADIES

LONDON HAS THIS KILLER ON THE LOOSE!  
COULD BE A GANG!

STREET PEOPLE  
GOTTA GET'IS HEAD INSIDE A NOOSE!  
THE MAN MUST HANG!

ALL  
MAYBE HIS NERVE WILL FAIL HIM!  
THEY MUST GO OUT AN' NAIL HIM!  
THEY'VE GOTTA TRAIL AN' JAIL HIM NOW!

WOMEN  
MURDER!

ALL  
(Build)  
NO MATTER WHO WE'RE BLAMIN'  
TILL THEY PULL WOTSISNAME IN,  
THERE'S GONNA BE ONE FLAMIN' ROW!

ALL  
MURDER, MURDER!  
IT'S A CURSE, MAN!  
MURDER, MURDER!  
IT'S PERVERSE, MAN!  
MURDER, MURDER!  
NOTHIN'S WORSE THAN  
BLOODY MURDER IN THE NIGHT!

The MUSIC continues gently under as the lights cross fade to: A restaurant entrance - "The Mayfair Club." A BLIND BEGGAR, carrying a tray of matches, stands nearby. Out of the club, in full evening dress and consider-ably the worse for drink, staggers the DOWAGER LADY BEACONSFIELD, ablaze with diamonds and escorted by the ubiquitous LORD SAVAGE and the elderly SIR ARCHIBALD PROOFS, Q.C. THEY, too, are plastered

LADY BEACONSFIELD  
(Loudly) I'm bored gutless with all these damned charity dinners, Archie.

PROOPS  
Then why do you go to 'em?

LADY BEACONSFIELD  
Like to see me name in The Tatler!

PROOPS

Well, I agree with you, Bessie! Damn all charities and good causes!

Out of the darkness, HYDE ...

HYDE

Well, well, well if it isn't Faith, Hope and Chastity!

SAVAGE

(SAVAGE prods the intruder with his umbrella)

Get away, man. Be off with you. Have you arrested. Damn insolence. This is my final admonition.

HYDE

And this is mine!

(HE grins as he produces a long knife. PROOPS falls, mortally wounded LADY BEACONSFIELD and SAVAGE stand rooted to the spot in honor, HYDE spins-round and grabs LADY BEACONSFIELD by the wrist and pulls her towards him. SAVAGE looks on, blinking in drunken despair. HYDE; still holding LADY BEACONSFIELD's wrist, pulls her close to him and places his other hand around her throat)

HYDE

(continued) Now let's have a closer look at you, you despicable drunken old hag!

HE tightens his one-handed grip on her throat, slowly choking the life out of her.

SHE gasps vainly for breath

(continued; With total venom)

I'm sure in your will you've left everything to yourself, to be sent on to you in Hades, I'll donate these in your memory to charity!

As his one tremendously powerful hand strangles her, the other tears off the diamond tiara, necklace and bracelet SHE is wearing. Then, with a terrifying crack, HE snaps her neck, breaking it instantly, and lets her lifeless body drop to the ground. HYDE triumphantly holds up the diamonds with a diabolical laugh.

(The terrified SAVAGE once again seizes the moment of a close fiend's demise to make good his escape. HYDE lets him go, HE tosses the diamond necklace to the BLIND BEGGAR, who catches it expertly and promptly examines the quality of the diamonds.)

HYDE

A little gift for you from the late Lady Beaconsfield!



With another maniacal laugh, He is gone. The MUSIC surges, the lights cross-fade once more, and amid confused shouting and the blowing of police whistles, we return to the NEWSBOYS and a MIXED CROWD OF PEOPLE in another part of London. More lurid headlines - "BRUTAL DEATH OF LADY BEACONSFIELD AND SIR ARCHIBALD PROOPS", "DOUBLE MAYFAIR MURDER, " etc., fill the eye and the newsbills. EVERYONE looks appropriately nervous.

NEWSBOY  
READ ABOUT THE WORST TWO MURDERS!  
MUCH WORSE THAN THE FIR



▢ Posted: Thu Jul 08, 2010 11:56 pm Post subject:



NEWSBOY  
READ ABOUT THE WORST TWO MURDERS!  
MUCH WORSE THAN THE FIRST TWO MURDERS!

THREE MEN  
THAT MAKES IT MURDERS THREE AN' FOUR!

GOSSIPY LADIES  
THEY'VE MURDERED DEAR OLD BESSIE!  
I HEAR EXTREMELY MESSY!  
AND POOR OLD ARCHIE IS NO MORE!  
(I'VE NEVER SEEN SUCH BLOOD AND GORE!)

MEN  
THAT'S FOUR IN THE LAST EIGHT DAYS!

WOMEN  
IT'S LONDON'S LATEST CRAZE!

LADY GOSSIPS  
(Shocked)  
THIS TIME HE WAS IN PARK LANE!

NEWSBOY  
(Leers at them)  
AN' HE MAY COME BACK AGAIN!

(The LADY GOSSIPS shriek in unison)

WOMEN  
UNTIL THE KILLER'S FOUND

ALL

THERE'S DANGER ALL AROUND!

WOMEN  
WHAT CAN WE DO?

ALL  
WE WISH WE KNEW!

ALL  
MURDER, MURDER!  
ONCE THERE'S ONE DONE,  
MURDER, MURDER  
CAN'T BE UNDONE!  
MURDER, MURDER  
BLOODY MURDER IN THE NIGHT!

A departure platform at King's Cross Station; the fog melding with steam from the rails and from the engines. Station noise continues.

LORD SAVAGE, surrounded by several large carpet bags, is waiting for a train which will take him away from the horror that is London now.

Out of the OTHER TRAVELLERS, RAILWAY OFFICIALS, and ASSORTED VENDORS, who idle about, SIR DANVERS and EMMA appear. They catch sight of LORD SAVAGE.

SIR DANVERS  
Herbert, Herbert, is that you? I got your message. What is the urgency?

SAVAGE  
I'm leaving London, Danvers. It's not safe for me here.

SIR DANVERS  
Where are you going?

SAVAGE  
I'm telling that to no-one! (conspiratorially)  
Aberdeen, actually. I'll be at the highland club, if you need me. I don't know what you have heard, Danvers. I did everything I could to save the others. I really tried... tried like hell.

DANVERS  
I'm sure you did. That's between you and God, Herbert.. Both you and God know that you tried. Have a safe journey.

LORD SAVAGE seems reluctant to conclude the handshake, but then shakes

EMMA's hand too and the CAREWS depart. There is another shrill railway whistle and a huge emission of steam from an unseen, source. In this steam, virtually all OTHERS on the departure platform vanish, except for LORD SAVAGE, who peers nervously into the steam and fog all around him.

HYDE

(Stepping out of a billow of steam) Bad news from God, Herbert!

LORD SAVAGE cries out, but it is the cry of a feeble old man, lost in the bustle of the Station. And it is cut short, as HYDE grabs him and swiftly snaps his neck with one arm, then tosses SAVAGE's frail body onto the rails below. HYDE grins down at the body for an instant. Then he glances up into the ether, as the familiar sound, "angels weeping," winds upward briefly, HYDE disappears back into the steam fog and shadows, as the CROWD emerges from them again.

A Funeral Service. 'Requiem '

PRIEST SWEET

DEATH HAS TAKEN THIS BRAVE MAN FROM US!

NEWSBOY

SWEET DEATH HAS RAISED HIS SCORE TO FIVE!

PRIEST

FRIENDS, TAKE WHAT COMFORT THAT YOU CAN FROM US!

NEWSBOY

THANK GOD US LOT ARE STILL ALIVE!

ALL

GOD IN HEAVEN - NOW, FOREVER  
TAKE HIM AND LEAVE US LOT HERE!

ALL

CATCHIN' SUCH A MADMAN  
COULD BE HARD!  
HE'LL KILL AT WILL!  
'CAUSE THEY'RE ALL SO THICK  
AT SCOTLAND YARD!  
NO BRAINS, NO SKILL!

MEN

HE'LL KILL US IF WE LET HIM!  
THEY BETTER GO AN' GET HIM!

MAN

I KNOW A WAY TO NET HIM!

ANOTHER  
HOW?

WOMEN  
MURDER!  
NO MATTER WHO WE'RE BLAMIN'  
TILL THEY PULL WOTSISNAME IN,

MEN  
THERE'S GONNA BE,  
A FLAMIN' ROW!

ALL  
MURDER, MURDER!  
ON OUR DOORSTEP!  
MURDER, MURDER!  
SO WATCH YOUR STEP!  
MURDER, MURDER!  
TAKE ONE MORE STEP  
YOU'LL BE MURDERED IN THE NIGHT!

MURDER, MURDER!  
ONCE THERE'S ONE DONE,  
MURDER, MURDER!  
CAN'T BE UNDONE!  
MURDER, MURDER!  
LIVES IN LONDON!  
BLOODY MURDER  
IN THE NIGHT

(Blackout)

END OF SCENE 1

ACT II, SCENE 2

THE LABORATORY. EMMA enters the dark deserted room. SHE discovers his JOURNAL and begins to read ...

JEKYLL  
(voice-over)  
October 7, after midnight. I am dangerous. More dangerous than any wild animal stalking its prey...

The SOUND of a key in the lock EMMA is startled The door opens and a shadowy figure enters the room.

#26 - Emma in the Lab

JEKYLL

(surprised, sharp and angry) What do you want here?

EMMA starts at the voice. SHE cannot make out the FIGURE.

EMMA

Henry? Oh you scared me! for a moment I thought... Well you didn't sound like you!

SHE moves towards him. JEKYLL moves deeper into the shadows.

JEKYLL

How long have you been here? How long!

EMMA

Just these last few minutes. Poole let me into the house. - And I saw the door was open. I thought you might be here too!

JEKYLL

(Furious) How dare you look into my journal. What did you see? What did you see?

EMMA

(deeply upset)

Henry, it's me, Emma. I don't remember what I saw. My love, what's happened to you?

JEKYLL

(almost a swoon)

Emma, these experiments are taking me to places I don't understand. I can't explain then to myself, let alone to you. I must be left alone to finish what I've started.

EMMA

You never promised me the journey would be easy - only that we would take it together.

#27 - Once Upon a Dream

EMMA

WHEN THIS ALL BEGAN...

WE KNEW THERE'D BE A PRICE -

ONCE UPON A DREAM

WE WERE LOST IN LOVE'S EMBRACE  
THERE WE FOUND A PERFECT PLACE  
ONCE UPON A DREAM

ONCE THERE WAS A TIME  
LIKE NO OTHER TIME BEFORE  
HOPE WAS STILL AN OPEN DOOR  
ONCE UPON A DREAM

AND I WAS UNAFRAID  
THE DREAM WAS SO EXCITING  
BUT NOW I SEE IT FADE  
AND I AM HERE ALONE

ONCE UPON A DREAM  
YOU WERE HEAVEN-SENT TO ME  
WAS IT NEVER MEANT TO BE?  
ARE YOU JUST A DREAM?  
COULD WE BEGIN AGAIN?  
ONCE UPON A DREAM

JEKYLL  
Don't abandon me now, Emma. I do love you.

SHE starts to leave.

#28 - Streak of Madness

EMMA  
WHEN YOU NEED ME  
IF YOU NEED ME  
YOU KNOW WHERE I'LL BE.

SHE goes. JEKYLL alone. He locks the door. And moves wildly about the room - studying his hands and his clothes - He rips off his cloak and coat, gloves and scarf; and begins to prepare another dose of the formula.

JEKYLL  
(voice-over)

October 10th. 6:30 pm. The experiment is out of control. The transformations have started to recur of their own accord. I have radically altered the balance of the formula to try to contain and overcome the powerful and darker forces at work inside me. I know well that I risk death!

JEKYLL is about to take the formula. A knock. Insistent. JEKYLL pulls a revolver from its hiding place and turns to the door:

UTTERSON  
(off) Henry. It's John.

JEKYLL hides the formula, puts the gun down on the lab table, then unlocks the door. UTTERSON comes in.

UTTERSON  
Henry? What is the meaning of this letter? Who is Edward Hyde? And why, in God's name, would you want to leave everything you possess to someone I've never heard of?  
(UTTERSON reads from the letter he carries.)  
"He is to have full control of all my assets immediately upon my death, or indeed, my unexplained absence of longer than three months."

UTTERSON  
(Continued) Are you out of your mind?

JEKYLL  
Hyde is a colleague, closely involved in my research. If anything happens to me, he must have the wherewithal to carry on my work. You have to trust me, John.

UTTERSON  
I do trust you...with my life.

JEKYLL  
Then you will do as I ask.

UTTERSON  
Does this man Hyde have some hold on you? Tell me what the problem is, and we'll work it out together, like we've always done.

JEKYLL  
Not this time John! In the name of friendship, I beg you to do as I ask and do not question anything!

UTTERSON  
I don't like it, Henry, but if that is your wish - I will draw up the revised will.

JEKYLL  
(handing him the chemical case)  
John. Bisset the apothecary is preparing some vital chemicals for me. I need you to collect them and bring them here. I cannot leave this place.

UTTERSON  
Alright. I'll do it.

HE goes.

JEKYLL

(Voice-over)

I am aware of my peril, and the need to control Hyde's evil influence, which disappears within me like a stain of breath upon a mirror - He has found the perfect hiding place!

JEKYLL prepares a draught of the potion, and injects it into his forearm. The elixir courses into his veins, producing an hallucinatory effect - he rises from his chair and faces the MIRROR. AN IMAGE in the glass - HYDE or JEKYLL.

JEKYLL

WHAT STREAK OF MADNESS

LIES INSIDE OF ME?

WHAT IS THE TRUTH MY FEARS CONCEAL?

WHAT EVIL FORCE MAKES

EDWARD HYDE OF ME?

WHAT DARKER SIDE OF ME

DOES THIS REVEAL?

WHAT IS THIS STRANGE OBSESSION

THAT'S TEARING ME APART?

SOME STRANGE DERANGED EXPRESSION

OF WHAT'S IN MY HEART?

AM I THE MAN THAT I APPEAR TO BE?

OR AM I SOMEONE I DON'T KNOW?

IS THERE SOME MONSTER DRAWING NEAR TO ME?

BECOMING CLEAR TO SEE?

WILL WHAT I FEAR TO BE BE SO?

The image begins to change - the figure in the mirror becomes two figures: EMMA and LUCY. JEKYLL swoons, as if faint.

#29 - In His Eyes

LUCY

I SIT AND WATCH THE RAIN...

AND SEE MY TEARS RUN DOWN THE WINDOW-PANE....

EMMA

I SIT AND WATCH THE SKY...

AND I CAN HEAR IT BREATHE A SIGH...



LUCY  
I THINK OF HIM...

EMMA  
HOW WE WERE...

LUCY  
AND WHEN I THINK OF HIM...

EMMA  
THEN I REMEMBER...

LUCY & EMMA  
REMEMBER...

EMMA  
IN HIS EYES I CAN SEE  
WHERE MY HEART LONGS TO BE!

LUCY  
IN HIS EYES I SEE A GENTLE GLOW...  
AND THAT'S WHERE I'LL BE SAFE, I KNOW.

EMMA  
SAFE IN HIS ARMS - CLOSE TO HIS HEART

LUCY  
BUT I DON'T KNOW QUITE WHERE TO START...

EMMA  
BY LOOKING IN HIS EYES,  
WILL I SEE BEYOND TOMORROW?

LUCY  
BY LOOKING IN HIS EYES,  
WILL I SEE BEYOND THE SORROW THAT I FEEL?

EMMA  
WILL HIS EYES REVEAL TO ME PROMISES OR LIES?

LUCY  
BUT HE CAN'T CONCEAL FROM ME THE LOVE IN HIS EYES!

EMMA  
I KNOW THEIR EVERY LOOK!  
HIS EYES!

LUCY  
THEY'RE LIKE AN OPEN BOOK!  
HIS EYES!

EMMA  
AND MOST OF ALL

BOTH  
THE LOOK THAT HYPNOTIZED ME!

EMMA  
IF I'M WISE  
I WILL WALK AWAY AND GLADLY

LUCY  
BUT SADLY, I'M NOT WISE  
IT'S HARD TO TALK AWAY  
THE MEM'RIES THAT YOU PRIZE

EMMA  
LOVE IS WORTH FORGIVING FOR

LUCY  
NOW I REALIZE

BOTH  
EVERYTHING WORTH LIVING FOR  
IS THERE IN HIS EYES!

EMMA  
LOVE IS WORTH FORGIVING FOR  
NOW I REALIZE

LUCY  
NOW I REALIZE

BOTH  
EVERYTHING WORTH LIVING FOR  
IS THERE IN HIS EYES!

END OF SCENE 2

SCENE 3

AT LUCY alone. SHE looks into a shard of mirror, a figure appears in the shadows,

huddled, clutching his overcoat to him.

JEKYLL

(unseen) Lucy, my dear...

(LUCY spins round in delighted surprise. Out of the shadows where he has concealed himself steps the figure of... HYDE).

LUCY

(Catches her breath) For a moment I thought it was someone else.

HYDE

(Softly) For a moment it almost was ...

# 30 - Before 'Dangerous Game'

HE watches her closely.

HYDE

I have some rather sad news, Lucy. I have to go away for a while ... a friend and I have a little dispute to settle.

(He watches her closely)

You're glad to see me go?

LUCY

No.

HYDE

You're lying to me - I can always tell when you're lying!

LUCY

When will you be back?

HYDE

(smiling, nonchalant confidence) There's no knowing - but God help you, if you're not waiting for me when I return!

MUSIC. His hands caress her bare shoulders as he speaks. His voice entices her. Despite herself; LUCY is drawn to him, maybe subconsciously aware that it is the caress of JEKYLL she is enjoying. The music builds.

#31 - Dangerous Game

LUCY

I FEEL YOUR FINGERS

COLD ON MY SHOULDER

YOUR CHILLING TOUCH  
AS IT RUNS DOWN MY SPINE  
WATCHING YOUR EYES  
AS THEY INVADE MY SOUL  
FORBIDDEN PLEASURES  
I'M AFRAID TO MAKE MINE

AT THE TOUCH OF YOUR HAND  
AT THE SOUND OF YOUR VOICE  
AT THE MOMENT YOUR EYES MEET MINE  
I AM OUT OF MY MIND  
I AM OUT OF CONTROL  
FULL OF FEELINGS I CAN'T DEFINE.

HYDE  
IT'S A SIN WITH NO NAME

LUCY  
LIKE A HAND IN THE FLAME

HYDE  
AND OUR SENSES PROCLAIM

BOTH  
IT'S A DANGEROUS GAME!

HYDE  
A DARKER DREAM THAT HAS NO ENDING  
THAT'S SO UNREAL  
YOU BELIEVE THAT IT'S TRUE.

LUCY  
A DANCE OF DEATH  
OUT OF A MYSTERY TALE

HYDE  
THE FRIGHTENED PRINCESS  
DOESN'T KNOW WHAT TO DO!  
WILL THE GHOSTS GO AWAY?  
WILL SHE WILL THEM TO STAY?  
EITHER WAY, THERE'S NO WAY TO WIN!

LUCY  
ALL I KNOW IS I'M LOST  
AND I'M COUNTING THE COST  
MY EMOTIONS ARE IN A SPIN.

I DON'T KNOW WHO'S TO BLAME.

HYDE  
IT'S A CRIME AND A SHAME

LUCY  
BUT IT'S TRUE ALL THE SAME

BOTH  
IT'S A DANGEROUS GAME!  
NO-ONE SPEAKS  
NOT ONE WORD  
BUT WHAT WORDS ARE IN OUR EYES.

BOTH  
(Alternating)  
SILENCE SPEAKS  
LOUD AND CLEAR

LUCY  
ALL THE WORDS WE

BOTH  
DON'T WANT TO HEAR.  
AT THE TOUCH OF YOUR HAND  
AT THE SOUND OF YOUR VOICE  
AT THE MOMENT YOUR EYES MEET MINE  
I AM LOSING MY MIND  
I AM LOSING CONTROL  
FIGHTING FEELINGS I CAN'T DEFINE.

LUCY  
IT'S A SIN WITH NO NAME  
NO REMORSE AND NO SHAME.

HYDE  
FIRE, FURY AND FLAME

LUCY  
'CAUSE THE DEVIL'S TO BLAME

BOTH  
AND THE ANGELS PROCLAIM  
IT'S A DANGEROUS GAME!

#32 - Facade Reprise #2

SPIDER  
IF YOU LIVE AROUND HERE  
LOTSA PEOPLE I FEAR  
WILL MAKE PROMISES  
THEY WILL NOT HONOR MY DEAR  
AND THE TRUTH IS  
YOU END UP GETTING SCARRED!

MEN  
THERE'S A BEAST AT THE DOOR  
AND HE'S WILD AND FREE,  
BUT WE DON'T LET HIM  
IN 'CAUSE WE DON'T WANT TO SEE

MAN A (OR C)  
WHAT IS LURKING  
RIGHT BEHIND THE FACADE.

They disappear into the darkness.

Immediate segue to:

ACT II, SCENE 4

THE LABORATORY. Late at night. In the shadows and dimmed light, a solitary figure can be seen slumped in the armchair. It is HYDE. Silence. Someone is heard approaching, followed by a tentative knock at the door. The door, unlocked, is opened, revealing UTTERSON backlit in the threshold. He carries a package in his hand. UTTERSON regards the shadowy figure in the chair, and steps into the room.

#33 - Utterson & Hyde in the Lab

UTTERSON  
Henry?

HYDE  
I'm afraid Dr. Jekyll is not available.

UTTERSON  
Who the devil are you?

HYDE  
There's no point your waiting, Mr. Utterson. Dr. Jekyll is most...unlikely to return.

UTTERSON

It is of the utmost urgency that I deliver these chemicals to Dr. Jekyll personally!

UTTERSON crosses purposefully to the table and turns up the gas-lamp, lighting the room well enough to reveal the chaos-broken flasks and beakers, over-turned furnishings, the signs of a violent struggle.

HYDE

Just leave them and go!

The light also reveals the FIGURE in the chair, exhausted and racked with the deep impression of great suffering, HYDE. His hair is matted, his clothing is disheveled and stained. JEKYLL's journal lies open at his feet, surrounded by the smashed containers bile recognize as those that held the reagent. UTTERSON stares in disbelief and horror at the sight, then pulls himself together.

UTTERSON

I am not leaving until I know precisely where he is!

HYDE

If I told you, I am quite certain you would not believe me.

UTTERSON picks up the revolver lying on the lab table, opens it to see it is loaded, expertly clicks it shut and points it at HYDE.

UTTERSON

You will tell me where he is, Mr. Hyde. Yes, I know who you must be! What have you done with Henry Jekyll?

HYDE

(another soft chuckle, with none of the familiar maliciousness) What have I done with Jekyll? You wish to see him?

(UTTERSON pulls back the hammer of the revolver).

HYDE

Very well. So you shall.

(HYDE rises with difficulty and moves to the lab table. From the distilling flask he pours the last of what we realize is JEKYLL's formula.)

But let what you are about to witness be on your own head.

With a grimace of despair he downs the potion. At once, he is racked with a searing, convulsive pain - much more severe than the earlier transformations we have witnessed. HYDE falls, crying out, to the ground he crawls painfully back to the armchair, collapses into it. When he raises his face UTTERSON it is no longer HYDE's face.

UTTERSON

(In agony, dropping the revolver) Henry! ... Oh, my God! Henry!!

JEKYLL

I warned you, John. Even as Hyde, I warned you.

UTTERSON

You must save yourself before this thing kills you.

JEKYLL

(With the drugs)

There's not much time, John. And you have got to help me with a most urgent errand.

HE hands UTTERSON an envelope

UTTERSON

"Miss Lucy Harris... "The Red Rat," Isle of Dogs." Henry, this is that place we...that night! That girl!

JEKYLL

Tell her she must leave London-and tonight! John, more than one life is in danger - it is Hyde! He-I cannot say 'I'...

UTTERSON

I understand.

JEKYLL

Go now-! With these chemicals you have brought me - I promise you I can find an antidote that will destroy Hyde forever.

UTTERSON

God help you, Henry. God help us all.

(He goes. JEKYLL rises and rushes back to his workbench to mix the final formula.)

#34 - Angst 2

JEKYLL

COULD IT BE?

HAVE I REALLY LOST MY WAY?

HAVE I LOST MY MIND?

WILL I LOSE THE DAY?

AM I A GOOD MAN?



AM I A MADMAN?  
IT'S SUCH A FINE LINE  
BETWEEN A GOOD MAN AND A BAD...

SOMEHOW I HAVE TO GET BACK  
TO THE PLACE WHERE MY JOURNEY STARTED  
FIND THE COURSE I CHARTED  
WHEN I FIRST DEPARTED!

SOMEHOW I HAVE TO HANG ON  
TO THE VISION THAT FIRST INSPIRED ME  
TO THE HOPE THAT FIRED ME  
WHEN THE WORLD ADMIRERD ME!

I'LL FIND MY WAY BACK TO THE HIGHER GROUND  
AND SEE THE VIEW I KNEW BEFORE!  
I'LL SEARCH THE WORLD UNTIL THE ANSWER'S FOUND  
TURN MY DESPAIR AROUND FOREVER MORE!

SOMEHOW I'VE GOT TO REBUILD  
ALL THE DREAMS THAT  
THE WINDS HAVE SCATTERED  
FROM FATE HAS SHATTERED  
I'LL RETRIEVE WHAT MATTERED!

SOMEHOW I'VE GOT TO GO ON  
TILL THE EVIL HAS BEEN DEFEATED  
TILL MY WORK'S COMPLETED  
I WILL NOT BE CHEATED!

GOD, YOU MUST HELP ME CARRY ON!  
WHEN IT SEEMS ALL HOPE HAS GONE  
I HAVE GOT TO CARRY ON!

The music builds ominously as HE is suddenly gripped by a nests transformation. His scream of fear turns into the agonized roar of HYDE. Both his body and his mind are now totally out of control.

END OF SCENE 4

ACT II, SCENE 5

Sounds of a storm brewing outside. These mingle with rough muffled sounds from the East End riverfront, and invade LUCY's bedroom, above " The Red Rat", which attempts hominess, without escaping squalor. A single oil lamp burns on a table by the rumbled bed

The room is empty for a moment, then footsteps are heard, ascending. LUCY comes in through the narrow door, which is already ajar, followed by JOHN UTTERSON.

#35 - No One Knows Reprise

LUCY

No fear, sir. You won't've disturbed nobody. They're used to late visitors 'ere.

(As UTTERSON steps into the shabby room.)

UTTERSON

(Extending the sealed envelope) This is from Doctor Jekyll.

(As LUCY looks at it, without taking it) You are to leave London at once. Tonight, if possible.

She takes the envelope and tears it open; takes out a note and some money. She stares at the note, then shakes her head and hands it to UTTERSON, biting back her tears. UTTERSON reads.

UTTERSON

My dear Miss Lucy: I regret more than I can ever express, that my private misfortunes prevent me from ever seeing you again. I have found in you a tender and loving light during these past dark days. I hope you will accept the enclosed as a small repayment for the lesson you have taught me. Leave this place, I beg you, and begin again secure in tine knowledge that I shall never forget you. Henry Jekyll.

LUCY

(Shakes her head) 'E don't owe me nothin'. I owe him.

UTTERSON

That's none of my concern. But I beseech you to do as he asks. I'm sure it's for the best.

LUCY

Why didn't he come? Why did you?

Uttersson looks at her but does not respond

UTTERSON

Because he is my friend.

#36 - A New Life

LUCY

(Nods in understanding)

Yeh - an' I suppose he's mine, too.

UTTERSON

Believe it. Good night, then. And good luck to you. May you find a happier life...elsewhere.

He hurries out and can be heard descending the same hollow steps. LUCY stares at the note and the money.

A loud clap of thunder startles her. She blows out the oil lamp, goes to a window and pulls back the ragged drape. After a moment, a lightning flash, followed almost immediately by a more distant rumble of thunder. She stands at the window, watching the storm gather.

LUCY

A NEW LIFE -  
WHAT I WOULDN'T GIVE  
TO HAVE A NEW LIFE!  
ONE THING I HAVE LEARNED  
AS I GO THROUGH LIFE -  
NOTHING IS FOR FREE  
ALONG THE WAY.

A NEW START  
THAT'S THE THING I NEED  
TO GIVE ME NEW HEART  
HALF A CHANCE IN LIFE  
TO FIND A NEW PART  
JUST A SIMPLE ROLE  
THAT I CAN PLAY.

A NEW HOPE  
SOMETHING TO CONVINC ME  
TO RENEW HOPE.  
A NEW DAY  
BRIGHT ENOUGH TO  
HELP ME FIND MY WAY.

A NEW CHANCE-  
ONE THAT MAYBE HAS  
A TOUCH OF ROMANCE.  
WHERE CAN IT BE?  
THE CHANCE FOR ME?

A NEW DREAM  
I HAVE ONE I KNOW  
THAT VERY FEW DREAM.

I WOULD LIKE TO SEE  
THAT OVERDUE DREAM  
EVEN THOUGH IT  
NEVER MAY COME TRUE.

A NEW LOVE  
THOUGH I KNOW  
THERE'S NO SUCH THING  
AS TRUE LOVE  
EVEN SO,  
ALTHOUGH I NEVER KNEW LOVE,  
STILL I FEEL  
THAT ONE DREAM IS MY DUE!

A NEW WORLD  
THIS ONE THING I WANT  
TO ASK OF YOU, WORLD  
ONCE--BEFORE IT'S TIME  
TO SAY ADIEU, WORLD  
ONE SWEET CHANCE  
TO PROVE THE CYNICS WRONG!

A NEW LIFE  
MORE AND MORE I'M SURE,  
AS I GO THROUGH LIFE,  
JUST TO PLAY THE GAME  
AND TO PURSUE LIFE  
JUST TO SHARE ITS PLEASURES AND BELONG  
THAT'S WHAT I'VE BEEN HERE FOR, ALL ALONG  
EACH DAY'S A BRAND NEW LIFE!

She moves to the bed, lies back on it, and closes her eyes. The storm continues outside; frequent eruptions of lightning and thunder. In one flash of lightning, LUCY is revealed on the bed alone; but in the next flash, a DARK FIGURE is seen standing beside her, leaning over her. It is as though he appeared in an instant, from nowhere.

The sudden complete darkness, and the loudest explosion of thunder yet. A match is struck, and the oil lamp is lit. EDWARD HYDE stands beside the bed. He blows out the match, and at the same moment, LUCY opens her eyes. She breathes in sharply, stifling a cry, and sits up on the bed. HYDE smiles at her, baring his teeth like an animal, then sits beside her. Lightning and thunder continue, intermittently.

HYDE  
Dearest Lucy...you weren't expecting me?

LUCY  
(almost soundless) No.

HYDE  
But who else can I come to? for "sympathy, tenderness...?"  
(Looks at the money on the bedside table)  
You've had another visitor this evening?

LUCY  
No...not really...

HYDE  
It wasn't the Doctor himself, was it? No...! Henry's such a very busy man.

HE laughs, a rasp.

LUCY  
You know...Doctor Jekyll?...

HYDE  
Of course. As well as I know myself. We're very old friends, he and I. We share everything. Just as you and I do, my sweet Lucy - everything.  
(He reaches out, brushes JEKYLL's money aside and picks up the note, LUCY wants to stop him, but dares not. HYDE looks over the note.)  
"Leave this place, I beg you."  
(Turns to her)  
You wouldn't leave the city without saying goodbye, would you?

LUCY  
I'm not going anywhere...

HYDE  
That's right, Lucy. You're not going anywhere. Come here to me now. Close.  
Closer.

She looks into his eyes, then slowly drags herself toward him. He reaches out and embraces her tightly, her head against his chest, tucked under his chin.

#37 - Lucy's Death

HYDE  
SYMPATHY - TENDERNESS  
WARM AS THE SUMMER  
OFFER ME THEIR EMBRACE.  
FRIENDLINESS, GENTLENESS,  
STRANGERS TO MY LIFE

THEY ARE THERE IN THIS FACE.  
GOODNESS AND SWEETNESS  
AND KINDNESS ABOUND IN THIS PLACE.

A loud peal of thunder interrupts the song. LUCY remains frozen, trembling but entranced, as HYDE, in agonizing slowmotion, stabs her, first in the back then deeply into her stomach, then - almost like a slow caress - slits her throat. Finally, he releases her body, and it slumps back onto the bed, like a rag doll. HYDE stands and wipes the knife blade on the rumpled bedclothes. Suddenly, his body is shaken with spasm - then another and another. He falls to his knees, gasping for air.

He cries out in pain and braces himself against the bedstand, burying his face in the blood-stained sheets. A massive shudder passes through him; and, when he raises his bloodstained face, it is that of DOCTOR HENRY JEKYLL. He stands with difficulty, staring aghast at LUCY's contorted bloody form. Then he sees the long knife in his hand, and throws it away from him, as far as he can. He gazes down at the dead girl, unable to look away.

Wrapping the fog-colored cape, now stained with blood, around him, he plunges through the narrow door, and can be heard running down the hollow steps, out into the night. A long, low, distant roll of thunder - then "the angels" are heard, "weeping" - the innocent plaintive chant rises toward Heaven and blends with the thunder - and we are into -

## ACT II, SCENE 6

Sounds of the storm continue, muffled, a heavy rainfall now, occasional glowing lightning high in the heavens, and muted thunder; JEKYLL's devastated laboratory, as before. Empty for a moment, then JEKYLL enters. He stares in the mirror at the soiled reflection of himself in the eerie light of the many flames.

#38 - The Confrontation

JEKYLL  
LOST IN THE DARKNESS  
SILENCE SURROUNDS YOU.  
ONCE THERE WAS MORNING,  
NOW ENDLESS NIGHT.

I WILL FIND THE ANSWER,  
I'LL NEVER DESERT YOU -  
I PROMISE YOU THIS -  
TILL THE DAY THAT I..

His voice is strangled. His reflection changes, almost instantly, into the ape-like grinning scowl of EDWARD HYDE. Within the frame, but very real, HYDE laughs

hideously. JEKYLL retreats into the laboratory a few steps, but his reflection remains that of his "other self," and it now addresses him, in its rasping,

HYDE  
DO YOU REALLY THINK  
THAT I WOULD EVER LET YOU GO?  
DID YOU THINK I'D EVER SET YOU FREE?  
IF YOU DO, I'M SAD TO SAY IT SIMPLY ISN'T SO  
YOU WILL NEVER GET AWAY FROM ME!

JEKYLL  
ALL THAT YOU ARE IS  
A FACE IN THE MIRROR  
I CLOSE MY EYES, AND YOU DISAPPEAR!

HYDE  
I'M WHAT YOU FACE  
WHEN YOU FACE IN THE MIRROR  
LONG AS YOU LIVE, I WILL STILL BE HERE!

JEKYLL  
ALL THAT YOU ARE  
IS THE END OF A NIGHTMARE  
ALL THAT YOU ARE IS A DYING SCREAM!  
AFTER TONIGHT, I SHALL  
END THIS DEMON DREAM!

HYDE  
THIS IS NOT A DREAM, MY FRIEND  
AND IT WILL NEVER END!  
THIS ONE IS THE NIGHTMARE THAT GOES ON!  
HYDE IS HERE TO STAY,  
NO MATTER WHAT YOU MAY PRETEND -  
AND HE'LL FLOURISH LONG AFTER YOU'RE GONE!

JEKYLL  
SOON YOU WILL DIE,  
AND MY SILENCE WILL HIDE YOU!  
YOU CANNOT CHOOSE BUT TO LOSE CONTROL!

HYDE  
YOU CAN'T CONTROL ME!  
I LIVE DEEP INSIDE YOU!  
EACH DAY YOU'LL FEEL ME DEVOUR YOUR SOUL!

JEKYLL

I DON'T NEED YOU TO SURVIVE  
LIKE YOU NEED ME!  
I'LL BECOME WHOLE AS  
YOU DANCE WITH DEATH!  
AND I'LL REJOICE AS YOU  
BREATHE YOUR FINAL BREATH!

HE convulses, as HYDE struggles to re-enter him.

HYDE  
FOR I'LL LIVE INSIDE YOU FOREVER!

JEKYLL  
NO!

HYDE  
WITH SATAN HIMSELF BY MY SIDE!

JEKYLL  
NO!

HYDE  
AND I KNOW THAT,  
NOW AND FOREVER  
THEY'LL NEVER BE ABLE  
TO SEPARATE JEKYLL FROM HYDE!

JEKYLL  
CAN'T YOU SEE IT'S OVER NOW?  
IT'S TIME TO DIE!

HYDE  
NO, NOT I! ONLY YOU!

JEKYLL  
IF I DIE, YOU DIE, TOO!

HYDE  
YOU'LL DIE IN ME -  
I'LL BE YOU!

JEKYLL  
DAMN YOU, HYDE! -  
SET ME FREE!

HYDE



CAN'T YOU SEE? -  
YOU ARE ME!

JEKYLL  
NO! DEEP INSIDE - !

HYDE  
I AM YOU - YOU - ARE - HYDE!

JEKYLL  
NO NEVER!

HYDE laughs, vicious mockery incarnate. JEKYLL hurls the glowing beaker at the enormous mirror, shattering it and the vision of EDWARD HYDE. At the same moment, the several flaring burners in the laboratory are instantly extinguished. Sudden darkness, permeated by a bitter chemical smoke; then we are into -

ACT II, SCENE 7

#39 - Facade Reprise 3

COMPANY  
THERE'S A BEAST AT THE DOOR  
AND HE'S WILD AND FREE  
BUT WE DON'T LET HIM IN  
'CAUSE WE DON'T WANT TO SEE  
WHAT IS LURKING  
RIGHT BEHIND THE FACADE!

MAN IS NOT ONE BUT TWO  
HE IS EVIL AND GOOD  
AND HE WALKS A FINE LINE  
THAT HE'D CROSS IF HE COULD  
IT'S A NIGHTMARE WE CAN NEVER DISCARD.

UTTERSON

Jekyll had walked through the very gates of Hell, and seen what lay beyond. The way back - if there was one - would be littered with the corpses of his shattered dream and engulfed by flames that could yet consume him... Yet back from the dead he came, to the sound of wedding bells...

An ancient church sumptuously but tastefully decorated with white blossoms, ribbons and draperies. Through the tall, narrow, faintly tinted windows on one side fall long rectangles of sunlight, The MINISTER appears at the decorated high altar, followed by HENRY JEKYLL, and by JOHN UTTERSON, his best man. The three of them, along with a number of WEDDING GUESTS, seated on either side of the

main aisle, look down the aisle, watching for the bride's approach.

COMPANY  
AT THE END OF THE DAY,  
MEN DON'T MEAN WHAT THEY SAY.  
THEY DON'T SAY WHAT THEY MEAN.  
THEY DON'T EVER COME CLEAN  
IN THE NIGHTMARE  
WE CAN NEVER DISCARD -  
SO WE STAY ON OUR GUARD -  
HIDE BEHIND A FACADE -  
WE ALL LOVE A FACADE -  
BUT BEWARE THE FACADE...

EMMA CAREW appears at the other end of the main aisle, escorted by her father, SIR DANVERS, who has handed her the bouquet. EMMA is gorgeously, simply clad in white, and, as she steps into each rectangle of light, she seems to glow with purity and happiness. She moves slowly up the aisle, toward JEKYLL and the others. Heads of WEDDING GUESTS turn to view her.

EMMA reaches the alter, and stretches out one pale hand, from underneath her veil, toward JEKYLL's waiting hand. The minister starts the service.

MINISTER  
Dearly beloved we are gathered here in the sight of God to join together this man and this woman in Holy Matrimony ... if any man can show any just cause, why they may not lawfully be joined together, let him now speak, or else hereafter for ever hold his peace.

JEKYLL and UTTERSON's eyes meet for a long moment. The MINISTER breaks the silence and continues.

MINISTER  
Henry John Albert Jekyll, do you take this woman, Emma Alice Margaret Carew, to be your lawfully wedded...

#40 - The Wedding

Suddenly JEKYLL cries out hoarsely and doubles up in pain, shoving EMMA's hand away.

UTTERSON  
Henry, what is it?

He tries to support and raise JEKYLL, but the Doctor shoves him away with another heart-rending cry, then falls to his knees.

EMMA  
Henry!

She kneels beside him, though SIR DANVERS tries to pull her away. Then, with lightning speed, JEKYLL is on his feet again, careening down the main aisle of the church, toward the entrance, toward us. UTTERSON follows him. The WEDDING GUESTS are frozen in place, watching.

JEKYLL  
OH, GOD, WHAT NOW?-  
OH GOD, NOT NOW!  
HELP ME SOMEHOW!  
PLEASE TAKE THE PAIN AWAY!

FEEL IT FILL ME!  
THIS WILL KILL ME!  
PLEASE, GOD, WILL ME  
SOMEHOW TO FIGHT, I PRAY!

Emma starts down the aisle toward him, followed by her father. Out of one of the pews steps SIMON STRIDE. He reaches out for her -

STRIDE  
Emma!

But she pulls away from both him and SIR DANVERS, and continues down the aisle toward JEKYLL

JEKYLL  
OH, PLEASE HELP ME! -  
GOD HAVE MERCY!  
DON'T LET HER SEE!  
NOT ON OUR WEDDING DAY!

HYDE  
Ah! Mister Stride! I trust you are respectfully recording the order of business!

He screams in anguish, and shoves UTTERSON away. The scream, before it dies, becomes a feral growl; and, as STRIDE rushes up to confront JEKYLL, he is confronted by EDWARD HYDE, who rises into his threatening ape-like stance. STRIDE gasps and retreats, trying to block EMMA's and SIR DANVER's approach.

SIR DANVERS  
In God's name, Doctor Jekyll -!

HYDE

(Roars) There is no Doctor Jekyll! There's only Edward Hyde!

As he turns to them, grinning, EMMA screams. HYDE laughs madly, and reaches out for her. STRIDE steps between them, brandishing his ebony walking stick

He reaches out one claw-like hand, and STRIDE raises the walking stick; preparing to strike. But HYDE is too fast for him, He seizes the ebony stick and uses it to pull STRIDE roughly up against him. He breaks STRIDE'S grip on the stick by swiveling him sharply around, then pulls the stick back stiffly against STRIDE'S throat, STRIDE reaches for HYDE, then for the stick but all in vain. With the elated roar of a vicious beast, HYDE pulls the stick back savagely, snapping STRIDE'S neck as though he were a wooden puppet. EMMA cries out, as HYDE steps back and allows STRIDE's body to sag to the floor. Then HYDE moves toward EMMA again. SIR DANVERS steps forward, but one blow from HYDE sends him flying, and he falls to the floor, unconscious. UTTERSON reaches for EMMA, but he is not fast enough.

As WEDDING GUESTS hide their faces or remain frozen, HYDE starts to drag EMMA up the aisle toward the main altar. JOHN UTTERSON unsheathes a long blade from his walking stick; and tosses the rest of the stick aside. He advance on the rasping, ape-like figure.

UTTERSON

Mister Hyde!

Without releasing EMMA, HYDE swivels and sees UTTERSON and the blade.

UTTERSON

She has nothing to do with you! Let her go!

HYDE hesitates for only an instant, then laughs like a howling animal, and starts toward UTTERSON, who raises the sword and points it at HYDE's heart. Still dragging EMMA after him, HYDE lurches even closer to UTTERSON's blade.

HYDE

(Growls and knocks the blade aside with his arm) No one touches Edward Hyde!  
(Advancing on UTTERSON again) No one! Or she dies, before God!

UTTERSON backs up only a step or two, raising the sword blade again. At the same time, SIR DANVERS has regained consciousness, and gets to his feet, supported by WEDDING GUESTS.

EMMA

Father!

SIR DANVERS

Emma?

HYDE

(Savagely pulling her closer again) No one!

He drags EMMA another step or two toward the alter, then stops, panting erratically. EMMA reaches up and touches his contorted face with one hand.

EMMA

Henry?...I know that it is you...and you would never harm me...never!

HYDE growls again, low in his throat, and holds her close, as though to crush her. The OTHERS freeze where they are. After a long moment, HYDE suddenly lets his arms drop wearily to his sides, and EMMA slides from his grasp. She falls at the steps of the alter and covers her face with both hands, sobbing. SIR DANVERS breaks free from the WEDDING GUESTS and rushes to his daughter. He raises her to her feet, as HYDE slouches away, exhausted, and turns toward UTTERSON.

HYDE

(Not in JEKYLL's voice, but with his intonation) John Do it Now I beg of you Set me free Set us all free!

UTTERSON understands and holds the blade at his fiend's heart. His hand trembles.

UTTERSON

I cannot!

HYDE looks into UTTERSON's eyes, pleading, then suddenly falls forward onto the sword, pulling the blade into his own heart. He gasps and looks at UTTERSON piteously, smiling. Most of the WEDDING GUESTS have turned away, terrified, aghast. EMMA and SIR DANVERS stare, as HYDE sinks to his knees, still impaled on the blade.

JEKYLL

(Turning his contorted features up toward UTTERSON; the eyes, at least, are no longer those of EDWARD HYDE.)

Father...

UTTERSON

Forgive him ...

He throws the sword aside and kneels beside JEKYLL

EMMA pulls free of SIR DANVERS, gently but firmly, and moves to where HYDE has fallen. She kneels too, and takes JEKYLL into her arms. She embraces him for a

long moment, and, when she lets his head sink back into her lap, he is HENRY JEKYLL again, completely, finally.

JEKYLL

Emma ...

EMMA cradles JEKYLL in her arms.

EMMA

Rest now...my tormented love...

YOU ARE FREE NOW...

YOU'RE WITH ME NOW...

WHERE YOU'LL ALWAYS BE...

Weeping softly, she enfolds him in her arms, and rocks him like a frightened child. UTTERSON stands and looks down at them. SIR DANVERS moves to stand beside him. No one else moves. Innocent voices, not of this earth, wind upward through the air, and the bell begins to toll again.

END OF ACT II

#41 - Bows

#42 - Exit Music