

Tekyll **and HYDE**

The Gothic Musical Thriller

The Complete Works

The Completists' Script

Why Should You Settle For Less When There's More!

Jekyll and Hyde

Music: Frank Wildhorn

Lyrics: Leslie Bricusse, Steve Cuden

Book: Leslie Bricusse

Libretto: Jack L. Herman, Jack Danya Kemplin

Based on: The Strange Case Of Dr. Jekyll And Mr. Hyde by Robert Louse Stevenson

Completists' Edition compiled and adapted by
Jack Danya Kemplin

ACT I

01.Prologue

02.Lost In The Darkness

03.Prologue (reprise)

04.I Need To Know

05.Facade

06.Bitch, Bitch, Bitch

07.Stride's Wishes

08.Sir Danvers

09.Letting Go

10.Sir Danvers (reprise)

11.Rumours

12.The Engagement Party

13.I Must Go On

14.Take Me As I Am

15.Till You Came Into My Life

16.The First Time

17.Love Has Come of Age

18.Stride's Question

19.Emma's Reasons

20.Jekyll's Plea to The Board Of Governors

21.Seven Solid Years/All These Precious Years

22.How Can I Continue On/Pursue The Truth/I Must Go On/Possessed/In the Silence of the Night/Your Dreams

23.You've Got To See It Through

24.Stride's Apology and Confession

ACT II

25. Prologue (reprise 2)
26. Facade (Reprise)
27. No One Knows Who I Am
28. Dance
29. Good 'N' Evil
30. Lucy Meets Jekyll
31. Prologue (reprise 3)
32. Now There Is No Choice
33. This Is The Moment
34. First Transformation
35. Alive
36. One, Two, Three
37. Bring On The Men
38. Lucy Meets Hyde
39. We Belong to the Night
40. Edward Hyde
41. Prologue (reprise 4)
42. Find My Way Again
43. Your Work And Nothing More
44. Sympathy, Tenderness.
45. Someone Like You
46. I'm A Lonely Lady
47. Anything Is Possible Tonight
48. Alive (reprise)

ACT III

49.Prologue (reprise 5)

50.Murder, Murder

51.Journal

52.If You Only Knew

53.This Is Not The Man I Knew, Your Work and Nothing More

54.Possessed

55.You Have To Go

56.Jekyll and Emma's Letting Go

57.Once Upon A Dream

58. No One Must Ever Know

59.Reflections/Streak Of Madness/Obsession

60.In His Eyes

61.The World Has Gone Insane

62.Good'N'Evil (reprise)

63.Girls Of The Night

64.No One Knows Who I Am (reprise)

65.Dangerous Game

66.Facade (reprise 2)

67.Alive (reprise 2)

68.Midnight

69.Stride's Sabotage

70.The Way Back

71.A New Life

72.Sympathy, Tenderness (reprise)

ACT IV

73. Facade (reprise 3)
74. Lost in the Darkness (reprise)
75. It's Over Now
76. Confrontation
77. Jekyll's Once Upon A Dream
78. Prologue (reprise 6)
79. Waiting There Tonight
80. If You Only Knew (reprise)
81. We Still Have Time
82. 'Till Forever
83. Prologue (reprise 7)
84. This is The Moment (reprise)/Someone Like You (duet)
85. Letting Go (reprise)
86. Dear Lord And Father Of Mankind
87. This Is The Moment (reprise 2)
88. The Wedding/Finale Transformation
89. In His Eyes (reprise)
90. Once Upon A Dream (reprise)
91. Epilogue
92. The Ballad of Dr Jekyll and Mr Hyde

SCENE LIST

London, 1889

ACT I

Scene 1: Limbo/The Violent Mental Ward at St. Jude's Hospital

Prologue.....John Utterson, Sir Danvers Carew

Scene 2: The Violent Mental Ward at St. Jude's Hospital

Lost In The Darkness.....Dr. Henry Jekyll

Prologue (reprise).....Dr. Henry Jekyll

I Need To Know.....Dr. Henry Jekyll

Scene 3: A Square in The Streets of London

Facade.....Ensemble

Scene 4: Sir Danvers Carew's House in Regent's Park

Bitch, Bitch, Bitch.....Ensemble, The Board of Governors

Stride's Wishes+.....Simon Stride, Sir Danvers Carew

Sir Danvers*.....Ensemble, The Board of Governors, Sir Danvers Carew

Letting Go.....Emma and Sir Danvers Carew

Sir Danvers (reprise)*.....Ensemble, Sir Danvers Carew

Rumours*.....Ensemble

The Engagement Party*.....Dr Henry Jekyll, Dr Hastie Lanyon, Mr Richard Enfield, Simon Stride

I Must Go On.....Dr. Henry Jekyll, Emma Carew

Take Me As I Am.....Dr. Henry Jekyll, Emma Carew

Till You Came Into My Life.....Dr. Henry Jekyll, Emma Carew

The First Time*.....Dr. Henry Jekyll, Emma Carew

Love Has Come of Age.....Dr. Henry Jekyll, Emma Carew

Stride's Question*.....Simon Stride, Dr. Henry Jekyll

Emma's Reasons.....Emma Carew, Simon Stride

Scene 5: St. Jude's Hospital

Jekyll's Plea to The Board Of Governors.....Dr. Henry Jekyll, The Board of Governors

Seven Solid Years/All These Precious Years*.....Dr. Henry Jekyll

How Can I Continue On/Pursue The Truth/I Must Go On/Possessed/In the Silence of the Night/Your Dreams*.....Dr. Henry Jekyll, Emma Carew

You've Got To See It Through+.....John Utterson, Dr. Henry Jekyll

Stride's Apology and Confession.....Simon Stride

ACT II

Scene 1: Limbo

Prologue (reprise 2)*Ensamble, Emma Carew

Scene 2: Entrance to The Red Rat Dregs at Dock Side in London's East End

Facade (Reprise).....Ensemble

Scene 3: Backstage at The Red Rat Dregs

No One Knows Who I Am.....Lucy Harris

Scene 4: The Red Rat Dregs

Dance.....Red Rat Girls

Good 'N' Evil.....Lucy Harris, Red Rat Girls

Lucy Meets Jekyll.....Lucy Harris, Dr. Henry Jekyll

Scene 5: Limbo

Prologue (reprise 3)*Sir Danvers Carew, John Utterson, Dr. Henry Jekyll

Scene 6: Harley Street, Dr. Jekyll's Consulting Room, Dr. Jekyll's Laboratory

Now There Is No Choice.....Dr. Henry Jekyll

This Is The Moment.....Dr. Henry Jekyll

First Transformation*Dr. Henry Jekyll, Edward Hyde

Alive*Edward Hyde

Scene 7: The Red Rat Dregs

One, Two, Three.....Nellie, Red Rat Girls

Bring On The Men.....Lucy Harris, Red Rat Girls

Lucy Meets Hyde.....Lucy Harris, Edward Hyde

We Belong to the Night*Lucy Harris, Edward Hyde

Edward Hyde+.....Edward Hyde

Scene 8: Dr Jekyll's Laboratory, Dr. Jekyll's Doorstep and Consulting Room Study, Harley Street, Shabby Street

Prologue (reprise 4).....Dr. Henry Jekyll

Find My Way Again*Emma Carew, Dr. Henry Jekyll

Your Work And Nothing More*John Utterson, Dr. Henry Jekyll, Sir Danvers Carew, Emma Carew, Ensamble

Sympathy, Tenderness.....Lucy Harris

Scene 9: Harley Street, Hyde Park, An Embankment in Westminster on Shabby Street near The Red Rat Dregs, The Main Hall of The Red Rat Dregs

Someone Like You.....Lucy Harris

I'm A Lonely Lady.....Nellie

Anything Is Possible Tonight.....Lucy Harris

Alive (reprise)*Edward Hyde

ACT III

Scene 1: Limbo

Prologue (reprise 5).....John Utterson, Sir Danvers Carew

Scene 2: London Streets, Outside St Paul's Cathedral, Bisset's Pharmaceutical Apothecary, Harley Street, Mayfair Supper Club Entrance in the West End, Platform at King's Cross Victoria Station
Murder, Murder*.....Ensemble

Scene 3: Dr. Jekyll's Laboratory

The Journal.....Emma Carew, Dr Henry Jekyll

If You Only Knew*.....Emma Carew

This Is Not The Man I Knew+.....Emma Carew, Dr Henry Jekyll

Possessed.....Emma Carew, Dr Henry Jekyll

You Have To Go.....Emma Carew, Dr Henry Jekyll

Jekyll and Emma's Letting Go.....Emma Carew, Dr Henry Jekyll

Once Upon A Dream*.....Emma Carew

No One Must Ever Know*.....Dr. Henry Jekyll

Reflections/Streak Of Madness/Obsession.....Dr. Henry Jekyll

In His Eyes.....Emma Carew, Lucy Harris

The World Has Gone Insane.....Dr Henry Jekyll, Edward Hyde

Scene 4: The Main Hall of The Red Rat Dregs, Lucy's Room

Good'N'Evil (reprise).....Spider, Gwenny, Red Rat Girls

Girls Of The Night.....Nellie, Lucy Harris, Red Rat Girls

No One Knows Who I Am (reprise).....Lucy Harris

Dangerous Game.....Lucy Harris, Edward Hyde

Facade (reprise 2).....Spider, Gwenny, Simon Stride

Alive* (reprise 2).....Edward Hyde

Midnight.....Simon Stride, Spider, Gwenny

Scene 5: Bisset's Pharmaceutical Apothecary

Stride's Sabotage+.....Simon Stride

Scene 6: Dr. Jekyll's Laboratory

The Way Back.....Dr. Henry Jekyll

Scene 7: Lucy's Room in The Red Rat Dregs

A New Life.....Lucy Harris

Sympathy, Tenderness (reprise).....Edward Hyde

ACT IV

Scene 1: Entrance of The Red Rat Dregs, London Streets, Mass Burial Plot
Facade (reprise 3)+.....Nellie, Red Rat Girls, Ensemble

Scene 2: Dr. Jekyll's Laboratory
Lost in the Darkness (reprise).....Dr. Henry Jekyll
It's Over Now.....Dr. Henry Jekyll
Confrontation.....Dr. Henry Jekyll, Edward Hyde
Jekyll's Once Upon A Dream.....Dr. Henry Jekyll

Scene 3: Limbo
Prologue (reprise 6).....John Utterson

Scene 4: Dr. Jekyll's Laboratory, The Violent Mental Ward at St. Jude's Hospital , Emma Carew's
Bedroom Window
Waiting There Tonight*.....Dr Henry Jekyll, Emma Carew
If You Only Knew (reprise)*.....Dr Henry Jekyll, Emma Carew

Scene 5: Carew House Doorstep, Regent's Park
We Still Have Time.....Dr Henry Jekyll, Emma Carew
'Til Forever*.....Dr Henry Jekyll, Emma Carew

Scene 6: Limbo
Prologue (reprise 7).....Sir Danvers Carew

Scene 7: Bridal chamber in St. Anne's Church in Westminster
This is The Moment (reprise)/Someone Like You (duet)*.....Dr. Henry
Jekyll, Emma Carew
Letting Go (reprise)+.....Sir Danvers and Emma Carew

Scene 8: Chapel in St. Anne's Church in Westminster
Dear Lord And Father Of Mankind.....Boy Soprano, Ensemble
This Is The Moment (reprise 2).....Boy Soprano, Ensemble
The Wedding/Finale Transformation.....Dr Hastie Lanyon, Mr Richard
Enfield, Simon Stride, Dr. Henry Jekyll, Emma Carew
In His Eyes (reprise).....Emma Carew
Once Upon A Dream (reprise).....Dr. Henry Jekyll, Emma Carew

Scene 9: Limbo
Epilogue.....Emma Carew

Scene 10: London Street exit
The Ballad of Dr Jekyll and Mr Hyde*.....Ensemble

Music by Frank Wildhorn and Lyrics by Leslie Bricusse, except

* Lyrics by Steve Cuden, Leslie Bricusse and Frank Wildhorn.

+ Lyrics by Jack Danya Kemplin, Steve Cuden, Leslie Bricusse and Frank Wildhorn.

Lyrics by Jack Danya Kemplin, Leslie Bricusse and Frank Wildhorn.

Conceived for the stage by Steve Cuden and Frank Wildhorn
Book and Lyrics by Leslie Bricusse.
Music by Frank Wildhorn
Orchestrations by Kim Scharnberg.
Arrangements by Jason Howland.

Jekyll and Hyde is based on Robert Louis Stevenson's story about a doctor whose experiments with human personality create an evil and murderous counterpart. Convinced the cure for his father's mental illness lies in the separation of Man's evil nature from his good, Dr. Henry Jekyll unwittingly unleashes his own dark side, wreaking havoc in the streets of late 19th-century London as the savage Edward Hyde. Jekyll and Hyde is pure, pulse-pounding theatre, with a lush, romantic score hailed as a modern classic even before the show began its smash-hit Broadway run.

Cast: 15 men, 8 women

Principal Characters

Dr. Henry John Albert Jekyll / Mr. Edward Hyde

Age Range: 25 - 35 Voice Range: Baritone/Tenor (Low G# - Top A)

Jekyll is a young 25 year old doctor of medicine and science. His father was a renowned doctor in his day, and Jekyll follows in his footsteps, he loves his father very much and idolized him as a boy, always wanting to go to work with him, and intern under him from a young age. He worked under his father, learning all he could, passing the other doctors-in-training at a lightning pace. It is because of this he has acquired his degree at such a young age. But there is also another force that drove him in his later years of schooling. As his father aged something began to go wrong, his father became unstable, one moment he would be fine, the next he would become enraged for seemingly no reason, and start slapping people around. He became unpredictable, like two completely different men. This was a family condition, his father before him got like this with old age too, that was a part of the reason that Father Jekyll became a doctor, to try and help people who suffered like his father, and now Henry has found new drive and aim as he must face the same plight his father did before him, trying to find a cure for his father's mental illness and all those who dwell in the same darkness. Due to his family name Henry is well respected in his field by many of the younger doctors who idolized his father as he had, and Henry is held in high regard by them, but some of the older doctors think he is still too young for the profession and find him too wide eyed, experimental, ambitious, risk taking. For them being a doctor is not about innovation or trying out new experimental techniques, there is a process to things which must be followed, new things must be experimented on animals for years first going up the order of species until after a lifetime of research then it is slowly tested on people before put into use, and they find doctor Jekyll's eagerness for a fast tracking of his experiment quite disturbing. They understand his father's importance to him, but they do not think that should be a reason to experiment on people early, endangering lives of others. Jekyll obsessed with curing his father well he still has a chance finds them too be too stuck in the past, with no vision, no willingness to innovate and move forward with new technologies that could save countless lives and create a perfect world without anger or violence or strife where man wouldn't kill anymore, a world where compassion and passion for life would banish the madness of war. He finds the board to be a bunch of hypocrites and cowards. In pursuit of his goal Jekyll attempts to distinguish what causes the swing between good and evil within man and to find a chemical formula that can separate the two in order to eliminate the "evil" element of

a man's personality. For this he requires a human subject and when the board of governors of the Hospital in which he practices reject his proposal, dismissing his claims as unlawful and blasphemous, he sets out to prove his theory by using himself as the subject.

But when Jekyll tests the experiment on himself it has unforeseen consequences for it speeds up and accentuates the illness which flows through his bloodline, causing the seed of madness which was passed on from his father to him to bloom and grow early, unbalancing Jekyll's mind which he had thus far kept in harmony. However even at that, that harmony was always only barely kept in check for Jekyll has always had trouble keeping in his true emotions. As a young child he was a bit rowdy, but before the age of 7 his mother and father were able to reign him in, chastising him whenever he had behaved inappropriately. He learnt by that time to always keep his feelings in, to build walls around himself so that he wouldn't hurt those whom he loved. But sometimes when he loses his cool his darker side breaks through, just barely contained. This at times shows through in his obsessive drive to save his father, in his reckless willingness to take risks, and in the unconscious anger that he has towards those whom have slighted. Yes this evil within him has always been there, imprisoned, eating at him, so he has an understanding of his patients that most other doctors cannot, this gives him compassion for them, and a loving care which he gives them, treating them with the kindness and dignity which all men deserve, especially those who are crying out for help, he has learnt to for the most part channel this personal problem into something good. But the formula, this mixture of rare drugs has now interrupted this balance, Jekyll finds it to have an euphoric effect which delights the senses and intoxicates like wine. It gives him a power and drive, a feeling of being alive like he has never felt before, a lust for all things, he finds himself driven to do acts that he wouldn't have even considered before, like over-drinking at a pub, acquiring the services of a harlot, or even revenge against those who he feels have gotten in the way of his goals, even to the point of murder. Jekyll at first enjoys the feeling these drugs give him, a strange new sweet sensation which makes him feel younger, lighter, happier in body and soul, twice as alive and 10 fold more wicked. He revels in the power he feels well effected by it, and finds great release in the freedom it gives him to take pleasure in the taboos of life, to enjoy all of those things that he was always told was not appropriate to do.

At first Jekyll feels that he has full control over his actions and desires and that the formula of drugs simply takes away his inhibitions and allows him to more freely do the things he wants to do, feeling that he can stop taking the formula whenever he wishes. But soon he finds himself compelled to take it again and again, drawn to the desire to revel in murder and madness, to take pleasures in it's sweet intoxication, and the people it allows him to hang around, that feeling he gets from that is too drawing, too addictive, he needs to take the drugs, to see where they can take him, partly losing sight of his vision and goals.

The night he took the formula he was taken to The Red Rat Dregs by his boyhood friend John Utterson under the suggestion of Simon Stride whom thought it would help Jekyll forget about the sadness he felt from his proposal to the board being rejected earlier that day. Well there Jekyll found an attraction to a young prostitute on her first night at work named Lucy Harris. Being as he was just engaged the night before and being as he is an upright gentleman he did not give in to his lustful yearnings. But after taking the drugs he went back there that night to indulge in them. Well back there he wore a big hat, his hair down, and a heavy coat so as to not be recognized taking part in the more seeder side of life, and when Lucy who did not recognize him as the same man from earlier in the evening asked his name, him not wishing to give his real name less word get around to his colleagues and in tern to his father-in-law to-be Sr Danvers that he has cheated on Emma with a harlot, thus destroying his respectability, career, and romantic life, he decides to give Lucy a fake name as most clients do, calling themselves John, thus forth they are all Johns, he gives the fake name of Edward Hyde, and decides to

use that as his identity every time that he partakes in the darker pleasures of life, creating an alter ego.

As Jekyll continues to take the drugs it starts to become hard to distinguish when he is Jekyll and when he is Hyde, they are two sides of the same man, they are the same man, simply one is bound by the rules and etiquette of society and the other one could care less and only desires personal fulfillment. He finds it harder to contain his desires and rage no matter what time of day, he is becoming more like what his father has become, unbalanced and dangerous. He begins to fear the force inside of him which he has released, fearful of the damage he might do to his own life, yet he cannot stop taking the drugs, he takes too much pleasure in them, and he must find the answer, unlock the secret which they, and Hyde contains, the key to separating the good and evil within all our minds. He is certain he can find the answer and cure himself, his father, and the world if he can only contain and overcome the powerful and darker forces which work inside of him. He tries altering the formula, the mixture of drugs to help him with this, but he cannot find the right mixture, the exact chemical combination to right things inside of him, to readjust the balance.

These characters are pivotal in the piece and thus we are looking for someone with presence, skill enough to play both aspects and great stamina. The performer must have ability to play great emotional range.

Jekyll has an elegance, propriety and manners, which belies his situation and breeding. We need an ability to portray stillness, bearing and class whilst still having raw energy and passion. (Mr Rochester meets Mr Darcy).

Hyde has an animal magnetism, he is rough, earthy and perverse. His physicality is manic, as if unleashed from bonds. He is passionate to the point of obsession. Carnal and guttural, he exudes sexuality and power. (Jack Nicholson in *The Shining* meets Al Pacino in *The Godfather*).

Emma Lisa Alice Margaret Carew – Jekyll’s fiancée

Age Range: 19 – 25 Vocal Range: Lyric Soprano (Low A to Top C!)

Songs: 24

Emma is the 19 year old daughter of the wealthy Sir Danvers Carew. Emma is a graceful, elegant young woman, with spirit and a joy of life. She is courteous, deferential and dutiful, but very much has her own mind and is slightly headstrong. In Jekyll’s company she shows a great love and has an easy, fun and flirty manner around him. She makes Jekyll smile. She is all that makes him feel wanted, loved, respected and knows she will support him in everything. She has been with him since she was 17.

Emma as a character needs to hold her own against Lucy in the audiences’ eyes. She cannot be seen to be wet, but needs a real softness that comes from her likely pampered upbringing. She’s the epitome of propriety. Vocally she should have an entrancing voice, **easily** singing in soprano range. Vocally she is the opposite to Lucy, her tone is pure. Emma is effectively the “light” to Lucy’s “dark”. (Claire Danes in Romeo and Juliet meets Lizzie in Pride and Prejudice!)

Mr. Gabriel John Utterson , Esq. – lawyer and childhood friend of Henry Jekyll

Age Range: 25 – 35 Vocal Range: Baritone/Tenor (Low B - Top G)

John is Jekyll’s best friend, confidant, lawyer and supporter. He is an upstanding man, regarded well by his peers. Serious, somewhat sombre attitude and not given to laughter or joviality, but has an underlying humour. Likely worked his way up the ranks of society, rather than was born into wealth. He is a gentleman, first and last. Jekyll is his equal both intellectually and in standing and they have an ease when together. He has no pretensions. He is ages with Jekyll and I imagine they spent some of their formative years frequenting drinking establishments, men’s clubs and had little qualms about using the services of whores. Thus he is not a prude or self-righteous, although can be prudent and cautious when warranted.

Character wise, we need someone who holds himself with bearing. He is assured of himself and is knowledgeable. The character gives a feeling of control, but with empathy and a touch of humour.

Lucy Ivy Harris, the main attraction at "The Red Rat Dregs"

Age Range: 16 – 20 Voice Range: Mezzo-soprano (Low G# to Top F# in belt)

Songs: 18

young woman recently ran away from home, and lived two days on the street before being picked up by Spider under the promise that he would take her to a place where she could live with other girls, and have food to eat as well as make a little money on the side; but when she arrived she found that she was tricked into a life of prostitution. Spider and Gwenny feature her as The Red Rat’s new start attraction, selling off her virginity to the highest bidder.

She takes things as they come, knowing that there is little better life for her, although she does dream there is. She, like all the girls at the Rat, is at the mercy of pimp and proprietor Spider.

Lucy is a pivot point in the piece for both Jekyll and Hyde. She is the epitome of the carnal desire within each of them. Jekyll, with his will and “goodness” keeps that desire well in check, but Hyde, as the unbound spirit of Jekyll, can’t and won’t keep that desire checked. Lucy becomes his fixation and

to some intents, we hope his salvation. To Lucy, Jekyll is an ideal, something she will never have. Hyde is all she believes she deserves. She is massively attracted to the part of Hyde that is Jekyll, but this confuses her as she also knows Hyde to be cruel and brutal, both mentally and physically toward her.

We need a performer who can really act through song. Vocally this is a challenging role and stamina is essential. Lucy is an emotional animal, spunky and fascinating.

The Board of Governors

Sir Danvers Carew, Knight of the British Empire, Chairman

Age Range: 50 - 65 Vocal Range: Baritone (Low C - Top F)

Sir Danvers is a genial man, who has no need to prove his standing in society or his influence over others. As Chairman of the Board at St Judes Hospital, I would assume he had, in his day, been a highly respected physician. In later years, with his knighthood, he has deferred career for retirement and highly revered enough to be allowed to preside as Chairman of the Board.

After Jekyll's father fell ill Sir Danvers was the guiding figure behind Jekyll's development as a physician/scientist over the years and this would also allow for Jekyll to have been in contact with Danvers family ... particularly his daughter Emma.

Mr. Simon Stride

Age Range: 25 – 35 Vocal Range: Baritone (Low A - Top G)

Stride is Emma's previous boyfriend who grew up with her and dated her until she was 17. He claims to be a moralist and is the well respected Secretary of Board of Governors of St Jude's Hospital with which he holds great sway over their votes. He is rival to Jekyll both within their social sphere as well as romantically for he still holds strong feelings for Emma. Unlike Jekyll who's family only gained wealth after his father became a physician, Stride was born into old wealth and holds a title with which he believes his status and money should be able to get him anything he wants, including Emma's hand even though she is now Jekyll's fiancée Emma, and refuses to take Stride back at every turn. Due to this he is furiously jealous of Jekyll, and how someone he views as a commoner with no place in high society can have everything which he desires and yet Stride who is of regal blood can be denied that which he wants most. Emma is also of old wealth and title being as her father has been knighted, and therefore Stride feels that she is above Jekyll and should not marry someone low and volatile like him, that she rightfully belongs with another of title. He is less mature and much more hot headed than Jekyll and isn't afraid of venting his jealous anger within the realms of the board of governors meetings and even in Emma's home. He is petulant and outspoken, but ends up looking the weaker man because of it.

Although always trying to seem the most respectable Stride however has a secret position as the primary owner and backer of The Red Rat Dregs brothel, his reputation as a moralist therefor being a facade. He is insanely jealous of Jekyll, and desires nothing more then to see Henry suffer and die, and will stop at nothing to see that happen.

Lord Theodore 'Teddy' Herbert Wimpy Savage – duel role with Spider

Age Range: 40 - 50 Vocal Range: Baritone (Low B - E)

Lord Savage is a wealthy Lord who is stuck in the old ways. In the original script noted as “having better things to do” and those are probably to see and be seen around town and in the best clubs, establishments and company. Titled from birth, he’s probably used his money to gain status.

He is a bit of a dandy. Likely would be first to be seen with the newest fashions and slightly “overdone” in the clothing department. He would as like frequent an opium den in the docks as he would the royal opera. Holds little respect for either Jekyll or Stride and see’s his duty on the board a necessary (in terms of status) but annoying appointment.

Lady Elizabeth 'Bessie' Beaconsfield – duel role with Gwenny

Age Range: 40 – 60 Vocal Range: Mezzo-soprano (Low G# - E)

This character is a wealthy aristocrat based partially on Viscountess Beaconsfield who was wife of the prime minister Disraeli. She was notorious for her uninhibited remarks. Staid Victorians were often scandalised by her but learned not to comment. She was shrewder than she looked.

In the musical, the character is in later life, although still takes great care of her appearance, particularly fashionable and flirts with those men around her. She is outspoken to the point of rude and has a great regard for herself and her own self-importance. Not particularly nice but most likely to be on every society list as guest! We need someone who can give attitude (of the Victorian sort!) and move with a grace and ease of someone born to wealth and status.

General Lord George Glossop

Age Range: 50 - 65 Vocal Range: Baritone/Bass (Low G# - Middle C)

An old fashioned Army General, typical military man, the general has a rod up his ass. He is pompous, exacting and probably was a paper pusher rather than has actually seen any front line fighting in his time. Certainly a force to be reckoned with, overbearing and full of his own self importance.

The Right Honourable Sir Archibald “Archie” Proops, Queen's Counsel

Age Range: 35 - 45 Vocal Range: Tenor (xx)

A Queen’s Council (i.e. high level Barrister), Aristocrat, and government official. Busy man, “quick and methodical”, likely equates everything to it’s relevance to the law. He would be the guiding force on the board of governors in terms of what is lawful, so would be quick to quash anything that he deemed ill advised. Although medical testing on human’s was not illegal at the time, it could bring down trouble from the law front on the hospital, so thus likely would become a problem to him.

His Grace, Rupert Basil The 14th Bishop of Basingstoke

Age Range: 50 - 65 Vocal Range: Baritone/Tenor (Low C# - Top G)

50 year old , as his title suggests, he a man of the cloth. Likely on the board to make sure that religious strictures are placed upon development of medicine. Likely the worst type of religious zealot and keen to make sure that the church keep strong reigns on not only the hospitals but on those who work within the profession.

Victorian society very much had it’s principals and morals tied closely with the church who had a stronghold due to Queen Victoria and Albert’s demand of their court that they had to earn respect by example and be impenetrable to scandal.

His position on the board was purely a matter of the church has the power and the Bishop will make sure a lot of it falls with him.

This however, didn't stop the Bishop, relieving his desires (in a totally unmoral way) by using and abusing the lower classes to his own gain, particularly those women who would, for money, give anyone anything he wants. He also happens to have a lust for very young girls and boys.

This character is particularly sleazy. He should be weaker than his peers on the board, both physically and mentally. Safe to say he hides behind his "uniform" and his comments would be caustic and probably not particularly direct. Don't think he would win in a battle of wills with Jekyll.

"One of the recurring problems that had weakened mid-Victorian governments had been the disputes in Parliament over the place of religion -- and which religion -- in the life of the nation."

Nellie – Prostitute

Age Range: 25 – 35 Vocal Range: Mezzo

Eleanor Agatha Brown AKA Nellie Aggie Brown or just Nellie, is Lucy's best friend, a 20 to 35 year old prostitute, one of the older girls at The Red Rat Dregs she knows the full harshness and struggles of life for women like her. She is of Negro origin and was born in the brothel to a mother who was also a harlot. Having spent her whole life in this world she has seen all of it there is to see, she has seen young girl after young girl tricked into this life, their innocence shattered and their hopes stolen. She looks out for her friends the other harlots and considers all of the girls her family even though she has a birth child of her own, conceived through one of her many Johns, which one exactly who could be sure. She is good business for The Red Rat Dregs as many of the men like to try something exotic and taboo and she is just that for them with her long wavy hair, high cheekbones, and chocolate skin. When she saw Spider trick Lucy into coming to The Red Rat Dregs, she knew what was happening, she had seen him do the same thing to so many other unsuspecting girls, and she feels so sorry for them, especially for the ones as young as Lucy who didn't see it coming. From the moment Lucy realized she was trapped Nellie has been there to comfort her as a friend and mother figure. Lucy looks to Nellie for guidance, advice, and an ear to turn to for all her troubles. Nellie feels very motherly over Lucy, trying to protect her, and convince her to run away from the brothel well she still can. Lucy and Nellie's relationship is like a mixture between that of best friends, mother and daughter, and big and little sister.

The Spider, proprietor of "The Red Rat Dregs" – duel role with Lord Savage

Age Range: 30 – 45 Vocal Range: Baritone (Low B - E)

Lucy's pimp, Nasty, seedy and weasley could describe spider. Like his name he probably traps his victims in a web. Both the girls he uses to "service" his establishment and himself and those he likely blackmails after finding them using the very service he supplies. He is give to violence and will make a point with his fists rather than words. Wily but not particularly clever, apart from in the sense of working out the next scam.

Madam Guinevere "Gweny" Grange – duel role with Lady Beaconsfield

Age Range: 40 – 60 Vocal Range: Mezzo-soprano (Low G# - E)

Lucy's Madam(female pimp), manageress of "The Red Rat Dregs"

Minor Speaking/Singing Roles

Poole – Dr. Jekyll's manservant

Age Range: 50-65 Vocal Range: Non Singing (although likely to play other roles too)

Jekyll's butler. I would say this man has been in Jekyll's employ for a fair amount of time. Faithful to his employer, Poole is the epitome of discretion. He would, without question, do anything asked of him by his master

(In the book, Poole gets very worried about his master, when he hears maniacal sounds coming from the study and worries his master has been murdered by a Mr Hyde. He disregards propriety to go and find Utterson. Between them they breakdown the door, only to find the dead body of Hyde and thus Jekyll.)

Minor Singing/Speaking Roles

Mr. Bisset, an Apothecary

Minister at wedding

Priest at Funeral

A Newsboy

Red Rat Girls x 6

1. Flossie

2. Rosie

3. Mary

4. Nancy

5. Jenny

6. Lizzie (Another young harlot around Lucy's age)

Gentlemen x 2 at Sir Danvers house

1. Dr Hastie Lanyon (A friend of Jekyll's)

2. Richard Enfield (Mr Utterson's cousin and a friend of Dr Jekyll)

Minor Non Speaking Roles

Jekyll's Father in mental hospital;

Ensemble Characters

Various

Duel Roles

Male

Dr Henry Jekyll / Mr Edward Hyde

Lord Theodore 'Teddy' Savage / The Spider

Right Honourable Sir Archibald Proops / Sir Peter / Barrow Boy / Punter (A John)

General Lord Glossop / Siegfried (the Pianist) / Policeman / Barrow Boy / Punter

Bishop of Basingstoke / Inspector Newcomen (The Scotland Yard inspector exploring after the murders) / Sir Douglas / Barrow Boy / Punter

Poole (Dr. Jekyll's Manservant) / Sir Leopold / Coachman / Punter

Mr. Bisset (an Apothecary) / Jekyll's Father (A Mental Patient) / Old Man / Butler (Manservant at Sir Danvers') / Maitre d'Hotel / Punter / Priest at Wedding

Dr Hastie Lanyon / Mike (a Clerk) / Punter

Richard Enfield / Mental Patient / David (a Barrow Boy) / Punter

Mental Patient / Bill (a Docker) / Lord Devere / Hustler at The Red Rat / Young Boy / Newsboy / Fenwick / Choir Boy
Mental Patient / Lord Biggs / Albert (a Barman) / Priest at Bishop's Funeral
Mental Patient / Ned (a Sailor) / Lord Hare / Hustler at The Red Rat / Tough (Bouncer) at The Red Rat
Mental Patient / Lady Delaware's lover / Jack (a Beggar) / Under Footman / Hustler at The Red Rat / Doorman / Curate

Female

Emma Lisa Carew / Lucy Harris
Lady Elizabeth 'Bessie' Beaconsfield / Guinevere (Gweny)
Nurse / Holly (a Bread Seller) / Lady Delaware / Nancy (Red Rat Girl)
Nurse / Lady Biggs / Mary Reilly (Dr Jekyll's Housemaid) / Mary (Red Rat Girl) / Bridesmaid
Mental Patient / Alice (a Scullery Maid) / Mrs. Grenville-Heath / Housemaid / Nellie
Mental Patient / Bet (a Scullery Maid) / Lady Aberdare / Housemaid / Young Girl / Lizzie (Red Rat Girl) / Bridesmaid
Mental Patient / Katie (a Cockle Seller) / Lady Hare / Jenny (Red Rat Girl) / Bridesmaid
Mental Patient / Polly (a Scrubber Woman) / Lady Postlethwaite / Rosie (Red Rat Girl)
Mental Patient / Molly (a Fish Gutter) / Lady Leopold / Flossie (Red Rat Girl)

Note: Emma and Lucy are desired to be played as dual roles, this can be done quite simply, the actress would wear a blond ringlets up-do wig and upper-class modest dresses as Emma, and a brunette wavy down-do wig and low-class and burlesque and brothel clothing as Lucy. During In His Eyes she would wear a wig with one side of the hair matching Lucy's, the other Emma's, and a similarly split dress. During World That's Gone Insane staying this split way, putting the skull mask over her face. The changing wigs and dresses time has been calculated and playing both girls as a dual role be achievable.

Instrumentation: Bass (Acoustic and Electric), Cello, Horn, Keyboard 1, Keyboard 2, Keyboard 3, Percussion 1 and 2, Reed 1 (Alto Flute, Flute), Reed 2 (English Horn, Oboe), Reed 3 (Alto Saxophone, Bass Clarinet, Clarinet), Reed 4 (Bassoon, Contra Bassoon), Trombone, Trumpet, Viola, Violin 1 and 2, Electric Guitar, Electric Bass Guitar, Piano, Tuba

Percussion: Timpani, Chimes, Bass Drums, Susp Cymbal, Snare Drum, Triangle, Finger Cymbal, Glock, Chinese Cym, High Hat, Drum Set, Tam Tam, Key Tree, Tom Tom, Bells, QF Sarna, Mark Tree, Glass Wind Chimes, Ankle Bells, Taiko Drum, Small Chain Link, Shaker, Metal Rack

Your Work And Nothing More mapped out to make it less confusing

Utterson

You have your work
And nothing more!
You are possessed -
What is your demon?

You've never been
This way before -
Where is 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!

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 the world
As very few did!
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

Have
I
Become
My work
And nothing
More?

I
Know
That's
Not
What
I'm
Living
For!...

Emma

Henry have
You
Become
Your work
And nothing
More?

I
Know
Your work's hard
But you're
What
I'm
Living
For!...

Father have you heard
A single word I've said?
You've always told me
Love was built on trust

I'm quite content to be a doctor's
wife,
My mother trained me well she
married you.

Father, you know
Henry won't just walk away.
The only way he knows
Is straight ahead!

Sir Danvers

Emma, I don't want to
See you getting hurt
All I have is
But the two of us

My darling, you're too young to suffer all
this strife,
I wish I could tell you what to do,
My only concern in this is you.

Emma, you've not heard
A single word I've said!

Ensemble

			<p>My fear is, he's in over his head. He could lose control, And that I dread</p> <p>There has been talk: They say he's gone too far. He's locked himself away In his own world, Pursuing this insanity!</p> <p>It's more than work - He is obsessed! The man is driven!</p> <p>There's something strange. Unless I'm blind! I see a change Of a bizarre kind! He's chasing dreams He'll never find</p>	
<p>This increasing Isolation only adds To your frustration And it could Endanger Your Career...</p>	<p>Father...</p>	<p>It is his work!</p> <p>Just give him time, I ask no more. His work's a crime To be forgiven!</p> <p>Just give him time I ask no more</p> <p>There's not at all! Don't be unkind. The problem's all In your mind!</p>	<p>He has his work And nothing more. He is obsessed! The man is driven!</p>	
<p>Time to awaken Before it's too Late</p>	<p>Who are they To judge what I Am doing they Know nothing Of the Possibilities I see. And I will Prove, if I'm Ever Permitted to</p>	<p>Just give him time, I ask no more. His work's a crime To be forgiven!</p>	<p>He's chasing Dreams He'll never find! I see a change Of a bizarre kind</p>	
<p>Before you forever Determine your fate What you're Living for Dear, I pray, Every day, Henry may Find his way! I pray he may Find his way</p>	<p>Things are not Wrong just Because they Are new! I pray I May Find My Way!</p>	<p>There's not at all! Don't be unkind. Problem's all In your mind! Still, I pray, Every day, Henry may Find his way. I pray he may Find his way!</p>	<p>Dear, I pray, Every day, Henry may Find his way! I pray he may Find his way</p>	<p>If you live Around here Lots of People I fear Will make promises They will not</p>

I will pray Every day. You may Find your way! I pray You may find Your way	I Pray I may Find my way I pray I may find My way!	I will pray, Every day, Henry may Find his way. I pray He may find His way!	I will pray Every day. You two may Find your way! I pray You may find Your way	Honour My dear And the truth is That it's all A Facade That it's all A Facade
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The Script:

ACT ONE

Act I Scene 1: Limbo / The Violent Mental Ward at St. Jude's Hospital

(The stage is bare, and black, pure blackness, the floor covered in fog)

"PROLOGUE"

(A single spotlight comes up on stage left illuminating Mr Gabriel John Utterson)

UTTERSON

If you would have heard of Dr. Henry Jekyll, you would have heard of appalling things. I will tell you this, he was my friend, and he was a seeker of truth. Radical theories, life altering drugs were part of a search to illuminate the elements of good and evil which are inherent in every human personality. Henry Jekyll believed he had found a way to control those separate elements, not merely for the furtherment of science, but for the relief of human sorrow and suffering. In the autumn of 1889, he embarked on a series of scientific experiments. How could I know that that it would also transform his soul...and mine as well.

(Behind the black void of limbo starting to become dimly visible is The Violent Mental Ward at St. Jude's Hospital. Dr. Henry Jekyll can be seen kneeling next to an elderly man, his father, who is now a patient at the ward, strapped into a wheel chair, his head, arms, hands, legs, and feet held tightly by large leather straps. He struggles to get free, twisting and writhing, grunting like a wild animal, not uttering a single intelligible word. Jekyll passionately holds his hand, caressing his lower arm, trying to comfort him, and looks on with expressions of love, sorrow, worryment, and questioning, but also with a look of determination.)

(The first spotlight on Utterson stays lit well a second spotlight comes up on stage right illuminating Sir Danvers Carew)

SIR DANVERS

He entered my life as a brilliant young scientist, and became as dear to me as my own child, I came to feel the exhilaration of his knowledge and the profundity of his suffering as though they was mine. I came to understand Henry Jekyll, in a very real since his passion is consistently reenacted within every one of us.

(The Violent Mental Ward at St. Jude's Hospital which was dimly visible now slowly illuminates to full light as the fog of limbo disappears, Utterson and Sir Danvers now both in the halls of the ward are walking towards Jekyll who injects a sedative into his father's arm.)

Act I Scene 2: The Violent Mental Ward at St. Jude's Hospital

JEKYLL

There, that should help calm you down.

UTTERSON

He is beyond help Henry .

JEKYLL

Therefore we treat him like an animal? He's a man, John!

SIR DANVERS

But he behaves like an animal, Henry, he's dangerous, catatonic one minute, then unprovoked attacks on the other inmates the next. What would you have me do?

JEKYLL

Sir Danvers, he still has a soul as pure and good as yours or mine, emotional responses as sensitive as any of ours, but the mind, it's trapped in a dark terrible world. The memory which allows him to express those emotions rebels now, and refuses to serve him. Madness is the cruelest of all prisons, there must be a way to free him! I know there is a means to reintegrate mind and emotion, there must be! My Theories convince me-

SIR DANVERS

-My colleagues tell me that your theories are infinitely more dangerous than he is. What you call the mind...is what God calls the soul. They say you're trespassing on hallowed ground when you experiment on the human mind. There has been talk!-

JEKYLL

-Let them talk! 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 poor wretched soul like him?

SIR DANVERS

Henry, we understand this patient's importance to you, but you must understand he has Schizophrenia, Catatonia, Dementia...criminal insanity. He's lost, Henry! Lost to himself, and lost to the world...You will never reach him.

JEKYLL

I have to try, I must!

UTTERSON

You have tried everything!

JEKYLL

No, not true! John, I am at the point of perfecting a formula. A combination of rare drugs...

SIR DANVERS

(Scoffing) Magic potions.

JEKYLL

(Continuing) They could help shift the minds equilibrium. Bring the personality back into balance. Stimulate the good that's been buried. The drugs can catalyze this.

SIR DANVERS

I admire your tenacity, Henry, but I question your philosophy. Do you seriously believe your drugs can change what God has set in motion?

JEKYLL

Yes, yes he can be changed Sir Danvers, we shall all be changed, in a moment, in the twinkling of an

eye.

SIR DANVERS

(not wishing to argue further with Jekyll in his time of mournful pain, reluctantly replies)
Alright, you are a gifted man Henry, use your gifts wisely.

(Sir Danvers and Utterson exit, leaving Jekyll with his father to spend some time with this patient who means so much to him. Jekyll returns to clutching his father's hand, comforting him, trying to calm him down, and let him know that he is here for him, and that he will try his hardest to find a way to bring him back from this seemingly unending darkness.)

"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.

I LOOK IN YOUR EYES,
BUT I CANNOT FIND THE MAN I KNEW,
YOU'RE SO FAR AWAY FROM ME NOW,
WHAT IS THIS DEMON,
ALIVE IN YOU,
PURSUING YOU,
I MUST FIND THE ANSWER SOMEHOW.

DEEP IN YOUR SILENCE,
PLEASE TRY TO HEAR ME,
I'LL KEEP YOU NEAR ME,
TILL NIGHT PASSES BY.

SHOW ME YOU HEAR ME,
PLEASE UNDERSTAND ME,
I'LL KEEP ON FIGHTING,
BUT YOU HAVE TO TRY.

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

(Jekyll gently kisses his father on the forehead)

JEKYLL

(Softly spoken) Goodnight father.

(A nurse comes over and wheels Jekyll's father to his chamber. Jekyll is left alone center stage in the long hall of the ward, surrounded on both sides left and right by dimly lit silhouettes of inmate patients in their cells writhing in the throws of madness. Jekyll walks over to his desk which is now in down-center stage, it is messy with paperwork that he has to eventually fill out. He opens his journal and begins to write, speaking the words out loud as he does.)

"PROLOGUE - REPRISÉ"

JEKYLL

/ August 12th, 6:25 PM,
In each of us there are two natures.
If this primitive duality of man,
good and evil,
can be housed in separate identities,
life will be relieved of all that is unbearable.
It is the curse of mankind...
that these polar twins should be constantly struggling..../

(Jekyll finishes writing in his journal, closes it, and stands at his desk for a moment contemplating his wishes and desire to find the answer to curing men of their mental ailments.)

"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.

(Jekyll walks over to his first patient, there are nurses all around helping out patients, walking them from place to place, taking care of them, feeding them, bathing them, restraining them. The nurses and medical assistants are male and female, as are the patients. Most of the male patients are put in one padded cell and the females in another one across the room from the males. Jekyll's desk is in between both cells and nurses take patients one at a time out of their respective cells, over to his desk for him to examine and treat them, before they return the patients to their cells. This first patient is a man in a straitjacket and muzzle mask. Jekyll puts on a stethoscope, putting it to the chest of the man's straitjacket, and listens to the man's heartbeat, also checking other things)

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.

(A female nurse hands Jekyll some papers about the man for him to sign, he does so, filling out whatever prescription he feels the man needs, and hands the papers back to the nurse. She then walks the patient back to his cell. Jekyll goes back to his desk.)

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.

ONE THING IS CERTAIN - THE EVIL IS STRONGER.
GOOD FIGHTS A HOPELESS AND DESPERATE FIGHT.
I MUST FIND WAYS OF ADJUSTING THE BALANCE
TO BRING HIM BACK FROM THE EMPTY BLACK
EDGE OF NIGHT!

(A different nurse brings out a female patient, she is not restrained, but clearly malnourished and not sane. When Jekyll comes over she flinches like as though she was traumatized well young, having been beaten or sexually assaulted repeatedly by her father. Jekyll listens to her heart beat as well, also checking for other things, then the nurse hands him some papers and he fills them out as well. As he is filling out the papers the patient keeps signaling to the nurse that she wants to get away from him, trying to move away from him, but the nurse keeps holding her in place, gesturing to her that it is alright, that Dr Jekyll will not harm her, and is here to make sure that she is safe and well.)

I NEED TO GO
WHERE NO MAN HAS VENTURED BEFORE
TO SEARCH FOR THE KEY TO THE DOOR
THAT WILL END ALL THIS TRAGIC AND SENSELESS DECAY!
BUT HOW TO GO?
I NEED TO KNOW!

(Jekyll reaches into his drawer and pulls out a small doll, he then hands back the papers to the nurse, giving the doll to the female patient as he does so, her nervously reaching for it, grabbing it, and quickly pulling it back hugging it and smiling. The nurse then walks the girl back to her cell. Jekyll now walks over to an adult male mental patient who is also not restrained and is playing on the floor)

I NEED TO LEARN
THE SECRETS OF THE MIND THAT WE CANNOT DISCERN.
I NEED TO LEARN
THE THINGS THAT MAKE MEN PASS THE POINT OF NO RETURN.

(The male patient on the floor tries to crawl over to Jekyll, Jekyll kneels down to the floor and holds out his hand for the patient. The patient makes his way over and gently grabs hold of Jekyll's hand.)

WHY DOES A WISE MAN TAKE 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 ...

(Jekyll pulls a treat out of his vest pocket and gives it to the patient. The patient gleefully takes it, holding it in his hand and marveling at it. Jekyll rises up and goes back to his desk as another nurse comes and takes this patient, rising him to his feet and walking him to a cell as well.)

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!

(Jekyll looks to God asking him to help give him and his work the guidance they need)

DEAR GOD, GUIDE ME!
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!

(Jekyll having just finished his little prayer pulls up a chair and sits down at the desk writing things down, filling out paperwork as everything fades to black)

Act I Scene 3: A Square in The Streets of London

(On the streets of London all the different people from all of their various classes move about the city on their daily tasks. The poor beg, sell, and work, the rich go on their ways to fancy restaurants, operas, and other leisures. The poor look upon the rich seeing through their little facade, seeing how even though they claim to be better, that they are no better then the man who has to beg for his food. The rich amongst themselves complains of the poor, and how they should be better like the rich or just go away. Both sides dislike the other.)

"FACADE "

THE STREET PEOPLE

IF YOU LIVE AROUND HERE,
YOU NEED PLENTY CASH IN THE BANK.
'COS THE HOUSES 'ROUND HERE
WERE DESIGNED BY JOHN NASH
AN' ARE ALL FLASHY AND SWANK.
AN' THE FRONT BIT
IS WHAT'S CALLED A FACADE

IF YOU LIVE AROUND HERE

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

ALL THE PEOPLE 'ROUND HERE ARE AS POSH AS CAN BE.
YOU WON'T SEE 'EM HOB-NOBBIN' WITH RUBBISH LIKE ME.
IT'S THE SNOB BIT, ALSO CALLED A FACADE!

EVERY DAY
PEOPLE IN THEIR OWN SWEET WAY
LIKE TO ADD A COAT OF PAINT
AND BE WHAT THEY AIN'T!

THAT'S HOW THEIR LITTLE
GAME IS PLAYED
LIVIN' OUT THEIR MASQUERADE
ACTIN' A BIZARRE CHARADE -
GETTIN' RICH AN' GETTIN' LAID!
WHILE PLAYING THE SAINT!
WHO'D WANT TO TRADE?

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

(rich people crossing by)

RICH PEOPLE

(whispering)
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
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!

STREET PEOPLE:

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!

(Sir Danvers Carew passes by a little behind the wealthy people who passed earlier)

Oh There's Sir Danvers!

SIR DANVERS CAREW IS A GOOD MAN

THEY CALL HIM "LA CREME DE LA CREME".

WHATEVER THAT MEANS, HE'S A BLOODY SIGHT BETTER THAN THEM!

NEARLY EVERYONE YOU MEET WHEN WALKING DOWN A LONDON STREET

LIKE HIM AN' HER,

AN' YOU, AN' ME -

PRETENDS TO BE

A PILLAR OF SOCIETY.

A MODEL OF PROPRIETY,

SOBRIETY

AND PIETY

WHO'S NEVER EVEN HEARD OF NOTORIETY!

THE LADIES AN' 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 YER PICK, DEAR -

"CAUSE IT'S ALL 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 -

'CAUSE MAN'S A MASTER OF DECEIT !

SO, WHAT IS THE 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!

IF WE'RE NOT ONE, BUT TWO,

ARE WE EVIL OR GOOD?
DO WE WALK THE FINE LINE -
THAT WE'D CROSS IF WE COULD?
ARE WE WAITING -
TO BREAK THROUGH THE FACADE?

ONE OR TWO MIGHT LOOK KINDA WELL-TO-DO.
HAH! THEY'RE BAD AS ME AN' YOU,
RIGHT DOWN THEY'RE BOOTS!
AND I BETCHA PRECIOUS FEW HAVE PAID FOR THEIR SHOES!

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!
IS IT'S ALL A FACADE!
CALL A WALK "PROMENADE", CALL A STREET "BOULEVARD"
GREASE YER HAIR WITH "POMADE" YOU'LL BE HELD IN REGARD.
AN' I BETCHA IF YOU STAY ON YOUR GUARD
THEY'LL ALL SAY YOU'RE A "CARD".
PEOPLE LOVE THE FACADE.
WHAT'S BEHIND THE FACADE?
LOOK BEHIND...THE FACADE!

MAN IS NOT ONE, BUT TWO,
HE IS EVIL AND GOOD,
AN' HE WALKS THE 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!

EVERY NIGHT HERE ONE HOUSE OR ANOTHER IS A FUN HOUSE
'COS OF SOMEONE GIVIN' A PARTY AS YOU SEE, SIR!
THIS ONE HERE TONIGHT IS RATHER SPECIAL - AM I RIGHT?
IT'S THE BETROTHAL OF SIR DANVERS' DAUGHTER, EMMA!

BUTLER

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

PARTY GUESTS

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

Act I Scene 4: Sir Danvers Carew's House in Regent's Park

"BITCH BITCH BITCH"

(The vicious guests at the Engagement Party are gossiping amongst one another about some of the other guests who have already arrived, whispering to their friends and pointing fingers, mocking the others.)

LADY BEACONSFIELD

LORD AND LADY HARE
FIGHTING OVER THERE.
DARLING, DO BEWARE!
SHE'S A BITCH!

BISHOP OF BASINGSTOKE

LADY ABERDARE'S
HAVING AN AFFAIR
WITH THE BUTLER THERE!
JUST HER NICHE!

VICIOUS PARTY GUESTS

FINE PARTY - DIVINE PARTY
A TOUCH TARTY - BUT STINKIN' RICH!

LADY BEACONSFIELD

WHAT A PRETTY SMILE!
MRS. GRENVILLE-HEATH!
PITY THEY ARE NOT ALL HER TEETH...

SIR ARCHIBALD PROOPS

LORD DEVERE AS WELL
HE'S AS QUEER AS HELL!
AND BI-SEXUELLE!
LIKES TO SWITCH!

ALL

DEE-LICIOUS - AND SO VICIOUS!

OUR ONE WISH IS TO
BITCH, BITCH, BITCH!

(The Butler begins announcing the arrivals of new guests as they enter. The other guests continue to whisper gossip about each new arrival.)

BUTLER

LADY POSTLETHWAITE

LADY BEACONSFIELD

GOD, SHE'S PUT ON WEIGHT!

LORD SAVAGE

GIVES YOU MORE TO HATE!

LADY BEACONSFIELD

MEAN OLD BITCH!

BUTLER

LADY LEOPOLD

GENERAL GLOSSOP

LOOKING REALLY OLD!

LADY BEACONSFIELD

POOR SIR LEOPOLD

LORD SAVAGE

SHE'S A WITCH!

ALL

CHIC PEOPLE - UNIQUE PEOPLE
AND FREAK PEOPLE WE QUICKLY DITCH!

BUTLER

LADY DELAWARE

LADY BEACONSFIELD

AWFUL COLOR HAIR!
THAT'S HER LOVER THERE
WITH THE TWITCH!

BUTLER

LORD AND LADY BIGGS

SIR ARCHIBALD PROOPS

WHAT A PAIR OF PIGS!
WEAR EACH OTHER'S WIGS!

SIR ARCHIBALD PROOPS and LADY BEACONSFIELD

ITCH! ITCH! ITCH!

ALL

JUNE WEDDING
THE BRIDE DREADING
THE LEG-SPREADING
WHILE LONDON'S RICH
COME HERE AND BITCH!...BITCH!...BITCH!
BITCH!...BITCH!...BITCH!

"STRIDE'S WISHES"

(Stride enters)

BUTLER

MR SIMON STRIDE

(Sir Danvers walks up to Stride, surprised he chose to attend knowing his history with both of the engaged.)

SIR 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!

(Sir Danvers is disappointed to see that Stride still has not gotten over Emma, and his continued unwillingness to accept that she has found someone else since him.)

SIR DANVERS

TO BAD,
I'M AFRAID YOU WERE SIMPLY TOO LATE,
THE RACE IS OVER,
DEAR SIMON YOU MUST ACCEPT YOUR FATE,
THE GREAT EMMA'S HAND,
FAIR AND SQUARE,
HENRY JEKYLL HAS WON,
AND A GALLANT SECOND
YOU DID COME.

STRIDE

I DON'T LIKE COMING SECOND,

GALLANTLY OR OTHERWISE.

LADY BEACONSFIELD

From what I've heard,
I'd say,
Otherwise is your more usual style Mr Stride.

(Stride walks away brooding, and stands in a corner of the room with a stiff look in his face)

"SIR DANVERS"

(Lady Beaconsfield, and the other Board of Governors, and guests surround their host.)

LADY BEACONSFIELD

SIR DANVERS, SIR DANVERS, QUELLE CHARMING SOIREE.

SIR ARCHIBALD PROOPS

THE EVENINGS YOU GIVE ARE THE BEST I MUST SAY.

LADY BEACONSFIELD

SIR DANVERS, SIR DANVERS YOU'VE DONE IT AGAIN.

BISHOP OF BASINGSTOKE

THE FOOD IS DELICIOUS!

LADY BEACONSFIELD

AND SO ARE THE MEN!

SIR DANVERS

YOUR HIGHNESS DEAR LADY THE PLEASURE IS MINE,
A PARTY ANNOUNCING A MARRIAGE MUST SHINE.
THE GOOD DOCTOR JEKYLL'S AN ADMIRABLE CHOICE,
OCCASIONS LIKE THIS GIVES US CAUSE TO REJOICE,
IT'S NOT EVERYDAY THAT ONE'S DAUGHTER'S ENGAGED.

LADY BEACONSFIELD

WHICH SEEMS TO HAVE LEFT SEVERAL SUITORS ENRAGED!

SIR DANVERS

WELL ONE CHAP FOR SURE OVER THERE SIMON STRIDE,
WAS CONFIDENT HE WOULD MAKE EMMA LISA HIS BRIDE,
WHICH JUST GOES TO SHOW THAT HOWEVER WELL MATCHED,
ONE SHOULDN'T COUNT CHICKENS OR BRIDES TILL THEIR HATCHED!

ALL (except Stride)

HAHAHAHAHA!

ALL (except Sir Danvers and Stride)

SIR DANVERS, SIR DANVERS WE ALL DRINK A TOAST,

WITHOUT ANY DOUBT YOU ARE REGENT'S PARK, LONDON, AND ENGLAND'S MOST ELEGANT HOST!

(Utterson enters)

BUTLER

Mr. Gabriel John Utterson , Esq.

(across the room Emma enters and starts greeting guests)

UTTERSON

Ms Carew

EMMA

O Mr Utterson, thank you so much for being here

UTTERSON

You are a gracing breath of fresh air

SIR DANVERS

uh Emma, at least half of the happy couple is here.

The guests are getting restless,
after all what is a party
without the two people who it is for
in attendance

EMMA

O Father you know how Henry is
His work is very important.

SIR DANVERS

More important than his own engagement party to my daughter?

EMMA

Yes father. His goal is noble,
and he needs all the support he can get,
please be more encouraging with him.

SIR DANVERS

I will try my best dear, I promise.

"LETTING GO"

SIR DANVERS

EMMA, DON'T YOU UNDERSTAND!
IT'S YOU I AM CONCERNED FOR.

EMMA

FATHER, DON'T BE!

YOU SHOULD BE CONCERNED FOR HIM!
HE'S THE ONE IN NEED!

SIR 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

FATHER,
IF YOU TRY 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 -

SIR DANVERS

I KNOW, IN TIME, I HAVE TO LET YOU GO.

EMMA AND SIR DANVERS

WE MUSTN'T BE AFRAID OF LETTING GO...

EMMA

O I love you father.

SIR DANVERS

I love you.

EMMA

(Remembering that she forgot something, placing her hand on her throat.)

O I forgot mother's necklace!

She would have wanted me to where it on this night.

I must go get it!

SIR DANVERS

You are right,
but don't be too long,
this party is after all in your honour.

(Emma exits the party to retrieve the necklace from her jewellery box.)

(After a slight pause several of the Party Guests rush in around Sir Danvers.)

"SIR DANVERS (reprise)"

LADY HARE

SIR DANVERS, SIR DANVERS YOU'VE DONE IT AGAIN!
ANOTHER GREAT PARTY WITH CREME D'LA CREME

LADY ABERDARE

SIR DANVERS, SIR DANVERS YOU'VE GOT TO BE PROUD!
WITH ALL OF THE ROYALTY HERE IN THIS CROWD

SIR DANVERS

THANK YOU DEAR LADIES, IT'S MY TRUE DELIGHT
TO CELEBRATE EMMA'S ENGAGEMENT TONIGHT

MRS. GRENVILLE-HEATH

SIR DANVERS, SIR DANVERS WE LOVE THE EFFECT
OF THROWING A PARTY WE DIDN'T EXPECT

LADY BIGGS

WHO'D EVER GUESS HENRY JEKYLL WOULD WIN
YOUR DAUGHTER'S HAND, WHAT DID SHE SEE IN HIM?

LORD DEVERE

PARDON SIR DANVERS, BUT MIGHT I INQUIRE
ABOUT SIMON STRIDE AND HIS WELL KNOWN DESIRE

LADY HARE

FOR EMMA HE'S CARRIED A TORCH ALL THESE YEARS
HE THOUGHT SHE WAS HIS UNTIL DR JEKYLL APPEARED

LADY ABERDARE

HOW DID STRIDE TAKE IT, WAS HE IN A RAGE?
WHEN EMMA AND JEKYLL HAD GOTTEN ENGAGED

MRS. GRENVILLE-HEATH

Was he?

(Stride, having heard the gossiping about him, unlike last time--this time by people he feels are beneath him, he angered by this, tries to halt it.)

STRIDE

My disposition is none of your catty business Madame!

MRS. GRENVILLE-HEATH

Mr Stride! I...

STRIDE

Save your gossip for your own cast!

SIR DANVERS

(upset at Stride for insulting his other guests)
Simon!

STRIDE

Never! Never let it be said Simon Stride is a sore loser! Sir Danvers, where is Emma? I've come to wish her and the good doctor all the happiness they deserve.

SIR DANVERS

She'll be down soon. In the meantime come.

(Sir Danvers takes Stride back to his corner and sits him down.)

"RUMOURS"

LADY HARE

DID YOU SEE WHAT I SAW?

LADY ABERDARE

DID YOU HEAR WHAT I HEARD?

LADY HARE and LADY ABERDARE

DIDN'T SIMON STRIDE SEEM TO STAGGER A TOUCH

MRS. GRENVILLE-HEATH

YES I SAW WHAT YOU SAW

LADY BIGGS

YES I HEARD WHAT YOU HEARD

MRS. GRENVILLE-HEATH and LADY BIGGS

I THINK SIMON STRIDE HAS BEEN DRINKING TOO MUCH

LADY ABERDARE

NOW HE'S LOST HIS ONLY ROMANCE

MRS. GRENVILLE-HEATH

OH PLEASE, SIMON STRIDE HAD HIS CHANCE

LADY HARE

DON'T TEASE, HE MIGHT ASK YOU TO DANCE
YOU NEVER KNOW WHERE THAT MIGHT LEAD

MR. GRENVILLE-HEATH

May I have this dance?

MRS. GRENVILLE-HEATH

I thought you'd never ask!

LORD BIGGS

would you care to dance?

LADY BIGGS

With you? Of course!

LORD DEVERE

A dance Mademoiselle?

LADY ABERDARE

Mais oui, Monsieur, mais oui!

LORD DEVERE

oh mademoiselle, we may, we may!

(They all start dancing before being interrupted by Lady Hare.)

LADY HARE

I'M NOT ONE TO GOSSIP BUT WHEN PASSING BY
I OVERHEARD JEKYLL WAS HORRIBLY SHY

LADY BIGGS

I DON'T BELIEVE RUMOURS BUT LISTEN TO THIS!
I HEARD IT WAS EMMA WHO THREW THE FIRST KISS!

LADY HARE

YES SHE'S A BIT FORWARD I HEAR

LADY ABERDARE

OH PLEASE, HOW COULD SHE DOMINEER?

MRS. GRENVILLE-HEATH

WITH EASE! SHE'S A TOUGH LITTLE DEAR
SHE'S A GIRL WHO'S AHEAD OF HER TIME

LADY ABERDARE

I NEVER SPREAD RUMOURS EXCEPT WHEN THEY'RE MILD
BUT I HEARD THAT EMMA HAS BEEN RATHER WILD!
THAT WHEN EMMA'S MOTHER HAD JUST PASSED AWAY
SEEMS NO ONE COULD GUESS WHAT SHE WOULD DO OR SAY!

MRS. GRENVILLE-HEATH

NOW SHE'S GOT HERSELF A REAL FIND

LADY HARE

TO ME HENRY JEKYLL'S DIVINE

LADY ABERDARE

THEY'LL BE ONE OF LONDON'S REFINE

LADY BIGGS

AND I WOULD GIVE ANYTHING
GIVE HER ANYTHING
TO TRADE HER FUTURE FOR MINE

MRS. GRENVILLE-HEATH

OR MINE

LADY ABERDARE

OR MINE

LADY HARE

OR MINE

"THE ENGAGEMENT PARTY"

(Jekyll rushes into the room so quickly The Butler isn't even able to announce his entrance.)

UTTERSON

Henry! At last.
Where the devil have you been?
What could possibly be more important than your own engagement party?

JEKYLL

JOHN, I AM CLOSE TO A BREAKTHROUGH DISCOVERY!
SOMETHING SPECTACULAR, SOMETHING SUBLIME!
FINALLY, A LIGHT IN THE DARKNESS HAS COME TO ME!
NOW IT IS ONLY A MATTER OF TIME!

UTTERSON

You'll be late for your own funeral!

JEKYLL

WHAT I'VE DISCOVERED IS EVERYTHING WONDERFUL
SOMETHING A SCIENTIST DREAMS ALL HIS LIFE
NEVER BEFORE HAVE I FELT THIS INCREDIBLE
NEVER BEFORE HAS IT ALL GONE SO RIGHT!

UTTERSON

Well what is it?

JEKYLL

Not here, not tonight. Maybe after tomorrow!

UTTERSON

But why tomorrow?

JEKYLL

I make my proposal before the board at the hospital tomorrow, and if they give me their approval I'm convinced you're going to see something great, something extraordinary!

BUTLER

Dr Hastie Lanyon and Mr Richard Enfield.

(Dr Hastie Lanyon, another young doctor who is a friend of Jekyll's, and Richard Enfield a cousin of Utterson's who is also friends with Jekyll and Lanyon, both with faces full of grins friendlily rush to Jekyll from behind, Enfield coming in between him and Utterson, Lanyon going to Jekyll's other side, both winking and play punching Jekyll on the shoulder.)

LANYON

HENRY JEKYLL,

ENFIELD

YOU'RE A DEVIL!

LANYON and ENFIELD

YOU HAVE ROBBED US OF LONDON'S MOST LOVELY GIRL.

(Over in the corner Stride sorrowfully continues that with a privet statement to himself about how he feels on the matter)

STRIDE

I COULD TURN TO DRINK,
WHEN I STOP TO THINK,
EMMA'S MARRYING A DOCTOR
INSTEAD OF AN EARL!

STRIDE / LANYON / ENFIELD

POOR GIRL!

(Stride walks towards Jekyll, barely able to contain his jealousy, and rage.)

STRIDE

DOCTOR JEKYLL, MAY I BE THE FIRST TO WISH YOU AND YOUR BRIDE-TO-BE
PEACE AND PROSPERITY?

JEKYLL

(Sarcastic)

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

(Sir Danvers looks over, seeing what is happening, realizing there might be a scene, he goes over to break things up by distracting Jekyll and Stride away from each other.)

SIR DANVERS

Auh The Late Dr. Jekyll!

JEKYLL

My apologies, Sir Danvers,
Oh I beg your forgiveness.
I don't know where the time went,
I Had a few last minute details to attend to in my lab.

PLEASE FORGIVE ME
BUT I WAS INVOLVED
WITH PROBLEMS TO SOLVE
WITH ANSWERS TO FERRET OUT

POSITIVELY I'M ON THE RIGHT TRACK
AND ALL THAT I LACK
IS MONEY AND TIME
AND THE SPACE TO BE FREE
AND YOU'LL SEE
THAT I'LL MAKE YOU ALL PROUD

SIR DANVERS

Nothing to forgive my dear boy, it is an offense Emma most likely finds punishable by marriage, and like Emma I am ready to anticipate you.
We're sure to invite your wedding guest for the day after the ceremony just to make sure the groom is in attendance.

JEKYLL

Never fear Sir, I will be there, the seven weeks 'till the wedding will be the longest in my life

SIR DANVERS

Well your half hour tomorrow with the governors of St Judes will most likely be the longest of my life.

JEKYLL

TOMORROW YOU'LL SEE WHAT THE FUTURE IS ALL ABOUT
WHAT I'LL REVEAL IS A GLORIOUS PLAN
TOMORROW I'LL SHOW YOU EXACTLY THE WHY AND HOW
TOMORROW I'LL SHOW YOU THE FUTURE OF MAN
TOMORROW...

Sir Danvers, my preliminary experiments have been successful, I have to take every opportunity I am given Sir to state my beliefs

SIR DANVERS

Even though you antagonize the established authority in the process? Henry why must you pursue these experiments, I tell you it is utter madne-

JEKYLL

You know why! But your friends are not the established authority, merely the established prejudice!

SIR DANVERS

Henry!

UTTERSON

(coming between Jekyll and Sir Danvers)

My friend Dr Jekyll is a man of honour Sir Danvers, but not of diplomacy

SIR DANVERS

Ah I was not aware that the two was incompatible

(Emma re-enters the room, now wearing her mother's pearl necklace)

JEKYLL

My God! John, look at her!
EMMA OH SO BEAUTIFUL
YOU ARE DAZZLING
STANDING THERE
SO YOUNG SO FAR
YOU SHINE!

(Stride, still longing for Emma, pines for her, mirroring Jekyll's affections, both approaching her from opposite sides.)

JEKYLL / STRIDE

EMMA YOU ARE BEAUTIFUL
OH SO DAZZLING

JEKYLL

EMMA

STRIDE

EMMA

JEKYLL/ STRIDE

EMMA

(Uttersson, seeing this impending confrontation, tries to cut it off with a toast.)

UTTERSON

Sir Danvers, My Lords, Ladies, and Gentlemen; Friends, if I may propose a toast. To the intolerably happy couple, I raise a glass to you both. To A long, long life, together, filled richly with happiness, and prosperity. Henry, may all of your research result in discoveries as wonderful as this one. Emma and Henry!

PARTY GUESTS

Emma and Henry!
Emma and Henry!
Emma and Henry!
Yeah!
Hear!

Hear!
Yeah!
God save The Queen!
Yes, God save The Queen!

BUTLER

Ladies and Gentlemen-the refreshments are being served, followed by fireworks.

SIR DANVERS

awh! The fireworks! Ladies and Gentlemen do come along.
(He sees that Stride is reluctant to leave Jekyll and Emma alone together.)
Mr Stride do you enjoy fireworks?

STRIDE

If they are unavoidable...

SIR DANVERS

Yes they are!
(He then looks over to the Bishop of Basingstoke.)
Bishop come along and have a glass of port.

BISHOP OF BASINGSTOKE

Yes!

(All go outside to share drinks and watch the fireworks except Emma and Jekyll.)

JEKYLL

Miss Carew

EMMA

Dr Jekyll

JEKYLL

Are you angry with me?

EMMA

No
(giggles)

JEKYLL

You should be

EMMA

(giggles)
I'm just happy you're here

JEKYLL

Well I try never to miss any social occasion attended by Miss Emma Lisa Carew.
(she giggles)

EMMA

My dear Doctor! While you're out fighting full-time to change the world, I seem to be Fighting full-time to protect your reputation. I'm getting quite good at it!

JEKYLL

Dearest Emma you realize that you are setting yourself up for a lifetime of these aggravations?

EMMA

Yes I realize that.

JEKYLL

I cannot live by the same old clock other people do.

EMMA

I realize that too.

JEKYLL

And in all good conscious I must advise you, I love you far to much to have you suffer the sort of life I have to offer.

"I MUST GO ON"

JEKYLL

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,
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 I 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...

"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 THAT ONE DREAM COME TRUE!

YOU KNOW WHO I AM...
TAKE ME AS I AM.

JEKYLL and EMMA

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.

JEKYLL and EMMA

TAKE ME AS I AM...

"TILL YOU CAME INTO MY LIFE"

EMMA

OH DEAR HENRY
YOU ARE BEAUTIFUL
AND YOU THRILL ME

AND THE STARS SHINE
THEY'RE SO BEAUTIFUL
WHEN YOU'RE NEAR

JEKYLL and EMMA

I WAS LOST BUT NOW I'M FOUND
HOW YOU TURNED MY LIFE AROUND

JEKYLL

LIKE A SHELTER IN THE STORM
YOU ARE SAFE AND YOU ARE WARM
TO ME

EMMA

OH HENRY

JEKYLL

ALL MY LIFE I'VE BEEN BUILDING WALLS AROUND ME,

EMMA

IN MY WORD, SAFE WHERE NO ONE EVER FOUND ME.

JEKYLL and EMMA

NEVER KNOWING WHAT COULD BE,
WHAT WAS THERE INSIDE OF ME.
I NEVER LET THOSE FEELINGS IN,
THEN UPON A SUMMERS NIGHT,
YOU GENTLY CHANGED MY LIFE,
I WOULD NEVER BE THE SAME.

TILL YOU CAME INTO MY LIFE,
TILL I HEARD YOU CALL MY NAME,
I WAS LIVING IN A WORLD OF GREY EACH DAY,
JUST LIKE THE ONE BEFORE.

JEKYLL

YOU HAVE GIVEN ME MY EYES,
YOU HAVE TAUGHT ME HOW TO SEE,
AND NOW I SEE A BRAND NEW WORLD,
I NEVER DREAMED COULD BE.
TILL YOU CAME INTO MY LIFE.

EMMA

IN YOUR EYES I COULD LOSE MYSELF FOREVER,
IN YOUR EYES THERE'S EXCITEMENT, THERE IS WONDER,

JEKYLL

LIKE A SHIP ADRIFT AT SEA,
I HAD WANDERED ENDLESSLY,
SEARCHING FOR A SHELTER.

EMMA

LIKE A SWEET IMAGINED DREAM,
YOU WERE HEAVEN SENT TO ME,
YOU GAVE MY HEART A HOME.

JEKYLL and EMMA

TILL YOU CAME INTO MY LIFE,

TILL I HEARD YOU CALL MY NAME,
I WAS LIVING IN A WORLD OF GREY EACH DAY,
JUST LIKE THE ONE BEFORE.
TILL YOU CAME INTO MY LIFE.

EMMA

WITHOUT THE STARS THE NIGHT IS EMPTY,
I WAS, TILL THERE WAS YOU,

JEKYLL

NOW YOU'RE THE LIGHT THAT SHINES WITHIN ME,
GUIDING ME THROUGH.

JEKYLL and EMMA

TILL YOU CAME INTO MY LIFE,
I'D FORGOTTEN HOW TO FEEL,
HOW TO LISTEN TO A SONG OR CRY,
I LOST THE CHILD IN ME.

TILL YOU CAME INTO MY LIFE,
I HAD NEVER WANTED MORE,
THEN YOU SAID YOU NEEDED ME,
AND SUDDENLY, MY HEART COULD SOAR,

FOREVER STAY WITH ME.

JEKYLL

Miss Carew, may I have this dance?
(Jekyll holds out his hand)

EMMA

Doctor Jekyll, you may have every dance!
(Emma places her hand in his)

"THE FIRST TIME"

JEKYLL

THIS REMINDS ME OF THE FIRST TIME
AT THE SPRING BALL
ALL THOSE PEOPLE
AND YOU CHOSE ME TO TALK TO
I WAS MY USUAL SHY SELF

EMMA

BUT THERE WAS SOMETHING ABOUT YOU
SOMETHING ABOUT YOU

WHEN I THINK ABOUT THE FIRST TIME
IN MY MEMORY LIKE A PLAY

I CAN PICTURE IT
LIKE IT WAS YESTERDAY

JEKYLL

I BELIEVE IT WAS A SUNDAY
AND SPRING WAS IN THE AIR
WHEN I CLOSE MY EYES
I FEEL LIKE I AM THERE

THE FIRST TIME I SAW YOU
I'LL NEVER FORGET
YOUR ENTRANCE WAS MAD WITH SUCH FLAIR
I WATCHED AS YOU STOLE
EVERY HEART IN THE ROOM
KNOWING I HADDEN'T A PRAYER

EMMA

THE FIRST TIME I SAW YOU
I'LL ALWAYS RECALL
YOU WERE SO NERVOUS AND SHY
BUT I COULD SEE THROUGH
TO THE MAN WHO WAS THERE
A QUIET MAN, GENTLE AND KIND

JEKYLL

WATCHING YOU CHARM THEM WITH STYLE
TURNING A PHRASE
HOPING THAT MAYBE YOU'D PASS MY WAY
FINALLY I GATHERED MYSELF
REVERSED MY HALLOS
WANTING YOU SO MUCH TO DANCE WITH ME

EMMA

THE FIRST TIME I KISSED YOU
WAS SIMPLE AND SWEET
YET SOMETHING HAD HAPPENED TO ME
I DISCOVERED A FEELING
THAT I'D NEVER KNOWN
AND FATE KNEW THAT WE HAD TO BE

JEKYLL

THE FIRST TIME I TOUCHED YOU
I'LL NEVER FORGET
WAS LIKE NOTHING I'D EVER DREAMED OF
THE WAY THAT MY HEART RACED
THE LOOK IN YOUR EYES
I KNEW THAT IT MUST BE

EMMA

KNEW THAT IT WOULD BE

JEKYLL and EMMA

KNEW IT COULD ONLY BE LOVE
I KNEW IT COULD ONLY BE LOVE

"LOVE HAS COME OF AGE"

JEKYLL

IT HAPPENS EVERY TIME I SEE YOU STANDING THERE,
THE WORLD JUST SIMPLY DISAPPEARS.

EMMA

AND EVERY TIME I LOOK INTO YOUR EYES I SEE THE GIRL I WANT TO BE,
AND I WAS LOST FROM THE MOMENT THAT WE MET.

JEKYLL

I NEVER DREAMED I'D FALL SO FAST AND YET,

I HAD NEVER TOUCHED A HAND,
THAT FELT AS SOFT AS SUMMER RAIN,
'TIL I TOUCHED YOU.

EMMA

I HAD NEVER KNOWN A KISS,
COULD MAKE ME FEEL THIS WAY,
'TIL I KISSED YOU.

JEKYLL and EMMA

BUT HERE WE ARE NOW,
FEELING THINGS WE'VE NEVER FELT BEFORE,
AND SEEING ALL OUR FANTASIES COME TRUE.

I NEVER KNEW THAT I COULD FEEL SUCH WONDER.
I NEVER DREAMED THAT LOVE COULD BE LIKE THIS.
YET IN THIS RAPTURE I'M SWEEPED AWAY,
LOST IN YOUR EYES.
FOR TONIGHT, LOVE HAS COME OF AGE.

EMMA

I HAD NEVER DREAMED THAT I,
WOULD LOSE MY HEART SO SOON,
'TIL I MET YOU.

JEKYLL

I HAD NEVER FELT MY HEART,
RACING WITH THE MOON,
'TIL I MET YOU.

JEKYLL and EMMA

NOW AND FOREVER,
LET ME LIVE INSIDE YOUR SWEET EMBRACE.

I NEVER KNEW THAT I COULD FEEL SUCH WONDER.
I NEVER DREAMED THAT LOVE COULD BE LIKE THIS.
YET IN THIS RAPTURE I'M SWEEP AWAY,
LOST IN YOUR EYES.
FOR TONIGHT, LOVE HAS COME OF AGE.

IF I COULD MAKE THIS MOMENT LAST FOREVER,
ALONE TOGETHER WE COULD MAKE TIME STAND STILL.

JEKYLL

THE SEARCH IS OVER.

JEKYLL and EMMA

TWO LONELY HEARTS NOW BEAT AS ONE,
FOR TONIGHT LOVE HAS COME OF AGE,
TONIGHT LOVE HAS COME OF AGE.

(They kiss passionately. As they are doing that Sir Danvers and Utterson enter, a bit startled at finding they have walked in on this private display of affection. Emma's father decides to interrupt the moment.)

SIR DANVERS

uhm-hum!...Emma

EMMA

(startled and red faced blushing)
...Father!

SIR DANVERS

You are being asked for.

UTTERSON

So are you Dr Jekyll, though I can't imagine why.

SIR DANVERS

I fancy people are a bit curious why the two main reasons for this party are resolutely hiding from it.

(As they begin to head outside they are halted by a voice)

"STRIDE'S QUESTION"

STRIDE

TELL ME JEKYLL
HOW'D YOU DO IT?
HOW'D YOU CAPTURE THE HEART
OF SIR DANVER'S GIRL?

IN ANOTHER LIGHT
THIS COULD BE MY NIGHT!
GIRLS LIKE EMMA COME BY
ONLY ONCE IN A LIFE!

JEKYLL / STRIDE

SHE'S WARM LIKE THE SUNSHINE IN MAY
SO WARM SHE STOLE MY BREATH AWAY
AND NOW THERE'S REASON TO MY LIFE / AND NOW THERE'S NO REASON TO MY LIFE!

STRIDE

Dr Jekyll, may the gallant second be permitted to have a moment in the witness circle?

(Jekyll looks at Stride with the expression on his face that is the standard for his confrontations with Stride, Emma then squeezes Jekyll's hand and with a gentle voice lets Jekyll know that she has confidence it will be alright, and that she can handle it.)

EMMA

It's alright Henry.

UTTERSON

(Uttersson trying to help Emma to make it easier for Jekyll to go outside and give Emma time to handle Stride herself.)

Come along Henry, lets test out your theories against these other lesser fireworks in preparation for tomorrow.

(Jekyll reluctantly goes outside with the others leaving only Emma and Stride on stage.)

"EMMA'S REASONS"

STRIDE

EMMA LISA 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,
FULL OF GOOD INTENTIONS,
BLESS HIS DARLING HEART,
HAS TREATED ME AS THOUGH I WERE 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 THIS
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 AM NOT THE WEAK YOUNG THING
YOU'RE SEEKING, SIMON,
SOMEONE SEVENTEEN, OBEDIENT AND SWEET.
I AM NOT THE PROTEGEE
TO WASTE YOUR TIME ON -
I'M COMPLETE!
IN HENRY'S EYES I SEE
WHAT I AM MEANT TO BE!

STRIDE

EMMA, LISTEN TO ME!

EMMA

SIMON, ENOUGH!
THERE'S NOTHING MORE!
DON'T BE A BORE!
YOU HAVE YOUR ANSWER!
THAT'S HOW THINGS ARE!
WILL ALWAYS BE!
YOU HAD YOUR CHANCE, SIR, WITH ME!

STRIDE

SOMEDAY YOU'LL REGRET WHAT YOU JUST SAID TO ME!
EMMA...

EMMA

WE'LL SEE, SIR!

(Blackout)

Act I Scene 5: St. Jude's Hospital

"BOARD OF GOVERNORS"

(The lights dimly come up, Stride is huddled close to the other Board of Governor members whispering something to them, they gesture with looks of shock, and then nod their heads in agreement, as they do this Sir Danvers, Emma, and Utterson, walk in. The huddled group looking over, noticing that the three have arrived, quickly part like as if they were not just talking in privet, and sit down in their respective seats on the left side of the room, in front of them Stride stands behind a lectern; On the right side of the room Sir Danvers, Emma, and Utterson take their seats, an empty lectern stands before them. Between the two lecterns lies the entrance to the room, and there is a space the width of two chairs separating Sir Danvers from Emma and Utterson as Sir Danvers and the other members of the Board of Governors have a vote in things, while Emma and Utterson are simply there as witnesses and moral support for their fiancé and friend Jekyll.)

STRIDE

(illuminated from below in a very eerie and haunting light)

THE BOARD OF GOVERNORS OF ST. JUDE'S HOSPITAL IS NOW IN SESSION.

SIR DANVERS CAREW, KNIGHT OF THE BRITISH EMPIRE, CHAIRMAN. (light comes up on Sir Danvers)

HIS GRACE, RUPERT BASIL THE 14TH BISHOP OF BASINGSTOKE. (light comes up on Bishop)

GENERAL LORD GEORGE GLOSSOP. (light comes up on Glossop)

THE RIGHT HONORABLE SIR ARCHIBALD PROOPS, QUEEN'S COUNSEL. (light comes up on Proops)

LADY ELIZABETH BEACONSFIELD. (light comes up on Beaconsfield)

LORD THEODORE HERBERT WIMPY SAVAGE. (light comes up on Savage)

THE ORDER OF BUSINESS WILL BE CONDUCTED BY THE SECRETARY TO THE BOARD OF GOVERNORS,

MYSELF, MR. SIMON STRIDE. (light comes up from above on Stride, the below light disappearing)

(The lights come together to form one light illuminating the Board of Governors)

PROPOSITION NUMBER 929 - PRESENTED BY DR. HENRY JEKYLL.

(light comes up on the entrance door as Jekyll enters; the Board of Governors exploding in a contemptuous uproar.)

GENERAL GLOSSOP

Jekyll, you're all talk an' no result!...

BISHOP OF BASINGSTOKE

Forever asking us to endorse empty promises!

SIR ARCHIBALD PROOPS

What's all the mystery? Much ado about nothing, if you ask me...

LADY BEACONSFIELD

You're the laughing stock of your profession and polite society!

The mad scientist!

LORD SAVAGE

Mad as a hatter I tell you! Mad as a hatter!

SIR DANVERS

(Seeing a need to bring order to all of this madness, Sir Danvers gets up, crosses to between the two lecterns, in front of the entrance, grabs the gavel on Stride's lectern and raps the sounding board twice.)
Order! Order!

STRIDE

The Chairman will address the Board.

SIR DANVERS

My friends, as the Chairman of the Governors of St. Judes Hospital, I present Dr. Henry Jekyll.
(To Jekyll) Henry...Dr. Jekyll the sole purpose of our extraordinary meeting is to permit you to explain the very unusual request that you have previously submitted to us in writing.
(Jekyll walks over and stands at the previously empty lectern on the right.)

BISHOP OF BASINGSTOKE

Auk! That ungodly theory again?

SIR ARCHIBALD PROOPS

That Bizarre rubbish!

LADY BEACONSFIELD

Practically Frankenstienish!

SIR DANVERS

(To The Governors) Please! Dr Jekyll's case is of particular interest to me as you all know. My friends, Now we the governors of St. Judes' Hospital are all very well aware of the highly controversial nature of Dr. Jekyll's research. But our high regard for his work, and his 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!-

SIR DANVERS

-Bessie!

...Let us therefore allow him to submit his request this one last time.
(Sir Danvers returns to his seat.)

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 TO PERMIT ME TO.

(Jekyll opens up a box and brings out a vial of the red formula HJ7)

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 WHAT A WONDERFUL WORLD THAT WE COULD CREATE!
A WORLD WITHOUT ANGER
OR VIOLENCE OR STRIFE
WHERE MAN WOULDN'T KILL ANYMORE!

A WORLD THAT BROUGHT SWEETNESS,
AND PEACE TO THIS LIFE,
A WORLD OF COMPASSION,
WHERE PASSION FOR LIFE
WOULD BANISH THE MADNESS OF WAR!
I'M CLOSE TO FINDING THE KEY TO DUALITY,
DEVELOPED IN ACTUAL REALITY,
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 IF YOU CAN!
WE HAVE A CHANCE
TO MAKE HISTORY HERE IN OUR HAND!

STRIDE

(Stride does a soft single rap of the gavel.)

Dr. Jekyll, may we dispense with the niceties and proceed with the matter in hand.

JEKYLL

(Spoken) Yes, of course, Mr. Stride...forgive my good manors. (Pause) In each of us there are two natures. If this primitive duality of man - good and evil - could be housed in separate identities, life will be relieved of all that is unbearable. It is the curse of mankind...that these polar twins should be constantly struggling...six days ago I injected five centiliters of my experimental formula into a mad dog. Within two minutes the creature was completely transformed. The formula had as I had hoped and anticipated completely changed it's behavior! It became tranquil, affectionate, and it has stayed that way ever since!

LADY BEACONSFIELD

-You're supposed to be a doctor, not a vet!

JEKYLL

...Each of us is the embodiment of two distinct and opposing forces – Good and Evil - each fighting for supremacy inside us. My work in the asylums and prisons, my observation of the victims of crime and wickedness convinces me that the things we call evil are compulsions. If we could separate these two forces, we could control and ultimately eliminate all evil from mankind. My experiments with animals

have led me to believe 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!

(The Governors all shout in shock)

BISHOP OF BASINGSTOKE

What? A human soul!

LADY BEACONSFIELD

What? To be prodded and tested like a laboratory rat?

JEKYLL

Yes Madam, Yes Gentleman, I ask that I be permitted to select a patient to help prove my theory, for the betterment of all mankind, a volunteer

SIR ARCHIBALD PROOPS

(mockingly)

A volunteer mental patient...hmmmm very good.

JEKYLL

A man whom society has already abandoned as hopeless, an Inmate of this prison!

SIR DANVERS

Prison?! Now Henry...

LADY BEACONSFIELD

And you would perform your surgery on this pitiful creature's brain?

JEKYLL

No, as I have already explained to this august body, my treatment takes the form of rare drugs precisely combined and administered through hypodermic injection.

GENERAL GLOSSOP

What?!

BISHOP OF BASINGSTOKE

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

JEKYLL

THERE ARE DOOMED, BROKEN SOULS IN A THOUSAND ASYLUMS
LEFT THERE TO ROT FOR THE LACK OF A PLAN.
I DEFY YOU TO SAY YOU DON'T CARE IF YOU CAN!
IN THE NAME OF COMPASSION
AND MEDICAL SCIENCE,
I CAN SAVE MANY LIVES
IF YOU GIVE ME ONE MAN!
YOU MUST GIVE ME A CHANCE,
YOU MUST GIVE ME ONE MAN!

BISHOP OF BASINGSTOKE

I TELL YOU NOW -
THE CHURCH WILL NEVER SANCTION IT!

THE VARIOUS GOVERNERS

SACRILEGE!
LUNACY!
BLASPHEMY!
HERESY!

SIR ARCHIBALD PROOPS

BEWARE SIR, YOU SEEM TO BE TREADING
ON DANGEROUS GROUND.
IN LEGAL TERMS,
I'D SAY, EXTREMELY UNSOUND!

BISHOP OF BASINGSTOKE

YOUR LACK OF HUMILITY
STREAKS ME AS ODD.
WHAT MAKES YOU THINK YOU HAVE
THE RIGHT TO PLAY GOD!

THE VARIOUS GOVERNERS

THE WHOLE THING'S UN-CHRISTIAN,
BARBARIC AND ODD!
YOU'RE PLAYING WITH FIRE
WHEN YOU START 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 RIDE ROUGH-SHOD!

YOU'RE A DOCTOR, NOT A SAVIOUR,
DOCTOR JEKYLL, FOR A START!
BUT I JUDGE FROM YOUR BEHAVIOUR
YOU CAN'T TELL THE TWO APART!

(Stride points his finger in Jekyll's face)

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!

(Jekyll crosses his hand over Stride's, pointing his finger in Stride's face. At that point Sir Danvers

rushes up putting himself between the two men, and to Jekyll:)

SIR 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,
AND THE PROBLEMS MY COLLEAGUES CAN VISUALIZE,
I SEE NO CHOICE BUT FOR YOU TO CONCEDE!

JEKYLL

I KNOW MY FATE IS YOURS TO CHOOSE
BUT IF I FAIL, THE WORLD WILL LOSE
WHEN I AM ON THE THRESHOLD OF GREAT SUCCESS!
I BEG YOU, GOVERNORS,
YOU MUST SAY "YES!"

LADY BEACONSFIELD

DOCTOR JEKYLL,
ENOUGH OF THIS 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
FOR WHICH IT STRIDES,
AND FOR WHICH GOD WILL DECIDE?

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

JEKYLL

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

(Faced with all of this Jekyll continues losing his composure, becoming more Hyde-like even without having taken the formula yet, hinting that Hyde really stems from somewhere genetic, that he has always been a part of Jekyll, that he has been keeping barely at bay his whole life, and that the later condition is actually related to the mental illness his father suffers from, the formula simply causing the condition to become pronounced at a younger age.)

GENERAL GLOSSOP

THIS WHOLE THING'S TOO BIZARRE!

SIR DANVERS

OPEN UP YOUR EYES AND SEE!

BISHOP OF BASINGSTOKE

THIS MAN HAS GONE TOO FAR!

JEKYLL

UNLESS YOU LISTEN TO ME...

SIR DANVERS

DOCTOR, PLEASE WATCH YOUR TONE!

STRIDE

DAMMIT, MAN, CAN'T YOU SEE?
YOU'RE ON YOUR OWN!

JEKYLL

FOOLS! YOU FOOLS!

SIR DANVERS

Henry!

SIR ARCHIBALD PROOPS

Jekyll! God damn ...

JEKYLL

Damn me!

BISHOP OF BASINGSTOKE

Blasphemy!

JEKYLL

... your rules!

GENERAL GLOSSOP

Mutiny!

LORD SAVAGE

Really!
Why can't you see?!

JEKYLL

Look at yourselves!
You call this being civilized men!

LADY BEACONSFIELD

Civilized men ha!

SIR DANVERS

Henry!

JEKYLL

WHY CAN'T YOU SEE?!

SIR DANVERS

(Grabbing Stride's gavel again and rapping twice to try restoring order to this mad mob.)
Order! Order!

JEKYLL

(Still very riled and upset.)
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 ME 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!

(After that heated outburst, Jekyll tries to recompose himself for the last bit of his presentation.)

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 IS FAVOUR SAY "AYE"
ALL THOSE OPPOSED, "NAY"

GOVERNORS

NAY! NAY! NAY! NAY!
POSITIVELY - ABSOLUTELY - NAY!

STRIDE

SIR DANVERS?

SIR DANVERS

Abstain.

STRIDE

By five votes to none - with one abstention
THE VERDICT IS UNANIMOUSLY NAY!
Proposition 929 is rejected! (Stride makes one loud rap of the gavel.)
Thank you for your time, Dr. Jekyll.

(Jekyll puts his things away and steps down from the lectern, head bowed in disappointment, he goes over and stands alone in a corner waiting for Sir Danvers, Utterson, and Emma. The governors rise from their seats and begin talking to one another, the meeting having ended.)

LORD SAVAGE

An utter waste of time and who does this Jekyll fellow think he is?

BISHOP OF BASINGSTOKE

I am shocked to the core of my being

GENERAL GLOSSOP

Jekyll's Disgraceful display, impertinence like that in the army would have earned him a good flogging.

UTTERSON

The perfect way to stamp out any nasty signs of progress aye General?

GENERAL GLOSSOP

Absolutely, this is England you know, not the continent.

BISHOP OF BASINGSTOKE

He's tinkering with a man's soul And I Don't Like It! He's lucky he lives in modern times. Today's penalties for heresy are not what they should be.

GENERAL GLOSSOP

Quite right.

UTTERSON

If these are modern times, your Grace. The penalty for speaking out to help one's fellow man should be the support of society in general and the church in particular.

BISHOP OF BASINGSTOKE

You agree than with his blasphemies, Mr. Utterson?

UTTERSON

I agree with the principal that man's thoughts on God should not be confined to a church pulpit. Your Grace.

LORD SAVAGE

I think that Jekyll overdoes all this stuff about helping the poor, I have hardly ever seen any poor people. And if Jekyll is as clever as they say he is, what is he doing trying to save paupers and mad men? What possible use is that? I've lived in St. James for 60 years and I've never even seen a pauper

let alone a madman...well who would like to join me to dinner? Bessie?

LADY BEACONSFIELD

No Teddy, I have heard enough demented babbling for one day...I think he's mad if you must know. (She notices Sir Danvers approaching them, and speaks to him) Ah, Danvers. We were just talking about your future son-in-law, and I think you're mad to let him marry your daughter.

EMMA

It's not father's decision, Lady Beaconsfield, it's mine.

SIR DANVERS

Don't worry, Bessie. Whatever your opinion of him as a scientist may be, Emma assures me that, Henry Jekyll is impeccable husband material.

LADY BEACONSFIELD

Well for a start last night it was less than impeccable of him to have been late for his own engagement party, shows a remarkable lack of style...

EMMA

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

LADY BEACONSFIELD

Well!

(She and the other governors, having been insulted, exit, though Stride remains standing in a dark corner of the room almost unnoticeable, and unseen. Utterson, Emma, and Sir Danvers finally make their way over to Jekyll.)

SIR DANVERS

I'm profoundly sorry Henry, I did try to prepare you.

(Sir Danvers after saying that compassionately, starts to exits as well)

EMMA

Father may I speak with Henry, comfort him before we go?

SIR DANVERS

If you must, I will be waiting in the carriage.

(Sir Danvers exits)

UTTERSON

Well you've convinced them, they think your mad...

JEKYLL

They can't admit to what they all know to be true. O they set themselves up as friends of medicine John, Friends of Knowledge, but they're not, they are hypocrites, hypocrites every last one of them!

UTTERSON

Yes, but they're powerful hypocrites. They can cause you harm if you cross them, you should exercise greater caution.

JEKYLL

I can't afford caution!

UTTERSON

Henry! Henry, you are obsessed by your father condition -

JEKYLL

- of course I am obsessed, he is my father. I draw my life from him, the flesh upon my bones is his! John, I know I can save him, and the thousands of others who dwell in the same darkness if they would only let me.

"SEVEN SOLID YEARS / ALL THESE PRECIOUS YEARS"

JEKYLL

SEVEN SOLID YEARS I'VE WORKED FOR NOTHING,
ALL BECAUSE A BUNCH OF DUNDERHEADED FOOLS DON'T UNDERSTAND ME,
ALL THESE PRECIOUS YEARS I'VE DEDICATED TO THIS DREAM,
NOW WITH A WORD THEY CLAIM THE POWER TO DENY ME!

WHO ARE THEY TO JUDGE WHAT I AM DOING?
THEY KNOW NOTHING OF THE ENDLESS POSSIBILITIES I SEE!

(Jekyll, upset, in his sorrow turns his back to them and continues to talk to himself in despair.)

IT'S LUDICROUS I'M BOUND BY THEIR DECISION.
SEEMS VISION IS A WORD THEY'VE NEVER HEARD!
IF IT MATTERED LESS, I'D TREAT IT WITH DERISION
IT'S ABSURD!

AND YET THE FACT REMAINS
THOSE BASTARDS HOLD THE REINS!

**"HOW CAN I CONTINUE ON / PURSUE THE TRUTH / I MUST GO ON / POSSESSED / IN THE
SILENCE OF THE NIGHT / YOUR DREAMS"**

EMMA

Henry, The Board rejected your research proposal because they don't understand it. Give it time, go back to them in a few months.

JEKYLL

HOW CAN I CONTINUE ON,
PURSUE THE TRUTH,
WHEN THEY CAN BLOCK EACH STEP I TAKE?

EMMA

HENRY, YOU HAVE COME TOO FAR-

DON'T DESTROY THE WORK YOU'VE DONE,
REMEMBER THERE'S TOO MUCH AT STAKE!

JEKYLL

BUT WHAT IF THEY ARE RIGHT,
HAVE I LET MY DREAMS MISGUIDE ME?
I'M SO WEARY OF THIS FIGHT.
THERE'S SO LITTLE LEFT INSIDE ME.

EMMA

AND WHAT IF YOU ARE RIGHT,
AND YOU DIDN'T SEE IT THROUGH?
YOU'VE GOT TO SEE IT THROUGH.

JEKYLL

I MUST GO ON-
WITH THE WORK I'M COMMITTED TO,
WHY WOULD 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

(She begins to approach him, him still facing away from them.)
HENRY, LISTEN HENRY,
I CAN HELP YOU IF YOU LET ME.

JEKYLL

THEY ARE PATHETIC THEY ARE BLIND!

EMMA

LET ME CALM THE STORM INSIDE YOU,
HENRY PLEASE.

JEKYLL

I KNEW MY FATE WAS SEALED AND SIGNED!
(makes a stamping gesture with his hand like sealing a document with wax, and then makes a signing gesture.)

EMMA

LET ME PUT YOUR MIND AT EASE.
(She tries to reach for his shoulder.)

JEKYLL

(In his upset statement he slightly moves causing her to not reach his shoulder with that try)
THEIR GROTESQUE PREVARICATIONS!

EMMA

MUST I BEG YOU ON MY KNEES!

JEKYLL

IT COULD KILL MY REPUTATION!

EMMA

(She tries again and this time reaches his shoulder, gently squeezing it with a comforting gesture, and slightly, slowly, turning him to face her, him still in despair, his head down with his hand on his forehead.)

WHAT IS LOST YOU CAN REGAIN,
BUT FOR NOW-
SOME SLEEP WILL EASE THE PAIN,
PLEASE HENRY.

JEKYLL

(As he begins to give into her gentle guidance, and is slowly turning around.)

ALL MY LIFE I'VE BEEN POSSESSED-
BY ONE GREAT ALL CONSUMING QUEST,
AND THAT'S MY DRIVING REASON TO SURVIVE.

EMMA

JUST TAKE MY HAND IN YOURS.

(Him now fully facing her, she takes her hand off of his shoulder, putting it at his chest offering her hand to him.)

JEKYLL

(He gently cups her hand in his)
I LIVE TO SEE THAT DREAM COME TRUE.
MY WORLD CONSISTS OF IT AND YOU,
AND I HAVE GOT TO KEEP THAT DREAM ALIVE.

EMMA

(with him holding the one hand, she takes her other hand and slowly brings it to his cheek, caressing his face, running it through his hair, comforting him.)

IF BOTH OF US BELIEVE IN YOU,
AND I KNOW THAT WE DO,
THEN FOR A MOMENT LEAVE IT BE,
RELAX AND TURN YOUR THOUGHTS TO ME AND YOU.

IN THE SILENCE OF THE NIGHT-
I SIMPLY NEED TO KNOW YOU'RE NEAR-
FOR ALL MY FEARS TO DISAPPEAR.

JEKYLL

IN THE SHADOWS OF THE NIGHT-
YOU FILL MY HEART WITH SUCH DESIRE-
YOU SET MY VERY SOUL ON FIRE.
I FEEL COMPLETE AGAIN,

AND LIFE IS SWEET AGAIN!

EMMA

(Their bodies move in very close together like as if she is cradling him.)
THERE'S A WONDER TO THE NIGHT,
SO MANY SECRETS WE CAN SHARE-
THAT ONLY LOVERS DARE TO SHARE,
SO DARLING IF YOU DARE,
THEN LET ME TAKE YOU THERE!

IN A WORLD OF ARDENT MADNESS-
YOU SEEK THE LIGHT,
BUT YOU ARE BLINDED BY THE SADNESS-
THAT'S YOURS TONIGHT.
YET UNTIL YOU FIND THE ANSWER-
YOU WILL NEVER BE COMPLETE,
YOUR DREAMS ARE A PART OF YOU,
YOUR DREAMS ARE THE HEART OF YOU.

(She lifts up his chin, raising his head, like as if raising him out of his sorrows, which she indeed has, giving him a new hope, a new strength to carry on.)

IT'S TOO LATE NOW TO TURN AWAY
YOU HAVE COME SO FARE.
I KNOW YOU'LL FIND A WAY.

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

Goodnight, my angel.

EMMA

Goodnight, my devil.

(Emma exits, Jekyll watching her leave, a romantic smile on his face, his heart filled with the fire of hope restored.)

"YOU'VE GOT TO SEE IT THROUGH"

JEKYLL

(Still looking in the direction Emma left, but speaking to Utterson)

JOHN, I KNOW I'M RIGHT!
I MUST LET MY VISION GUIDE ME!
I'LL BE READY FOR THIS FIGHT!
THERE'LL BE NO WAY TO DENY ME!

UTTERSON

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

...I will arrange a carriage, Henry.

(Utterson begins to exit when Stride approaches and with a smile whispers in Utterson's ear. Utterson smiles and shakes his head 'yes' showing that he likes the idea. Utterson then continues to exit, leaving only Jekyll and Stride on stage. Stride walks over to Jekyll.)

"STRIDE'S APOLOGY AND CONFESSION"

STRIDE

I'M SO SORRY, DOCTOR JEKYLL,
WHAT A REALLY ROTTEN SHAME!
I SO HOPE THAT WHAT HAS HAPPENED
WON'T DESTROY YOUR PRECIOUS NAME!

UTTERSON

(Off stage)
The carriage is waiting

JEKYLL

Coming John

(Jekyll exits leaving only Stride in the room)

STRIDE

HENRY JEKYLL, I DESPISE YOU!
YOU HAVE STOLEN THE GIRL WHO SHOULD BE MY WIFE!
BUT THERE'LL COME A DAY, NOT SO FAR AWAY
WHEN I SWEAR YOU'LL NOT ONLY PAY
YOU WILL PAY ALL YOUR LIFE!

(The lights fades to blackout)

END OF ACT ONE

ACT TWO

Act II Scene 1: Limbo

"PROLOGUE - REPRISE 2"

(Unseen female voices come from the darkness)

FEMALE ENSEMBLE

AND WHILE DR JEKYLL CONSIDERED HIS FATE
WAY ACROSS LONDON ANOTHER MAN VIEWED HIM WITH HATE

(A spotlight slowly comes up to reveal Emma Lisa Carew standing in the misty fogs of limbo)

EMMA

AND THAT HATRED WOULD NOT SUBSIDE
AND HE KNEW AS IT GREW INSIDE
HE AND JEKYLL WOULD SOON COLLIDE
WHEN AND WHERE THEY WOULD SOON DECIDED
DEEP IN HIS SOUL WHERE SINS RESIDE
THE GREEN EYED MONSTER WAS SIMON STRIDE

(The spotlight slowly dims to black and the fog dissipates as the sounds of a street on London's East End slowly draws near)

Act II Scene 2: Entrance to The Red Rat Dregs at Dock Side in London's East End

(Here on Shabby Street sits The Red Rat Dregs Burlesque And Brothel. Around it's entrance can be found sailors freshly in port, lower class men drinking, smoking, and sleeping away their worries, and stress from their hard days, upper class gents secretly indulging in their more darker sides, drug peddlers, and men and women of ill repute.)

"FACADE - REPRISE 2"

ENSEMBLE

'ERE IN LONDON EAST END,
IT'S THE PIT OF THE EARTH -
WHERE YOU WON'T FIND A FRIEND -
WHERE YER LIFE 'AS NO WORTH -
DEATH IS WAITING -
FATE IS MAKIN' YER CARD.

(Some men leave The Red Rat Dregs, the Pimp and proprietor of it, Spider, is at the door as they walk out, also at the door is the Madam and manageress of it, a German named Gwenny.)

SPIDER

Pleasure gentlemen, do come again-

GWENNY

-uoh and again! It's what we're here for!

ENSEMBLE

YOU GOT ONE CHANCE IN FIVE -

THEY'RE THE ODDS YOU MUST BEAT
IF YOU WANNA SURVIVE -
SO BE FAST ON YER FEET!
THAT'S THE GAME ERE -
AN' THE NAME IS FACADE!

(Spider turns his head looking around outside for someone, he is obviously upset about not seeing them.)

SPIDER

Find her, find her! And get her in here now!

(He, upset, goes back into the brothel to take care of other business.)

ENSEMBLE

IF YOU 'APPEN TO DIE,
NO-ONE THINKS IT'S A LOSS -
NO-ONE BIDS YER GOODBYE -
NO-ONE 'ERE GIVES A TOSS!
LIFE IS 'ARD "ERE -
IT'S THE DEVIL'S BACKYARD!
NO-ONE LEAVES HERE UNSCARRED -
IT'S AN EVIL FACADE!

GWENNY

(Seeing Lucy)
Wo warst du!

LUCY

O I'm sorry Gwenny, I know I am late, but just let me expl-

GWENNY

-The others have been waiting just for you!

LUCY

Oooh...

GWENNY

Get in there now, and account for yourself to The Spider!

LUCY

Just let me explain! I'll tell you

GWENNY

-Now he's hoppin' mad at the lot of us all because of you!
(She slaps Lucy as Lucy goes in)
Girl!

(Utterson and Dr Jekyll enter the street, Utterson walking confidently, Jekyll a bit nervously and

suspicious to why they are there. As they walk up two of the more upper class gentlemen also on the street recognizes them. It is their friends Dr Hastie Lanyon, and Richard Enfield.)

LANYON

Could it be?

ENFIELD

Is it?

LANYON and ENFIELD

O my Goodness!

GWENNY

Welcome to The Red Rat Dregs gentlemen, How gallant of you to pay us a call.

LANYON

HENRY JEKYLL,

ENFIELD

YOU'RE A DEVIL,

LANYON and ENFIELD

LEADING FRIENDS TO A LIFE OF DEBAUCHERY.

(Jekyll is embarrassed that others have recognized him in this place, a place he would not normally be found.)

GWENNY

Mr Utterson is it not!

JEKYLL

(Surprised)

Mr Utterson? Why John!

LANYON

(Mockingly)

Why John!

ENFIELD

(Mockingly)

Why John!

(Lanyon and Enfield already knowing about this pleasure seeking side of Utterson, Enfield having know Utterson since birth being his cousin and all.)

UTTERSON

As you can see Gwenny, these two youngsters desperately need something to drink.

LANYON

LEADING FRIENDS TO A LIFE OF DEBAUCHERY!

ENFIELD
I'M DETERMINED TO DRINK AND I WILL I THINK!

LANYON and ENFIELD
HAHA HAHA

(Two of the working girls, Jenny and Nancy, come out of the door, wrap their arms around the two men, Lanyon and Enfield, and takes them inside)

JENNY and NANCY
Come on!

JENNY / NANCY / LANYON / ENFIELD
Haha Haha

JEKYLL
John, why on earth have you brought me here?

UTTERSON
You need the relaxation Henry.

JEKYLL
I need to get back to my work.

UTTERSON
No. You have suppressed everything else in your life, for your laboratory, your experiments —!

GWENNY
He's right Henry, you need relaxation.
(to the brothel workers) Table one, and Champagne for Mr Utterson's party!
(Back to Jekyll) The show is about to start Henry, you will love the new girl! haha.

(Gweny leaves, headed to the backstage of the brothel)

JEKYLL
But I am so close, John! Think what it means. I shall be able to define man's profoundest instincts, place them under a microscope!

UTTERSON
As a denizen of the Courts of Law, I can tell you, my friend, you may be disgusted by what you see under that microscope.

JEKYLL
Then I shall be disgusted — but I will go on looking — until I understand the beast and learn to tame it!
(His thoughts returning back to the earlier events of the night)
IF THEY WOULD HAVE JUST GIVEN ME ONE MAN!

UTTERSON

Henry, you have got to face reality! All they know is what they want to know, all they see is what they want to see. How can you expect them to understand what you are trying to accomplish?

JEKYLL

How can I accomplish anything unless they are willing to open the markets! John, they don't want to see! They're hypocrites John, every one of them!

UTTERSON

You'll never change that, and you have a career to think about.
Unlike the rest of them, Henry, I am trying to understand.

JEKYLL

I believe you.
(Jekyll pauses for a moment in thought)
John, is there a Mr Beaconsfield?

UTTERSON

(Utterson winces at the question wondering why Jekyll is asking, then after a little thought replies)
...He died 30 years ago.

JEKYLL

(Not said overly humorously, still bummed about earlier, just lightly said in a 'not a surprise' way.)
Sensible fellow

NELLIE

(Coming over with the bottle of Champagne. She speaks with a thick Cockney accent)
Now There's a lovely looking pair of Gentlemen, I must say.
Shows about to start, Dearies.
Have a drink, look around, find something you fancy.

JEKYLL

(Seeing her not so young age and questioning the quality of the place he is in asks)
Are you the new girl?

NELLIE

(thinking it a complement on her youthful appearance, smiles)
Ha! no, that's Lucy! Haha, Me name's Nellie, welcome to The Red Rat Dregs.

JEKYLL

(To Nellie) No thank you, we must be going.
(To Utterson) This is hardly a respectable establishment, John.

UTTERSON

I think you've had about all the respectability you can take for one day Henry, besides, this can be your bachelor night, we are supposed to give you a party.

NELLIE

(To Jekyll)

I can be the party he's supposed to give you, Henry!

JEKYLL

He meant a Bachelor party.

NELLIE

Most of me parties are Bachelors.

UTTERSON

Come on, Henry.

JEKYLL

I think not.

NELLIE

He thinks too much don't he John? Not cut out to be one of the lads, is 'e that Henry? Well, one out of two's not bad, I suppose.

UTTERSON

(To Jekyll)

One drink, where's your sense of adventure?

JEKYLL

(reluctantly accepting, and agreeing to stay)
...It would seem that only an evil man is free.

UTTERSON

Now, Henry, how can you possibly contend that?

JEKYLL

Because it's true. John, we all have dark impulses within us, you know that. But we follow societies rules. The truly evil minded doesn't, so he's free.

UTTERSON

As an animal is free to do exactly as he wants, when he wants, with no restrictions of any kind, and is he not the happier for it?

JEKYLL

Well I for one am glad for some sense of order.

UTTERSON

And I'd prefer to believe that man is basically good. Every moral man believes that.

JEKYLL

I do not believe it.

UTTERSON

(Not wanting his attempt at relaxation to turn into another philosophical debate)

I think you were right, we better go. Come along, Henry...

JEKYLL

Oh But now John, where's your sense of adventure?

NELLIE

He's right, John. Good for you Henry!

JEKYLL

I think we must remain open to new experiences. Maybe I can find a subject for my experiment? A volunteer.

UTTERSON

(a bit worried about the direction this is taking)

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

NELLIE

(Oblivious to what they are actually talking about, taking it in a sexual way.)

You got that right deary!

JEKYLL

For instance, take this charming creature here. (Pointing to NELLIE) Behold her, John, unfettered, unencumbered, unchained.

(Speaking to NELLIE) My dear, are you free?

NELLIE

(Sashaying up to JEKYLL) Not free your Lordship...but cheap enough for the likes of you.

(to both men pulling them down by their ascots into their chairs as she sits on the table top) Have a seat gentlemen.

(To Jekyll) So what do you fancy dear?...Apart from me.

JEKYLL

A large whiskey, please.

NELLIE

Oh, so you do fancy me, well remember me name's Nellie Aggie Brown, and here's a whiskey. (One of the girls, Flossie, gives her a whiskey which she hands to Jekyll) If you play your cards right sweetheart you can have us both.

(Remembering that the show is about to start she gets up) I'll be out in a minute with the show.

UTTERSON

(worried about what plot his friend Jekyll is coming up with)

As your Lawyer, Henry, it's my duty to inform you that you are playing a very dangerous game.

JEKYLL

I'm feeling dangerous! And as your doctor John, it is my duty to inform you that...I need a very large drink.

(This light hearted, and fun answer from Jekyll calms Utterson's worries. Both men laugh, and begin to

drink, Utterson now more convinced that Jekyll will let go of the night's events and relax a little, get his mind off of his father, and theories.)

Act II Scene 3 : Backstage of The Red Rat Dregs

(The Girls and Hustlers are getting ready for their next performance, Lucy enters, rushing in.)

ROSIE

Well there she is miss Lucy!

LUCY

Oh You know the only reason we don't have rats in this place is they wouldn't be caught dead here.

MARY

Absolutely!

HUSTLER

Well, well, well, Lucy, it's about time you got here!

NANCY

(mockingly to Lucy)

O look who it is! Her royal majesty, queen of The Red Rat.

HUSTLER

Not for long! Not once the Spider tears off 'er crown!

JENNY

And her head along with it!

NELLIE

(Whispered)

The Spider's after you, my gel!

LUCY

(Whispered)

Now tell me something I don't know.

NANCY

I'll inform the Spider that "Her Highness" as deigned to join us!

(Nancy leaves the room. Lucy begins undoing her blouse to change out of the dress she wore to Hyde Park and into her costume for the performance. Gwenny storms in followed by Nancy.)

GWENNY

You are in trouble girl! We're running late and The Spider is in a foul mood!

LUCY

(Sarcastically)

Oh? Well that will make a nice change.

(Lucy takes off her blouse laying it on a table, under it she was wearing a black and red corset.)

NELLIE

O don't upset him Lucy, you know what The Spider can do.

HUSTLER

Nobody knows better. But I think maybe Miss Lucy likes a bit of rough now and then, don'tcha, darlin'?

FLOSSIE

O, I s'pose you been up in Hyde park again listening to all them speeches.

LUCY

And what's wrong with that? I like to listen.

I just want to learn.

GIRLS and HUSTLERS

ha!

HUSTLER

You'll learn a lot here.

JENNY

You're such a fool, feeling your head with all that rubbish!

GWENNY

All you need to learn is to be on time! Now you get your ass (She slaps Lucy's butt) out onto that stage, you got two minutes! I don't know who you girls-

THE GIRLS

(Mockingly)

-Think you are!

GWENNY

(Annoyed, not liking to be the butt of jokes)

...Think you are!...

LUCY

Well don't worry Gwenny nor do we.

(All laugh, except Gwenny who angrily raises her hand in the air like as if to backhand Lucy for that remark, however not wanting to bruise their star attraction and mess up her face right before her big opening number, Gwenny instead just stomps off giving The Girls their two minutes to get ready.)

LIZZIE

I'd rather be nobody than her.

NELLIE

Awe, chin up Lucy, you're the nicest nobody I know, haha.

"NO ONE KNOWS WHO I AM"

LUCY

LOOK AT ME AND TELL ME WHO I AM.

NELLIE

Lucy

LUCY

WHY I AM, WHAT I AM.

(Lucy drops her skirt to reveal black and red silk and lace panties.)

HUSTLER

(jokingly)

Will you put that away!

LUCY

CALL ME A FOOL

GIRLS and HUSTLERS

You're a fool

LUCY

(Lucy picks up her skirt and throws it over to Nellie who places it on a table.)

AND IT'S TRUE I AM,

I DON'T KNOW WHO I AM.

IT'S SUCH A SHAME,

THAT NO ONE KNOWS WHO I AM...

(One of the Hustlers hands Lucy a colonial style coat which she puts on, Lizzie then hands Lucy a shirtless detachable collar. Lucy stands up on a stool like as if giving a speech.)

(Said full of hope) AM I THE FACE OF THE FUTURE?

(Everyone applauds her)

(Said humorously acting sad) AM I THE FACE OF THE PAST?

(Everyone gives a sad "awh")

(Lucy's face now fills with real sorrow as she seriously sad says) AM I THE ONE WHO MUST FINISH LAST?

(Lucy fastens the collar around her neck, perhaps metaphorically symbolizing a slave's collar.)

NELLIE

(Sympathetically understanding, and trying to cheer her friend up)

Come on now...

LUCY

NOBODY KNOWS,

NOT EVEN I DO,

NO ONE KNOWS WHO I -

GWENNY

(Gweny comes in interrupting, clapping to get the girls' attention)
- Lucy, on stage!

Act II Scene 4: The main room of The Red Rat Dregs, focus on the burlesque stage

"DANCE before GOOD 'N' EVIL"

(The scene instantly segues back into The Red Rat Dregs, the patrons sitting at their tables in front of the burlesque stage, the room comes to a hush, everyone looking to the stage as music begins to play. A young woman dressed like an angel, Lizzie, comes out on stage from the center back and points down towards the back right of the stage, then a man, one of the hustlers who work there, comes out onto the stage dressed only in bottoms that look like they are made out of foliage, he is to resemble the Biblical Adam. The angel makes a gesture with her hand and the man grabs his ribs like as if in pain, then takes his hand off of them reaching it backwards where it is grabbed from behind by a woman who walks out from behind him, it is Nellie, wearing a corset and bottoms also designed to resemble foliage, her playing the part of Eve. The Angel gestures to the ground and then up like as if pointing to and presenting a tree, Nellie as Eve goes over to the imaginary tree and mimes picking an apple. As she does this from the left of the burlesque stage comes out a hustler dressed as a serpentine-Devil. He goes up to Nellie's backside and touches it)

NELLIE

(She is startled)

OOH!

(she turns around, The Devil smiles and winks, she laughs at it.)

HAHAHA!

(The Devil now points to the left of the burlesque stage, gesturing with his finger for something over there to come forward towards him. First comes out a Hustler dressed as a Primitive, looking like a cross between a caveman, and a Native American. He screams out an Indian battle cry)

PRIMITIVE

AYE-AYE-AYE-AYE-AYE-YIE!

(At this Adam turns to face these fantastic new beings. Eve is mesmerized by the savage and beastly quality of the Primitive, and as Adam, next to her, looks on, another comes in from the left, this time Rosie dressed as a Spanish dancer.)

ROSIE

ARRIBA!

HAHAHA!

YEE-AHH!

(She shouts as she dances in a seductive flashy Spanish style.)

PRIMITIVE

RRRRRRRRRUUUUUUUUUUUUPH!

(howls out the Primitive as he lustfully watches the Spanish dancer gyrate.)

(Another comes from the left, Mary dressed as a French Can-Can dancer.)

MARY

WHOO-YEA!

(She kicks up her leg and begins to twirl in the style associated with Can-Can dancers.)

PRIMITIVE

ARPH ARPH ARPH!

(Yaps the Primitive as Mary twirls and Rosie dances seductively.)

(Adam's eyes are focused on the two lustful female dancers, he is drawn towards them as is Eve towards the Primitive and Devil. The Angel reaches it's hand out towards Adam and Eva as if beckoning them back towards the right, back towards the side of goodness, they look back at the angel for a moment, but the pull of the left, the pull of the wild side of sin is too alluring. Flossie comes from the left dressed as a Gypsy dancer, along with Nancy dressed as a Harem girl, them dancing in their respective styles, everyone's rhythmic gyrations growing faster, and more wild, like as if a building tempest. The Angel reaches both it's arms out again, beckoning Adam and Eve, pleading for them to heed her call, turn away from evil and return to sanctity. They look back at The Angel as if confused by this struggle, and seeking helping guidance, they both reach for one of the Angel's arms, and grab a hold of one of the hands, but just then Adam and Eve pull the Angel's hands forward throwing the Angel amidst the growing whirlpool of creatures of sin and ill repute. Jenny dressed as a half man half woman now also enters from the left and joins in, at first it appears as if all of these demonic creatures are tormenting the Angel, pushing and shoving it, but it soon becomes clear that they are swaying back and forth with it, rubbing their bodies against it, fondling it and each other in a large orgy, Adam and Eve have joined in on this Bacchanalia, the differences between Good and Evil becoming blurred as one merges with the other, the two opposing forces mating, and melding into one carnal mass of pulsating bodies crying out in a confused mix of violence, pleasure, and pain.)

NANCY

YA-YA-YAH-HA!

FLOSSIE

WHOO-HA!

JENNY

HAHA!

PRIMITIVE

AYE-AYE-AYE-AYE-AYE-YIE!

ROSIE

CHA-CHA-CHA!

MARY

QUIE-QUIE-QUIE!

DEVIL

HA-HA-HAW!

(The dancing and excitement has built into a blurred climax, the burlesque stage a sea of sin, the Angel, Adam, and Eve adrift in it, mixed fully with the creatures of temptation. This scene just makes the patrons more anxious to see the star attraction until they cannot take it anymore and begin shouting for LUCY.)

PATRONS OF THE RED RAT DREGS

LUCY, LUCY, LUCY, LUCY!!
LUCY, LUCY, LUCY, LUCY...!!!

(The back curtains part to reveal Lucy in center stage dressed in a colonial man's uniform with a hand held telescope. At her arrival the mound of flesh separates, scurrying off to the sides, The Angel, Adam, and Eve to the right, the others to the left, as Lucy walks forward in between them.)

"GOOD 'N' EVIL"

LUCY

HOW DO YOU TELL EVIL FROM GOOD?

(She puts the telescope up to her eye and looks at the dancers representing the forces of Evil and then pans over looking at the ones representing the forces of Good.)

PATRONS

Tell us darling!

LUCY

EVIL DOES WELL - GOOD NOT SO GOOD!

(She takes the telescope off of her eye and points it at Evil and winks, then points it at Good shaking her head "no")

EVIL'S THE ONE THAT IS FREE EVERYWHERE -

(She opens her arms wide)

GOOD IS THE ONE THAT THEY SELL!

(She brings her arms together to form praying hands)

YOU MUST DECIDE WHICH IS HEAVEN -

(She points at the Patrons with the telescope, then raises that hand to the sky)

WHICH IS HELL!

(She lowers that arm putting the telescope between her thighs like a man's member and closes her thighs around it seductively.)

GOOD MEN MAINTAIN

GIRLS and HUSTLERS

GOOD MEN MAINTAIN

LUCY

EVIL'S A CURSE! -

(Lucy re-extends the telescope)

GIRLS and HUSTLERS

EVIL'S A CURSE! -

LUCY

BUT IT IS PLAIN
(she begins to walk over to Adam)

GIRLS and HUSTLERS

BUT IT IS PLAIN

LUCY

GOOD'S EVEN WORSE!
(She puts the extended telescope to his crotch like as if it is Adam's penis)

EVIL'S THE ONE THAT THEY TELL YOU TO SHUN -
(The Devil walks up to her slyly, but she holds up her free hand to his face.)
GOOD IS THE ONE TO EMBRACE
(She moves her body closer to Adam squishing/folding the telescope shorter between their two bodies in a suggestive manner.)
SAY THAT AND SATAN WILL LAUGH RIGHT IN YOUR FACE!
(The Devil brings up his body against the back of hers in a manner suggesting a three-way and laughs representing that evil always wins in the end.)

LUCY / GIRLS / HUSTLERS

THE BATTLE BETWEEN GOOD AND EVIL
GOES BACK TO THE START -
(Lucy and the two Hustlers sway back and forth seductively)

LUCY

ADAM AND EVE AND THE APPLE TORE EDEN APART!
(Nellie, as Eve, walks over and playfully pushes Lucy out from between the two Hustlers, and puts herself in Lucy's place.)

LUCY / GIRLS / HUSTLERS

THE KEY THING ABOUT GOOD 'N' EVIL -
EACH MAN HAS TO CHOOSE! -

LUCY

HEAVEN 'N' HELL
IS A HELLUVA GAMBLE TO LOSE! -
BUT AS I PERUSE
(Lucy extends and holds the telescope to her eye again peering out, looking across the room.)

GIRLS and HUSTLERS

AS I PERUSE

LUCY

THIS WORLD WE ABUSE -

GIRLS and HUSTLERS

THIS WORLD WE ABUSE -

IT'S HELL THAT WE CHOOSE - LUCY
GIRLS and HUSTLERS
IT'S HELL THAT WE CHOOSE -
LUCY
AND HEAVEN MUST LOSE!
GIRLS and HUSTLERS
EVIL!
LUCY
EVIL IS EVERYWHERE -
GIRLS and HUSTLERS
GOOD!
LUCY
GOOD DOESN'T HAVE A PRAYER!
GIRLS and HUSTLERS
GOOD!
LUCY
GOOD IS COMMENDABLE -
GIRLS and HUSTLERS
EVIL!
LUCY
EVIL'S DEPENDABLE!
GIRLS and HUSTLERS
Evil!
LUCY
Evil is viable
GIRLS and HUSTLERS
GOOD!
LUCY
GOOD'S UNRELIABLE!
LUCY / GIRLS / HUSTLERS
GOOD MAY BE THANKABLE!

EVIL IS BANKABLE!

LUCY

EVIL'S FOR ME - YOU CAN HAVE GOOD!
DOESN'T SUIT ME TO BE ROBIN HOOD!
S'EASIER BY FAR, FROM THE WAY THAT THINGS ARE,
TO REMAIN GOOD 'N' EVIL
THAN TRY TO BE EVIL AND GOOD!

GIRLS and HUSTLERS

S'EASIER BY FAR, FROM THE WAY THAT THINGS ARE,
TO REMAIN GOOD 'N' EVIL
THAN TRY TO BE EVIL AND GOOD!

(As Lucy walks off stage Spider comes out of the shadows and slaps her in the face with such force as to cause her to shriek. Jekyll quickly gets up out of his chair to try and rush over to help, but Utterson grabs Jekyll and holds him back.)

"LUCY MEETS JEKYLL"

UTTERSON

(To Jekyll) It has nothing to do with you!

JEKYLL

It Has to, I have to do some-

UTTERSON

Sit down! you will only make it worse for the girl if you do.

SPIDER

Where were you, and why were you late?

LUCY

What does it matter? It won't happen again.

SPIDER

If it does, it will happen to a dead girl...And I mean that.

LUCY

I know you do.

SPIDER

(Noticing Jekyll watching)...Looks like business. I'll be back later.
Be good to him Looce, some knows quality when they sees it, hahaha.

JEKYLL

I wonder, is there anything I can do?

LUCY

Yes, you can tell me if the rest of my face is still there.
(turns to him the side of her face Spider hit)

JEKYLL

It appears to be...a lovely face...for a lovely girl.

LUCY

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

(NELLY escorts UTTERSON to another part of the Red Rat Dregs. LUCY sits down beside JEKYLL)

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!

JEKYLL

Please (He invites her to sit at his table, pulling the chair out for her. He then sits down across from her.)

I'd like to help you if I could. You helped me tonight.

LUCY

I did?

JEKYLL

Yes!

LUCY

How?

JEKYLL

With your song, Good 'N' Evil, it made me think. We all do have choices to make don't we?

LUCY

Some of us do.

(LUCY picks up one of the champagne glasses and clicks it to JEKYLL's)

LUCY

Cheers

You got a name blue ey...green?...

JEKYLL

(amused) Haha, Brown!

LUCY

Got a name brown eyes?

JEKYLL

Henry.

LUCY

Well Henry, aren't you gonna ask me what I'm doing in a place like this?

JEKYLL

Well actually I...-

LUCY

-Actually I'm between engagements at the Royal Albert Hall. (Obviously joking/lying, both laugh at the obvious falsehood)

But what I'd really like to know darling is what are you doing in a place like this?

JEKYLL

Well surely a man is free to explore some of our city's more colourful haunts.

LUCY

So, what's your specialty then?

JEKYLL

I'm a doctor.

(Lucy laughs not believing he is serious, thinking it some sort of pickup line)

...Actually I was looking for someone to help me with an experiment. Someone unafraid to take a chance.

(Lucy laughs thinking the line a sexual innuendo)

LUCY

I Guess this must be your lucky night.

JEKYLL

I am a doctor,

And tonight, tonight you made me realize I could be the patient as well.

(Lucy again laughs thinking that last one a sexual innuendo for playing doctor/sex as well before she recognizes the seriousness in his face.)

You're serious?

Lucy

Yes!

JEKYLL

O, I'm sorry

LUCY

No, no, no, it's quite alright.

JEKYLL

You don't sound so weird to me. (sigh) But whatever makes you happy

LUCY

(Lucy raises her glass to his for another toast)

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

LUCY

(The action of the room becomes more sensual as patrons and girls get together for their "arrangements.")

I THINK I'VE TAKEN ENOUGH FOR ONE DAY!
AND AS I HAVE LEARNED TO MY COST
IT'S NOT THE FUN THAT IT MIGHT BE
AND CHANCES ARE SOMETHING YOU DON'T TAKE
ONCE YOU HAVE LOST!

JEKYLL

WHY SHOULD YOU SETTLE FOR LESS DEAR, WHEN THERE'S MORE?
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 WELL THIS IS THE PLACE.
COME TO ME!

LUCY

(SPIDER enters and gestures to NELLIE)

(Utterson comes out of a room re-buttoning his shirt, and starts to walk back over to the table)

IT'S GETTING LATE - I HAVE TO GO.
IF ANY TIME - YOU NEVER KNOW -
YOU NEED A FRIEND ...

JEKYLL

AND I MEAN SIMPLY THAT,
A FRIEND.

(JEKYLL gives LUCY his business card)

LUCY

(She reads the card)
Doctor Henry Jekyll, 46, Harley Street ...
IF ANY TIME ... YOU NEVER KNOW ...
YOU NEED A FRIEND-

GWENNY

-What the bleeding hell is wrong with you?! That Gent was trying to be nice to you! How many like him you think there is hanging on the vine?!

NELLIE

(Tugs on LUCY's arm)
-The Spider's here. And he wants to see you now! Lucy, now means now!
(LUCY slowly and reluctantly crosses towards the SPIDER who is seated on the other side of the stage)

JEKYLL

(Looking after LUCY)
Can I be of any help?

LUCY

(Turning back to JEKYLL)
There are some things, where no one can help,
Some fires you have to walk through all by yourself.
Thanks for this though.
(She holds up the business card. LUCY crosses over to SPIDER)

NELLIE

(Looking over at LUCY) I don't like it!
(To JEKYLL and UTTERSON as they exit slowly) You fancy our Lucy, do you? Come back. She'll be here...

(Dr Hastie Lanyon and Richard Enfield come out of their rooms in the brothel and having overheard Jekyll giving one of the girls his card, and the other girl saying he fancies her, they jokingly tease Jekyll)

LANYON

HENRY JEKYLL,

ENFIELD

YOU'RE A DEVIL,

LANYON and ENFIELD

THERE'S NO END TO YOUR LIFE OF DEBAUCHERY.

JEKYLL

(Not finding the joke funny)
John, I'm going. You?

UTTERSON

Yes, certainly.
(then to Lanyon and Enfield berating them for their tasteless joke) Gentlemen!

(Both Jekyll and Utterson exit)

LANYON

Wait!

ENFIELD

Wait!

LANYON and ENFIELD

Henry I was joking!

(Lanyon and Enfield run to try catching up with Jekyll and Utterson, them exiting as well.)

SPIDER

(To LUCY) I found you less than enthusiastic tonight - lucky for you your body does most of the work for you - but in the future make sure your mind is present. A little less socializing and a little more soliciting might prove more profitable for both of us, 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 that sit around hob-nubbin and drinking gin! That will cost you sixty percent of the weeks earnings instead of fifty, Lucy.

LUCY

Yes, sir. Sorry, sir...

SPIDER

Fortunately I'm in a good mood tonight. I shall come up to your room later on after midnight...for my pleasures, to show you just how good! (He exits to the rear of the stage and picks one of the male dancers who follows him up the catwalk stairs.)

LUCY

(Disgusted)
Lucky me...

SPIDER

(Angered by her response)

There are plenty of prettier, younger, and far more willing girls than you to provide me my pleasures who would dearly love the privileges that come with it.

(He exits)

LUCY

(She re-reads the card again to herself lost in thought over how wonderfully nice Jekyll seems.)

Doctor Henry Jekyll, 46, Harley Street ...

IF ANY TIME ... YOU NEVER KNOW ...

YOU NEED A FRIEND ...

...HHMMM...MMM...MMM

(As she romantically hums in happy thoughts she holds the card to her heart and smiles.)

(The light slowly fade to black)

Act II Scene 5: Limbo

"PROLOGUE - REPRISE 3"

(spotlight comes up on Sir Danvers)

SIR DANVERS

DR JEKYLL WAS FILLED WITH RAGE
LIKE AN ANIMAL IN A CAGE
AND HIS MOOD WAS EXCEEDING GRIM
AT THE WAY THEY HAD TREATED HIM
THE FEELINGS OF FURRY THAT BURNED IN SIDE
POOR DR JEKYLL JUST COULD NOT HIDE

(Spotlight fades to black on Sir Danvers and comes up on Utterson)

UTTERSON

JEKYLL'S ANGER WAS SO INTENSE
HIS EXISTENCE JUST MADE NO SINCE
SO HE WANDERED FOR ENDLESS HOURS
THROUGH THE STREETS WHERE THEY GROW NO FLOWERS
HE KNEW AS HE ROAMED LONDON'S SEAMIER SIDE
THAT DR JEKYLL MUST SAVE HIS PRIDE

Act II Scene 6: Harley Street, Dr. Jekyll's Consulting Room, Dr. Jekyll's Laboratory

(The lights instantly flash to full brightness as Jekyll slams the door of his house open bursting in, taking the audience instantly out of Limbo and into his house. Sir Danvers is gone and no place to be seen.)

JEKYLL

(in frustrated anger)

THOSE FOOLS AND THEIR RULES HAVE DESTROYED ALL MY DREAMS
AND WHEN MEN DO THAT THEY MAKE OTHER MEN GO TO EXTREMES!

(Utterson enters through the fourth wall from what used to be Limbo.)

UTTERSON

O come now, Henry...

JEKYLL

(calming down)

Thank you for the relaxation if that's what it was.

UTTERSON

(disappointed that Henry didn't let the trip lighten his mood)

-Would've been if you ever stopped brooding over your damnable theories for one single moment.

JEKYLL

I did discover something essential tonight, old friend...

UTTERSON

(puzzled by what Jekyll could possibly mean)

What was that?

JEKYLL

My Volunteer!

UTTERSON

(shocked by this announcement so soon after he had asked the board of governors and was refused, and then now after a visit to the Red Rat all of a sudden having one)

Henry?!

You can't possibly?!-

(Jekyll starts to leave the room headed for his lab)

-Hey! Where are you going?!

JEKYLL

To my laboratory! I am going to work tonight, I must!

UTTERSON

But, Henry wait!...

JEKYLL

No, John, no. I've made up my mind. I know now exactly where I can get a volunteer. The experiment must move forward now!

UTTERSON

You need to rest Henry! You're playing for high stakes, you're gambling your entire career! Your reputation! And Emma's future!

(JEKYLL removes his hat and coat and hands them to POOLE)

POOLE

(To JEKYLL) Good evening, sir.

UTTERSON

Henry, promise me you are not contemplating a volunteer from the Red Rat.

JEKYLL

Oh Good heavens John! Do you think me such an unprincipled character?

UTTERSON

No! (he pauses thinking of how to best word this) It is just you have a lot to lose, you must think of the consequences.

JEKYLL

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

UTTERSON

And what does that mean?

JEKYLL

(sighs) Some fires you just have to walk through by yourself...

UTTERSON

(exhausted he gives up turning to Poole)

Poole, could you talk some sense into him, then send him straight to bed, he must have rest, so must I, I'm going home.

POOLE

Quite right, sir, I'll do what I can.

UTTERSON

(To POOLE) Good night.

JEKYLL

Be careful John, Hyde Park is dangerous at night.

UTTERSON

So are you Henry, be careful, and for God's sake go straight to bed. Good night, Henry. (He exits)

POOLE

Anything more you need, sir?

JEKYLL

Steer the fire, Poole.

POOLE

Of course, sir.

JEKYLL

And then go to bed, I won't be needing you any more this evening.

(Poole steers the fire as Jekyll sits in a chair thinking about his decision. Poole finishes steering the fire.)

POOLE

Good night, sir.

(Poole begins to walk out when Jekyll calls him)

JEKYLL

Poole?

POOLE

(quickly turning around)Sir?

JEKYLL

You knew my father in his best days...His mind and spirit were extremely strong weren't they?

POOLE

He was the finest gentleman I ever knew, sir.

JEKYLL

I must do it for his sake...

POOLE

Sir?

JEKYLL

Nothing Poole...Goodnight.

POOLE

Good night, sir. (He exits)

"NOW THERE IS NO CHOICE"

JEKYLL

(Alone he thinks to himself.)

NOW THERE IS NO CHOICE

I MUST PUT ASIDE

THE FEARS I FEAR INSIDE

THERE'S NO PLACE TO HIDE!

So it comes to this!

ONE LAST FINAL CHANCE

THAT ONLY I CAN TAKE

WHILE EVERYTHING I FOUGHT

FOR IS AT STAKE!

"THIS IS THE MOMENT"

JEKYLL

THIS IS THE MOMENT,
THIS IS THE DAY
THIS IS THE MOMENT WHEN I KNOW I'M ON MY WAY.
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 MOMENTOUS 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!

THIS IS THE DAY,
SEE IT SPARKLE AND SHINE!
WHEN ALL I'VE LIVED FOR
BECOMES MINE!

(The scene segues into
Act II Scene 6: B
instantly changing to his laboratory with table, test tubes, and such upon it)

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

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!

"FIRST TRANSFORMATION"

(Jekyll goes over, opens his journal, and starts writing in it.)

JEKYLL

/Friday, September 13th. 11:56 pm.

SEVEN YEARS AGO I STARTED OUT ON THIS ALONE,
AND ALONE I MUST SEE IT THROUGH TO IT'S CONCLUSION!
NOW THE MOMENT'S HERE THE LIGHT IS CLEAR,
I'VE GOT TO TAKE THIS FINAL STEP,
ONCE AND FOR ALL IT MUST BE DONE!
I HAVE NO ILLUSIONS LEFT,
HOW COULD I AFTER ALL THAT'S HAPPENED,
EVEN SO THE MATTER'S STILL NOT DONE!
ALL AT ONCE I CAN SEE THE PERFECT ANSWER,
DANGEROUS, YES, IT'S DANGEROUS.
THEN AGAIN DANGER IS THE KIND OF CHANCE
A MAN MUST TAKE WHEN ALL THAT HE BELIEVES IN IS AT STAKE.
ONLY IF WE DREAM, ONLY IF WE TRY
CAN WE HOPE TO LEARN THE REASONS WHY,
ONLY IF WE...
If I could...
...There is no longer a choice
...I know now that I must use myself as the subject of the experiment./

(Jekyll puts down his pen, and starts working with chemicals, mixing them, pouring them from beaker to beaker to flask.)

NO, 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
NOW EVERYTHING I'VE FOUGHT FOR IS AT STAKE!
TO MAKE THE MARK
THAT ONLY I CAN MAKE!

(Jekyll pours some of the formula he has just mixed into a syringe, capping it with the plunger.)

NOW THE MOMENT'S HERE
THE LIGHT IS CRYSTAL CLEAR,
I'VE GOT TO TAKE THIS CHANCE.
THAT COULD CHANGE THE WORLD IN A GLANCE!

(He slowly rolls up his shirt sleeve, takes a pitcher of water and cleans off his arm. He ties a tourniquet to his arm, takes the hypodermic syringe needle and injects himself with the formula.)

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 stares at a vial of red liquid, picking it up and singing to it, enchanted by the colours and visions he sees in it.)

LIKE A WARNING LIGHT,
GLIMMERING IN RED,
LIKE CRIMSON BLOODSHED,
SHIMMERING IN RED,
BEAUTIFUL AND STRANGE,
SEE THE COLOURS 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!

(Jekyll puts down the vial, and tries to regain his composure, going back to his journal he begins to write again)

/11:58 pm. It is done. I have injected 10 centiliters of the newly fused formula HJ 7.
Heat spreading strongly through my veins.
Pulse rate increasing.
Warm in the gullet.
In my mouth a salty, bitter taste that stings the tongue.
Light-headedness.
A slight feeling of euphoria.

(His eyes cross, he sways back and forth, and grins. A moment later he regains his composure and writes down)

No noticeable behavioral differences. /

(He involuntarily makes a drunken crazed laugh, then shakes his head trying to shake off the euphoria, with a bit more composure he says)

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

(Jekyll all of a sudden has this strange feeling inside)

MY DEAR GOD! - WHAT'S THIS?

SOMETHING IS HAPPENING - I CAN'T EXPLAIN -
SOMETHING INSIDE ME, A BREATHTAKING PAIN,
DEVOURS AND CONSUMES ME
AND DRIVES ME INSANE!

(He is shocked by the reaction to the drugs, and begins to jerk and spasm as they start to take effect, falling on the floor twisting and writhing in intoxicated spasms)

SUDDENLY!
UNCONTROLLED!
SOMETHING IS TAKING HOLD!
SUDDENLY!
AGONY!
FILLING ME!
KILLING ME!
SUDDENLY!
OUT OF BREATH!
WHAT IS THIS?!
IS THIS DEATH?!

(He slowly gets up from the floor, and walks over to the mirror. Jekyll's voice begins to change and lower in tone as he becomes HYDE)

(a mix of Jekyll and Hyde)

SUDDENLY...
LOOK AT ME...
CAN IT BE?
WHO IS THIS
CREATURE
THAT I SEE?

(He slowly walks over to the journal, begins to reach for the pen with his right hand, but then his left hand slaps his right hand away and his left hand grabs the pen and begins to write)

HYDE:
/Midnight...and all is well...an unexpected development.../

(Jekyll/Hyde puts his hands out in front of him, and with a sense of power and a feeling of being alive that he has never before known in his life, proclaims)

FREE...!!!

(He cackles an evil laugh low and deep. He then begins to smash some things in the lab testing his strength)

"ALIVE"

(Jekyll/Hyde is marveling at his new state of being, flexing his limbs, and gyrating, getting the complete feel of this new state, and reveling in it)

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 DO NOT KNOW WHAT I SEEK,
YET I'LL SEEK IT ALONE!

I HAVE A THIRST
THAT I CANNOT DEPRIVE.
NEVER HAVE I FELT SO ALIVE!
(He balls up his fist like as if to punch or fight someone)

THERE IS NO BATTLE
I COULDN'T SURVIVE -
FEELING LIKE THIS -
FEELING ALIVE!
(he momentarily looks up, like as if through a skylight to marvel at the moon)

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!
THERE'S A NEW WORLD I SEE COME ALIVE!
FILLED WITH EVIL, BUT TRULY ALIVE!
IT'S THE TRUTH THAT CANNOT BE DENIED!
IT'S THE FEELING OF BEING
ALIVE!

(Jekyll/Hyde gets his hat and coat, puts them on, and rushes out the door closing it behind him. He then opens the door again)

HYDE

Forgive me, I forgot to put out the light!

(He grabs the oil lamp off of the desk and throws it onto the ground, it bursting into flames before quickly burning off. Jekyll/Hyde with a cackling laugh slams the door back shut as he rushes off into the night, his cackling heard fading into the distance.)

Act II Scene 7: The Red Rat Dregs

(The scene segues back to the Red Rat Dregs, it is now late in the night, and it is quite obvious the party in The Red Rat Dregs has been waging on throughout the night coming to an orgiastic crescendo! The room is full of tobacco smoke, mugs full, empty, and half drunk are out everywhere, some with people near them, some abandoned, some spilled. Everyone is good and liquored up, intoxicated by boos, lust of women, smoke, dance and song. Some of the women hang on the men, and some of the men hang on the women, people raise their glasses and clank them together as they sing, some of them slurring their words, some of them hiccuping, ale freely flows from kegs. Nellie stands on the stage, mug in hand, Flossie and Rosie sit on the stage, mugs also in their hands, Jenny sits upon one of the kegs flirting with a man who has one hand hugging the barrel well the other holds his glass under the spout for a refill, Nancy and Mary are both down hanging onto men at tables, whispering in their ears, laughing [Lucy and Lizzie, the two newest and youngest girls, are not to be seen taking part in any of this current debauchery, they are back stage preparing for Lucy's final number for the night, Lucy's final chance for the night to attract her first client]. We come to the scene already in progress, Siegfried banging away on his piano, Nellie already singing like as if she has been singing all night and we have returned in the middle of one of the numbers.)

"ONE-TWO-THREE"

(Nellie standing on stage, holding a mug in one hand, and pulling the front of her skirt up with the other, kicking her feet around prancing on stage.)

NELLIE

FIRST WE ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT ROUND THE FLOOR

THEN WE ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT OUT THE DOOR

WE WALK DOWN THE STREET
TO THAT THREE, FOUR BEAT!
TILL WE CAN'T GO

ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE, FOUR ANYMORE

(Nellie bends over with her glass as Flossie and Rosie, both sitting on the stage reach up with their glasses and clank their's to her's, they join in with the song as does all of the other men and women in the room, their singing interspersed with their laughs, drunken hoots, yeas!, giggles, hollers, howls, and humorous interjections. Flossie and Rosie rise and start prancing around the stage with Nellie.)

ALL

FIRST WE ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT ROUND THE FLOOR

THEN WE ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT OUT THE DOOR

WE WALK DOWN THE STREET
TO THAT THREE, FOUR BEAT!
TILL WE CAN'T GO
ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE, FOUR ANYMORE

FLOSSIE

I LIKE TO DANCE,
YOU LIKE TO DANCE,
SHOW ME THE PERSON WHO WONT!

ROSIE

SO ALSO I THINK,
I LIKE TO DRINK!
SHOW ME THE PERSON WHO DON'T!

JENNY

SO LET THE MUSIC GO!
AND THE GOOD BOOS FLOW!
AND GOD ONLY KNOWS WHERE IT WILL END!
WHERE IT WILL END!

ALL

WHEN WE ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT ROUND THE FLOOR

THEN WE ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT OUT THE DOOR

AND WE'RE FEELING GREAT!
WE'LL WE'RE WITH YOUR MATE!
TILL WE CAN'T GO
ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE, FOUR ANYMORE

MARY

I LIKE TO SING!
YOU LIKE TO SING!
SHOW ME THE PERSON WHO DON'T!

NANCY

SO I HANG WITH THE GREEN,
DRINK LOTS OF GIN!
SHOW ME A LADY WHO WONT!

JENNY

SO LET THAT BRASS KEG FLOW!
IN THAT FRESHET WAY!
AND THEN WHO CAN SAY!
WHERE IT WILL LEAD!

ALL

WHERE IT WILL LEAD!

NELLIE

AND I KNOW SOCIETY'S SHOCKED WHEN IT'S NOT!

FLOSSIE

HALF THOSE ARE KNOBS !

ROSIE

THE OTHERS ARE SLOBS!

JENNY

ALL OF THESE MOBS ARE A PAIN IN THE GUT !
AIN'T IT A KICK IN THE BUTT?

ALL

OOH FOR THEY ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT ROUND THE FLOOR

THEN THEY ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT OUT THE DOOR

FOR THEY ALL SHOUT AND SCREAM,
AND THEN WALL FLOWERS SING,
TILL THEY CAN'T GO
ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE, FOUR-

-AND WE ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT ROUND THE FLOOR

THEN WE ALL GO
ONE, TWO, THREE
ONE, TWO, THREE
RIGHT OUT THE DOOR

HOWLING AT THE MOON !
TILL THE DAWN BREAKS THROUGH!
TILL WE CAN'T GO
ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE
ONE, TWO, THREE, FOUR ANYMORE!

(Hyde enters The Red Rat Dregs, his entrance almost unnoticeable amidst the debauched wanton revelry of the night. He sits at a table looking around at all of the girls lasciviously. The girls having one last laugh or sharing a kiss with their admirer of the moment before going back stage to prepare for their next number. A few seconds after the girls leave Spider and Gwenny come onto the stage.)

GWENNY

I hope everything is to your satisfaction, gentlemen!

SPIDER

I see you are all having a good time!
Well you haven't experienced anything yet!
Returning for her final performance of the night-

GWENNY

The Red Rat Dreg's new star attraction!-

SPIDER and GWENNY

Lucy!

(Spider and Gwenny part off the stage)

PATRONS OF THE RED RAT DREGS

Lucy, Lucy, Lucy, Lucy...!!!

(Hyde sits forward in eager anticipation of watching Lucy dance once more.)

"BRING ON THE MEN"

(Lucy appears center stage wearing a very sexy outfit made of silk and lace in black and red.)

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!

MEN

We'll teach ya' Love!

LUCY

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!
(she runs her hand up her legs)

MEN

Show us your yearnings!

LUCY

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

SO LET'S BRING ON THE MEN
(makes a rolling gesture with her finger like as if calling up men to come over to her)
AND LET THE FUN BEGIN!
(makes thrusting/humping gestures with her arms)
A LITTLE TOUCH OF SIN,
(licks her thumb and puts it on her bum)
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
CAN DRIVE A MAN RIGHT OFF HIS HEAD -
IT'S EASY!

MEN

Ya' can say that again!

LUCY

SO MANY MEN, SO LITTLE TIME -
I WANT 'EM ALL - IS THAT A CRIME?

MEN

No!

LUCY

I DON'T KNOW WHY THEY SAY THAT I'M
TOO EASY!
(runs her hands up her legs again)

MEN
We do!

LUCY

THEY MAKE ME LAUGH - THEY MAKE ME CRY,
(makes a happy expression on her face then a sad one)
THEY MAKE ME SICK - SO GOD KNOWS WHY
(sticks her tongue out, then raises her hands in a questioning gesture)

(Nellie and Lizzie come out and join Lucy standing at each side of her)

NELLIE / LUCY / LIZZIE

WE SAY BRING ON THE MEN
(They do the come to me hand gesture)
AND LET THE FUN BEGIN!
(They do the humping gesture)
A LITTLE TOUCH OF SIN
(Licks their thumbs and puts it on their bums)
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!

(Hyde becoming enthralled with the show, eagerly watching the girls as they gyrate.)

LUCY

THEY BREAK YOUR HEART,
THEY STEAL YOUR SOUL,
TAKE YOU APART,
AND YET THEY SOMEHOW MAKE YOU WHOLE.
SO WHAT'S THE USE?
WHY DON'T WE JUST OPEN

(Lucy seductively spreading her legs and running her hands up her middle.)

UP THE CAGES GIRLS,

(Nellie and Lizzie go to the back of the stage, each grabbing the edge of one of the curtains.)

AND LET THE TIGERS LOOSE!

(Nellie and Lizzie pull the curtains open to reveal the other five girls, Flossie, Rosie, Mary, Jenny, and Nancy, dressed as gentlemen complete with bow tie, coattails, and top hat; their hair up in the hats so as to make it look like they have short hair. Lucy then walks over to the girls dressed as men, gives them a look over and starts pulling them one at a time towards her seductively.)

LUCY

BRING ME SOME HANDSOME MEN,
SOME UN-BURDENSOME MEN,
I CAN'T UNDERSTAND SOME MEN,
BUT I'M FRIENDS WITH MEN,
I WELCOME WEALTHY MEN,
I FANCY HEALTHY MEN,
SO MANY THINGS, I WANT TWENTY MEN.

COME ON DELICIOUS MEN,
GIVE ME YOUR WISHED MEN,
YOUR WICKED WISHED MEN,
YOUR TOO AMBITIOUS MEN,
AND I WILL DO MY BEST
TO HONOR YOUR REQUEST,
GIVE INTO IT,
I WON'T BE FORGET!

GIVE ME SOME TRUSTY MEN,
SOME NASTY LUSTY MEN,
DON'T WANT ANY RUSTY MEN,
I WANT THRUSTY MEN,
NO DRAGGY CRUSTY MEN,
NO RUSHY MEN,
ALL THAT I ASK IS THAT THEY JUST BE MEN!

LUCY and ALL THE GIRLS (Nellie/Lizzie/Flossie/Rosie/Mary/Jenny/Nancy)

SO LET'S BRING ON THE MEN

(Lucy, Nellie, and Lizzie make rolling gesture with their fingers towards the girls dressed as men calling them closer)

AND LET THE FUN BEGIN!

(Lucy and All seven of The Girls make humping gestures with their arms)

A LITTLE TOUCH OF SIN,

(Lucy and The seven Girls lick their thumbs and put them on their bums)
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,
(The five dressed as men pick up Lucy and begin swinging her back and forth like as if she is riding a swing)
THEY STEAL YOUR SOUL,
TAKE YOU APART
AND YET THEY SOMEHOW MAKE YOU WHOLE.
(they put her down)
SO WHAT'S THEIR GAME?
(Lucy raises her hands in a questioning gesture again as two of The Girls dressed as men, Rosie and Flossie, walk up to opposing sides of her)
I 'SPOSE A ROSE BY ANY OTHER NAME,
(Lucy is handed a rose by Rosie)
THE PERFUME AND THE PRICKS THE SAME.
(Lucy smells the rose and then puts her hands down over Rosie and Flossie's lower privets)

(The Girls dressed as men take off their coats and twirl them around before throwing them off to the side)

LUCY

I LIKE TO HAVE A MAN FOR BREAKFAST EACH DAY.
(Lucy grabs Jenny by the collar and pulls her over to her. Lizzie and Nellie on opposing sides of Lucy each pull over two of the remaining Girls dressed as men, Lizzie pulling over Mary and Nancy, Nellie pulling over Rosie and Flossie. Lucy tears open Jenny's vest, running her hand down the back of it pulling it down complete off of Jenny, her arms sliding out of it as Lucy takes it down. Nellie and Lizzie simultaneously doing the same with the four others, their left hands doing it to one of them, their right hands doing the other person, so all five girls dressed as men lose their vests at the exact same time)
I'M VERY SOCIAL AND I LIKE IT THAT WAY.
(Lucy pulls Nancy and Flossie towards her by their bow ties, Nellie pulls over Rosie and Mary, and Lizzie pulls over Jenny, all in the same fashion.)
BY LATE MID-MORNING, I NEED SOMETHING TO MUNCH ...
(Lucy makes a biting gesture at Nancy and Flossie, as does Nellie at Rosie and Mary, and does Lizzie at Jenny.)
SO ASK OVER TWO MEN FOR LUNCH!
(Lucy yanks off Nancy and Flossie's bow ties, Nellie does the same to Rosie and Mary, as does Lizzie to Jenny. They twirl the ties before throwing them off to the side.)

AND MEN ARE MAD ABOUT MY AFTERNOON TEAS,
(Lucy rubs her body against Nancy and Flossie's bodies seductively, as does Nellie to Rosie and Mary, as does Lizzie to Jenny)

THEY'RE QUITE INFORMAL, I JUST DO IT TO PLEASE.

(On 'They're quite informal' The five Girls dressed as men take their suspenders down from their shoulders and let them hang down at their sides.)

THOSE TRIPLE SANDWICHES ARE MY FAVOURITE ONES.

(Lucy turns her body to the side pressing Nancy and Flossie against her body, one to her front, the other to her back. Behind Lucy, Lizzie and Jenny go closer to Nellie, Rosie, and Mary so that they can form a sandwich consisting of Jenny / Lizzie / Mary / Nellie / Rosie, them rubbing up against each other in a line behind Lucy, Nancy, and Flossie.)

I'M ALSO VERY PARTIAL TO BUNS!

(Lucy spins Nancy and Flossie around; Nellie and Lizzie doing the same to the other three, The five Girls dressed as men bending over as they turn, their butts now facing the audience, they now drop their pants on the word 'buns' and Lucy smacks Nancy and Flossie' asses one hand on each girl's cheek, as does Nellie and Lizzie to their Girls; Nellie smacking one of Rosie', Lizzie smacking one of Jenny's, Mary having one bottom cheek smacked by Lizzie and the other smacked by Nellie.)

MY HEALTHY APPETITE GETS STRONGEST AT NIGHT

(The five Girls dressed as men step out of their pants which are now on the floor, and All seven Girls walk up to Lucy.)

MY AT-HOME DINNERS ARE MY MEN-FRIENDS' DELIGHT!

(Mary from behind goes through Lucy's legs to on the floor in front of all of the girls, she then flips over so as to be facing up, and with her legs pressed together raises them into the air, Lucy grabbing them.)

WHEN I INVITE THE FELLERS OVER TO DINE,

(Lucy spreads Mary's legs as the other girls look down at Mary's crotch.)

THEY ALL COME EARLY, IN BED BY NINE!

(At 'They all come early' all of The Girls, other then Mary and Lucy, sigh 'awhhh' in disappointment, then at 'in bed by nine!' they all go 'ohh!' as in 'Now we get it!' Then All of The Girls including Mary, and Lucy get up.)

ALL

SO LET'S BRING ON THE MEN

(The five Girls dressed as men rip open their shirts, and take them off.)

AND LET THE FUN BEGIN!

(They spin the shirts before throwing them to the side.)

A LITTLE TOUCH OF SIN

(They run their hands seductively over their breasts and bodies for they are now in very sexy women's lingerie.)

WHY WAIT ANOTHER MINUTE?

STEP THIS WAY!

(They do the 'come hither' gesture with their fingers.)

IT'S TIME FOR US TO PLAY!

(The Girls now remove their final article of men's clothing, the top hats, and hold them in their hand. Their long hair falling down over their shoulders, they are now completely female in appearance.)

LUCY

THEY SAY WE MAY NOT PASS THIS WAY AGAIN,

SO LET'S WASTE NO MORE TIME -

BRING ON THE MEN!

(Lucy stretches out that last word of 'men' until the end of the song)

GIRLS

BIG MEN, SMALL MEN,

(They hold the hat over their crotch, the top of it pointed outwards, they move the hat from crotch area out further from their crotch at 'big men' and back against it again at 'small men'.)

SHORT MEN, TALL MEN -

(They then place the hat at their breasts at 'short men' moving it up above their heads at 'tall men')

I GUESS THAT MEANS

(They bring their arms to a questioning gesture)

ALMOST ALL MEN!

(All The Girls start dancing around in celebration of that which they claim to love, even spelling out the word with their arms.)

I'M A PLAYER

LONG AS THEY ARE M! E! N! MEN!

(The crowd roars in applause! The Girls come down off of the stage and start greeting their clients, returning to the men who they were with before they had to leave and get ready for the final number, returning to their flirts, laughs, and conversations. Lucy and Nellie stand together talking to each other, chit chatting.)

"LUCY MEETS HYDE"

HYDE

(Shouting well pounding on the table)

CHAMPAGNE! CHAMPAIGN! CHAMPAIGN!

(He gets up and tries to make his way to the girls but is blocked from getting to them by a strong-arms/tough/bouncer/hustler)

EXCUSE ME. YOU ARE IN MY WAY...

(The hustler does not move. Hyde speaks to him more forcefully)

I SAID YOU ARE IN MY WAY!

(He uses his cane to move the man out of his path)

HUSTLER

WHOA! ALL RIGHT MATE,

TAKE IT EASY!

WE DON'T WANT

NO ONE TO GET

HURT NOW,

DO WE?!

HYDE

ALLOW ME TO REACH

MY LADY FRIEND THERE

AND NO ONE WILL!

HUSTLER

Here! Lucy! Nellie! The gent here says that he's a friend of yours?! What do you say?

NELLIE

(To Hyde) Since when?

HYDE

SINCE I BOUGHT THE CHAMPAIGN
WE ARE GOING TO SHARE
AND PAID FIFTY GINNIE
FOR THE COMPANY OF
YOUR LOVELY FRIEND!
There!

(Hyde produces a small leather purse from his pocket and tosses it at Nellie's feet. The sound of coins can be heard from inside it)

NELLIE

(Quickly picking up the purse) He's a friend! (To Lucy) Lucy take care of Champaign Charlie here...
(she hands the purse to Lucy, then leaves to get Hyde his drinks)

LUCY

You know what they say about a fool and his money! (Lucy and Hyde walk towards each other)

HYDE

It's the man who won't pay any price for what he wants...who's a fool!
And besides...you look like
you could use a good...
(He eyes up and down her body)
friend.

LUCY

(Something about the way he said that last word reminds her of someone she met before. She becomes a bit puzzled)
I know you...don't I?

HYDE

AFTER TONIGHT, MY LITTLE LOVE,
YOU WILL NEVER FORGET ME.
I AM DESTINED TO BE YOUR GUARDIAN ANGEL
YOUR GUIDE TO SALVATION
IN THIS WORLD OF MADNESS.

LUCY

So what's yer name then, sweet' eart?

HYDE

(He knows that he doesn't want to give out his real name, so he takes a moment of thought before answering)
...HYDE... EDWARD HYDE.

(Nellie returns with the glasses of champaign, and hands them to Hyde before going off to find her own

client. Hyde offers one of the glasses to Lucy, wishing to let her know that he is ready to take her up on her earlier offer now, he decides to use the same approach that she used on him)

A TOAST TO THE NIGHT!
A TOAST TO ROMANCE!
TO THOSE UNAFRAID
OF TAKING A CHANCE!

LUCY

(realizing that he is using her approach, and humored by it)
I MUST ADMIT THAT I LIKE YER APPROACH!
IT'S ONE THAT I'VE NOT SEEN BEFORE!

HYDE

WHY SHOULD YOU SETTLE FOR LESS, DEAR,
WHEN THERE'S MORE!

I AM THE MAN
FATE HAS DECREED
DESTINED TO BE
ALL THAT YOU NEED!

I CAN GIVE YOU EVERYTHING YOU DESIRE
YOU CAN GIVE ME ALL I NEED!
(winks in a sexually suggestive way)
YOU SIMPLY FALLOW MY LEAD

LUCY

SOUNDS LIKE A NICE BIT OF BUSINESS
YES, INDEED!
(winks back)

(Both laugh)

HYDE

I AM THE MAN
MARK MY WORDS WELL
WITH WHOM YOU'LL SHARE
HEAVEN OR HELL!

LUCY

'EAVEN I FANCY, 'AS NO PLACE FOR ME!
AND I CAN FIND HELL ON MY OWN!

HYDE

LIKE IT OR NOT,
YOU WILL NEVER BE ALONE!
AFTER TONIGHT, YOU WILL NEVER BE ALONE!

(Lucy takes Hyde over to a bed in a semi-privet room separated from the main room by curtains, they

sit down on the bed, Hyde taking off his hat and cane setting them on a nightstand next to the bed, Lucy placing the coin purse on it. They get ready to get down to business.)

LUCY

FEEL MY FINGERS
BRUSHING YOUR SHOULDER
(Lucy runs her fingers down Hyde's shoulder)

HYDE

YOUR TEMPTING TOUCH,
MAKES THOUGHTS ENTER MY MIND

LUCY

WATCHING YOUR EYES
AS THEY INVADE MY SOUL

HYDE

FORBIDDEN PLEASURES
I PAID FOR, YOU'RE MINE!

"WE BELONG TO THE NIGHT"

HYDE

WE BELONG TO THE NIGHT,
WITH THE STARS EERIE LIGHT.

LUCY

FARE AWAY FROM THE DAY-
FROM A WORLD FULL OF SPITE!

HYDE

ONLY HERE CAN OUR FLESH AND OUR PASSIONS UNITE!
(Hyde touches Lucy seductively with a sinister look on his face)

BOTH

YOU AND I WE BELONG TO THE NIGHT.

LUCY

YOU BELONG TO THE NIGHT,
TO THE COLD BITTER NIGHT!

HYDE

FARE AWAY FROM THE DAY
IN A WORLD WITHOUT LIGHT

BOTH

THIS IS WHERE-
LOVERS SHARE-
IN DESPAIR AND DELIGHT,

YOU AND I WE BELONG TO THE NIGHT.

(He grabs Lucy by the hair and pulls her head back. Some of her friends start to go to help her but are stopped with a gesture from Spider)

LUCY

SHADOWS FALLING!

BOTH

MIDNIGHT CALLING!

HYDE

I CAN SET YOU FREE!

LUCY

PLEASE LET ME BE!

(Lucy struggles trying to free herself, Hyde beats the back of her shoulder)

HYDE

NO MORE FEARS,
NO MORE GAMES,
WHAT IS WILD NO ONE TAMES!
(he throws Lucy to her knees)

LUCY

GIVING IN,
I CAN'T WIN!
LIKE A MOTH TO THE FLAMES!

(Hyde looking down sadistically tells her)

HYDE

IT'S OUR FATE:
LOVE AND HATE-
QUEEN AND KING OF THE NIGHT,
YOU AND I WE BELONG TO THE NIGHT.

(Hyde grabs hold of Lucy pulling her into his forced embrace and sinister lustful gropings)

BOTH

IT'S OUR FATE:
LOVE AND HATE-
QUEEN AND KING OF THE NIGHT-

HYDE

RIGHT OR WRONG WE BELONG TO THE NIGHT.

BOTH

YOU AND I WE BELONG TO THE NIGHT!
(Hyde grabs hold of Lucy and begins kissing her hard)

LUCY

Stop it you're hurting me! (She pulls away from him)

HYDE

Look I'm buying what you're selling and you'll do as I say!

LUCY

(She backs away from him) Wrong sweet'art! We'll play by my rules or not at all!

SPIDER

(Spider calls to her from a dark corner) Lucy, it's fifty guineas!

LUCY

(She picks up the purse from the nightstand and thinks about it)

Piss off!!

(She throws the purse in Spiders general direction it flying across the room, past the curtain and landing on the floor of the main hall. The Madam Gwenny quickly rushes over picking it up and tucking it into her dress so as not to lose the money.)

NELLIE

That's a girl Lucy!

JENNY

You showed him girl!

(Lucy darts to some other part of the brothel. Hyde tries to go find her when he is confronted by one of the strong-arms/hustlers.)

HUSTLER

(Pointing a finger at Hyde)

All right, friend!

You heard the lady.

(He pokes Hyde in the chest with each of the next words)

She's

Not

In

The

Mood!

(As he poke Hyde the final time, Hyde grabs the hustler's fingers in one hand and wrist in the other)

HYDE

No one touches Hyde!!

(He twist and breaks the hustler's wrist and fingers, throwing him to the ground.)

ROSIE

Oh My God!

LIZZIE

He's gonna get us!

MARY

Oh My God!

NANCY

Oh My God!

FLOSSIE

Oh My God!

(The girls quickly halt their routines, running to other parts of the brothel for safety, specifically a safe room behind a bared window)

"EDWARD HYDE"

(Hyde picks up his hat and cane from the nightstand, putting back on his hat, and walking back over to the hustler who lies on the floor)

HYDE

ANIMALS TRAPPED BEHIND BARS IN THE ZOO
NEED TO RUN RAMPANT AND FREE!
PREDATORS LIVE ON THE PREY THEY PURSUE
(Hyde puts the head of his cane to the hustler's throat)
THIS TIME, THE PREDATOR'S ME!

(Hyde steps one foot on the hustler's chest)
LUST - LIKE A RAGING DESIRE,
FILLS MY WHOLE SOUL WITH ITS CURSE!
BURNING WITH PRIMITIVE FIRE,
BERSERK AND PERVERSE!

(The left behind male clientèle obviously upset with this interruption, along with the hustlers, rush over to subdue Hyde. Hyde hitting the men with the head of his cane, punching them with his fist, and kicking them with his feet. During this the scared cries of The Girls can be heard in musical oohs and aahs.)

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

(He is too strong for them and seemingly unstoppable, bringing many of them to the ground well successfully intimidating others to back off.)

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!

LUCY

(Watching from behind the bared window of the safe room in the brothel where all the girls run to if trouble breaks out)
The man's crazy!

(Hyde laughs maniacally having heard her, he starts to walk around the brothel trying to pinpoint where the voice came from. After looking around a few corners he spots the bared window with the girls looking out of it. Front and center in the bared window is Lucy)

HYDE

WAIT!
WHAT'S THIS?
SWEET MISS!
I THOUGHT I HAD LOST YOU!

(grabbing onto the bars he rocks back and forth in front of them laughing menacingly in a mix of lust over her body and anger over her jilting him)

IT'S FATE!
WHAT BLISS!
SWEET MISS!
YOUR FOLLY WILL COST YOU DEAR
MY DEAR
YOU'LL SEE
YOU'LL NEVER ESCAPE ME!
I'M HERE
I FEAR THAT YOU WILL PAY DEAR
MY DEAR...

(We can hear the girls' hearts thumping in fear as Hyde stares Lucy down from the other side of the bars before slowly lowering his hands from the bars and walking out backwards, constantly facing her, steering her down with an evil grin giving light sinister chuckles as he exits, then we hear him on the streets cackling into the night as everything dims to darkness)

Act II Scene 8: Dr Jekyll's Laboratory, Dr. Jekyll's Doorstep and Consulting Room Study, Harley Street, Shabby Street

(The scene: Jekyll's lab the next night, it is nearly pitch black, the oil lamp still smashed on the floor. Jekyll stands at the table writing in his journal.)

"PROLOGUE - REPRISE 4"

JEKYLL

/September 14th. 5:00 pm. This is a strange, new, sweet sensation. I am younger, lighter, happier in body and soul - twice as alive and tenfold more wicked - which intoxicates and delights me like wine - adding fearful new hardships to my desperate battle for success. /

(The lights quickly fade to black)

(The scene the HOME OF DR. JEKYLL)

(Sir Danvers and Emma Carew are at Jekyll's doorstep, Emma carrying a small bouquet of flowers, Poole stands in the doorway reluctantly nodding his head.)

POOLE

I'm so sorry, Miss Carew. Dr. Jekyll has left the strictest instructions that he is not to be disturbed under any circumstance, even by you.

EMMA

Perhaps I could just stand at the door, and through it tell him how much we miss him?

POOLE

...Alright, Miss Carew.

EMMA

Thank you, Poole.

(Emma walks up to Jekyll's laboratory door)

EMMA

Henry...I know your work is important and hard, but maybe a little time away from it would help, perhaps a picnic with friends. We all miss you, I miss you Henry...

"FIND MY WAY AGAIN"

EMMA

MAYBE TOMORROW
YOU'LL FIND THE THINGS THAT YOU'RE AFTER
MAYBE THEN NOTHING WILL MATTER
MAYBE YOU'LL BE WITH ME THEN

AND TOMORROW
MAYBE WILL FIND US TOGETHER
NIGHTS NEVER GO ON FOREVER
SOON THERE WILL BE A NEW MORNING YOU'LL SEE
AND WE'LL FIND OUR WAY AGAIN

THERE'S NO POINT IN LIVING YOUR LIFE IN THE PAST
DWELLING ON WHAT MIGHT HAVE BEEN
YOU ARE WHAT YOU ARE
AND YOU DO WHAT YOU CAN

(Jekyll in his laboratory, hearing Emma's plea, is anguished by the forces fighting within him, how he so badly wants to be with her, but knows that he can't, not until he finds the answers which will save his father...and perhaps now himself.)

EMMA and JEKYLL

BUT THERE'S NO ESCAPING YOUR FATE

JEKYLL

AND SO MAYBE TOMORROW
MAYBE THE RAIN WILL STOP FALLING
IN THE LIGHT OF THE NEW DAY THAT'S DAWNING
I'LL FIND MY WAY FROM THE DARK

I'LL FIND THE COURAGE THAT'S IN ME
IT'S ALWAYS BEEN HERE IN MY HEART
I'VE GOT TO BELIEVE I CAN STILL FIND MY WAY
I'M NOTHING IF I NEVER TRY

JEKYLL / EMMA

MAYBE TOMORROW
MAYBE I'LL FIND WHAT I'M AFTER / MAYBE YOU'LL FIND WHAT YOU'RE AFTER
MAYBE THEN NOTHING WILL MATTER
SOON THERE WILL BE A NEW MORNING FOR ME / SOON THERE WILL BE A NEW
MORNING YOU'LL SEE
AND I'LL FIND MY WAY AGAIN / AND WE'LL FIND OUR WAY AGAIN

(Emma listens at the door for a response from Jekyll, but all she hears is the frantic wrestling of papers. Her heart sinks, and she slowly recedes from the door.)

POOLE

Perhaps next week?

EMMA

(Trying to appear emotionally strong)
No Poole, I won't come again, not until Dr Jekyll asks about me.

DANVERS

Emma...

EMMA

Father!

POOLE

(Not exactly telling the truth, but trying his best not to alarm her.)
Oh, he asks about you, constantly Miss Carew, but he's not seen anybody, not for weeks now, because of his-

EMMA

(Said somewhat sadly)
-Because of his work

POOLE

-work, Yes

EMMA

Yes, I know...

POOLE

(trying his best to help in any way he can.)
May I give him a message?

EMMA

(Handing him the flowers)
Just show him the flowers and the nourishing things I brought, Poole...if you can get his attention. Say they are to remind him that there is more in his life than his work - myself for example.

POOLE

(Taking the flowers) A very valid argument, if I may say so Miss.
(Poole takes the flowers into the house.)

DANVERS

(he is worried for her and doesn't want her to come again until Jekyll emerges)
Emma, so you won't come here again until he emerges?

EMMA

I won't.

DANVERS

This is absurd! He is sacrificing everything valuable in his life to these experiments.

EMMA

His experiments are the most valuable thing in his life.

DANVERS

Yes, After you, of course!

EMMA

(Still trying to appear emotionally strong and comfortable about things so as to calm her father's temper)
No!...No Father, before me. Now I understand that, Father.

(Uttersen walks up to Emma and Sir Danvers.)

EMMA

(Seeing her and Jekyll's friend she loses her facade of emotional strength and starts to break down a bit)
He won't see me! It's been nearly two weeks now. John, I'm worried...

UTTERSON

I am too, Emma. But you know Henry...

EMMA

(Strongly) John, I said I'm worried.

UTTERSON

I know....I'll speak to, Poole.

DANVERS

(To Utterson) You're wasting your time...

(Utterson without knocking opens the door and enters the house without invitation to get some answers. Emma slowly paces on the doorstep.)

UTTERSON

Poole, what is the meaning of all of this?!

POOLE

(Seeing Utterson barge in Poole quickly stands at attention)

Mr. Utterson, I did not want to alarm Miss Carew, sir. And it is hardly my place to criticize the Doctor, But his behavior...

(Poole hesitates)

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...

(Poole pauses unsure whether he should say any of this to Utterson)

Doctor Jekyll has been locked in his laboratory, day and night, for nearly two weeks now. He instructed me not to disturb him for any reason, and to leave all his meals outside the door, and go away...

UTTERSON

You have not seen nor spoken to him at all during this time?

POOLE

No, sir! Not once!

UTTERSON

Has he been alone in there all this time?

POOLE

(A little too rushed, obviously a lie)

Yes, sir!...

UTTERSON

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

POOLE

(He turns his head looking in either direction making sure it is just the two of them, he then relaxes somewhat)

Alone, sir...No...

UTTERSON

But if you're forbidden to admit anyone?

POOLE

I did not admit him sir, the doctor must have let him in. I would not have admitted a man of that sort to the doctor's home...I saw him here, just once...standing in front of the fire, staring at his reflection...He told me to clear out, and not to disturb him and the doctor again. But later...Just last night ... I brought the doctor 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 the doctor...or someone, whatever it was behind that door in the laboratory... weeping like an animal or a lost soul, the strangest sound you ever heard sir. Crying out night and day for some kind of medicine...

JEKYLL

(from his lab)
Poole!

POOLE

Yes, sir!

(An obviously stressed Jekyll rushes into the main room of the house, not noticing Utterson)

JEKYLL

Poole, I have been ringing for a quarter of an hour!
(He thrusts a piece of prescription note paper into Poole's hand.)
I want you to go to Mister Bisset, the pharmacist apothecary, immediately and get me these chemicals, fetch me back these drugs! Now, Poole, now!

POOLE

I'll see to it, sir!

(POOLE takes the prescription and exits immediately)

UTTERSON

(After seeing how poorly Jekyll has treated Poole)
Henry! Good Lord what is the matter with you?!

JEKYLL

(Finally realizing Utterson is in the room, Jekyll is surprised)
John!... Well, to what do I owe this unexpected visit?

UTTERSON

(Shocked at Jekyll's appearance) Henry, what in the devil's name is happened to you? You look terrible! Like the wrath of God! Like as if you are in the grip of the very devil, what is going on?

JEKYLL

John! There is something you must do for me.
(Jekyll moves to his desk and takes out three letters. He proceeds to sign and seal them.)
There are three letters here, one for Emma - one for her father - and one for you. If I should ever be taken ill...or have to go away for a while without otherwise alerting you, everything you will want to know are in these letters.

UTTERSON

If you should go away? Henry, what are you saying? ...I won't accept these!

JEKYLL

(Annoyed and begging) John, you are my lawyer! More importantly you are my friend, you must do this for me.

UTTERSON

And you, my dear Henry, must re-examine your priorities!

"YOUR WORK AND NOTHING MORE"

UTTERSON

You have your work
And nothing more!
You are possessed -
What is your demon?

You've never been
This way before -
Where is 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!

There was a time

(Jekyll feeling chastised upsetedly walks out of the room in the middle of his friend's talk, and into the lab. Utterson stays in the other room of the house continuing to complain about Henry's foolish behavior. Light illuminates Emma and Sir Danvers again who are still on the doorstep waiting for Utterson, to see if he was able to find out anything from Poole or Jekyll.)

JEKYLL

Have

EMMA

Henry have

UTTERSON

You lived your life,

JEKYLL

I

EMMA

You

UTTERSON

And no one lived

JEKYLL

Become

EMMA

Become

UTTERSON

The way that you did!

JEKYLL

My work

EMMA

Your work

UTTERSON

You had a plan,

JEKYLL

And nothing

EMMA

And nothing

UTTERSON

You chose a wife,

JEKYLL

More?

EMMA

More?

UTTERSON

You saw the world
As very few did!
You had it all

JEKYLL

I

I	EMMA
The overall!	UTTERSON
Know	JEKYLL
Know	EMMA
You seemed to know	UTTERSON
That's	JEKYLL
your work's hard	EMMA
Just what to live for!	UTTERSON
Not	JEKYLL
But you're	EMMA
But now, it seems,	UTTERSON
What	JEKYLL
What	EMMA
You don't at all,	UTTERSON
I'm	JEKYLL
I'm	EMMA
	UTTERSON

You have you work

JEKYLL

Living

EMMA

Living

UTTERSON

Nothing more!...

JEKYLL

For!...

EMMA

For!...

(Turning to her father)

FATHER HAVE YOU HEARD
A SINGLE WORD I'VE SAID?
YOU'VE ALWAYS TOLD ME
LOVE WAS BUILT ON TRUST.

SIR DANVERS

EMMA, I DON'T WANT TO
SEE YOU GETTING HURT
ALL I HAVE IS
BUT THE TWO OF US

EMMA

I'm quite content to be a doctor's wife,
My mother trained me well she married you.

SIR DANVERS

My darling, you're too young to suffer all this strife,
I wish I could tell you what to do,
My only concern in this is you.

EMMA

Father, you know
Henry won't just walk away.
The only way he knows
Is straight ahead!

SIR 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!

SIR DANVERS

(Just as passionately)
It's more than work -
He is obsessed!
The man is driven!

EMMA

Just give him time,
I ask no more.
His work's a crime
To be forgiven!

Just give him time

SIR DANVERS

There's something strange.

EMMA

I ask no more

SIR DANVERS

Unless I'm blind!
I see a change
Of a bizarre kind!

EMMA

There's not at all!

SIR DANVERS

He's chasing dreams

EMMA

Don't be unkind.

SIR DANVERS

He'll never find

The problem's all In your mind!	EMMA
This increasing	UTTERSON
Father...	JEKYLL
He has his work	SIR DANVERS
Isolation only adds	UTTERSON
And nothing more.	SIR DANVERS
To your frustration	UTTERSON
He is obsessed!	SIR DANVERS
And it could	UTTERSON
The man is driven!	SIR DANVERS
Endanger Your Career...	UTTERSON
Who are they	JEKYLL
Just give him time,	EMMA
To judge what I	JEKYLL
I ask no more.	EMMA
	JEKYLL

Am doing they

EMMA

His work's a crime

JEKYLL

Know nothing

EMMA

To be forgiven!

JEKYLL

Of the
Possibilities I see.

UTTERSON

Time to awaken

JEKYLL

And I will

SIR DANVERS

He's chasing

UTTERSON

Before it's too

JEKYLL

Prove, if I'm

SIR DANVERS

Dreams

UTTERSON

Late

JEKYLL

Ever

SIR DANVERS

He'll never find!

JEKYLL

Permitted to

SIR DANVERS

I see a change
Of a bizarre kind

Before you forever	UTTERSON
Things are not	JEKYLL
There's not at all!	EMMA
Determine your fate	UTTERSON
Wrong just	JEKYLL
Don't be unkind.	EMMA
What you're	UTTERSON
Because they	JEKYLL
Problem's all	EMMA
Living for	UTTERSON
Are new!	JEKYLL
In your mind!	EMMA
Dear, I pray,	UTTERSON
I pray	JEKYLL
Still, I pray,	EMMA
Dear, I pray,	SIR DANVERS

(Londoners begin walking the streets going about their day.)

If you live	ENSEMBLE
Every day,	UTTERSON
I	JEKYLL
Every day,	EMMA
Every day,	SIR DANVERS
Around here	ENSEMBLE
Henry may	UTTERSON
May	JEKYLL
Henry may	EMMA
Henry may	SIR DANVERS
Lots of	ENSEMBLE
Find his way!	UTTERSON
Find	JEKYLL
Find his way!	EMMA
Find his way!	SIR DANVERS
People I Fear	ENSEMBLE

I pray he may	UTTERSON
My	JEKYLL
I pray he may	EMMA
I pray he may	SIR DANVERS
Will make Promises	ENSEMBLE
Find his way	UTTERSON
Way!	JEKYLL
Find his way!	EMMA
Find his way	SIR DANVERS
They will not	ENSEMBLE
I will pray	UTTERSON
I	JEKYLL
I will pray,	EMMA
I will pray	SIR DANVERS
Honour	ENSEMBLE
Every day.	UTTERSON
	JEKYLL

Pray

EMMA

Every day.

SIR DANVERS

Every day.

ENSEMBLE

My dear

UTTERSON

You may

JEKYLL

I may

EMMA

Henry may

SIR DANVERS

You two may

ENSEMBLE

And the truth is

UTTERSON

Find your way!

JEKYLL

Find my way

EMMA

Find his way.

SIR DANVERS

Find your way!

ENSEMBLE

That it's all

UTTERSON

I pray

JEKYLL

I pray

EMMA

I pray

I pray
SIR DANVERS

A Facade
ENSEMBLE

You may find
UTTERSON

I may find
JEKYLL

He may find
EMMA

You may find
SIR DANVERS

That it's all
ENSEMBLE

Your way
UTTERSON

my way!
JEKYLL

His way!
EMMA

Your way
SIR DANVERS

A Facade
ENSEMBLE

(Poole has just re-entered, hands empty)

POOLE

I am sorry sir, I was unable to get the chemicals the doctor requested, the apothecary said they were out, but they would re-order them.

(Utterson gives up on Jekyll)

UTTERSON

Yes, perhaps it will do him some good, help him to get his mind off of his work for a while.

(Utterson turns and begins to walk away)

I'm going, take care of him Poole.

POOLE

Yes, sir.

(Poole escorts Mr Utterson to the door. When Poole opens the door for him, Emma and Sir Danvers are still there waiting for any word, towns people can be seen walking the streets around them. Utterson regretfully shakes his head "no" regarding Jekyll.)

EMMA

You tried your best. Mr Utterson, are you coming along with us or are you staying?

UTTERSON

Yes, I'm coming along , of course.

(Utterson re-joins Emma and Sir Danvers as the three of them start to walk down the street. As they walk Emma notices someone, off stage, walking in the direction towards them, the three of them exit the stage, and then heard off stage is)

Lucy (Off Stage)

I'm sorry, Miss, but I seem a bit lost, could you tell me where 46, Harley Street is?

Emma (Off Stage)

(Surprised, and bewildered)

...46, Harley Street?

Lucy (Off Stage)

uh-huh, see, right here on this card.

Emma (Off Stage)

(Shocked, suspicious, puzzled, and pensive)

...um, Right over there...

Lucy (Off Stage)

Thank you, Miss!

(Lucy walks up to Jekyll's door and knocks, Poole opening the door and talking to her as she shows him the card. Well Poole is away at the door talking with Lucy, Jekyll returns to the main room, goes over to the desk, opens up his journal and begins to write.)

JEKYLL

/September 25th. 10:50 pm. The experiments are now in their second week. The transformations are beyond imagining. Unspeakable nightmares besiege my senses-/
/

(Jekyll is suddenly interrupted by Poole who approaches him while Lucy waits on the doorstep behind the now closed door.)

POOLE

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

JEKYLL

(Thinking it is Emma again trying to see him, he in a soft sorrowful tone)
Send her away...

POOLE

Yes indeed sir...She's dressed little enough like a lady, I cannot imagine how she came to have your visiting card, no doubt she found it dropped on the street somewhere.

JEKYLL

(a pallor sets on him, realizing who she must be, his head perks up.)
What! My card?

POOLE

Yes, sir.

JEKYLL

I shall see her Poole, now.

POOLE

Yes, sir.

(Poole leaves to admit Lucy, while Jekyll takes off his housecoat, and collects himself. Lucy enters wearing her pathetic best, as she comes in she is halted in her steps in amazement at the grandeur and opulence of Jekyll's house, her mouth gawks open for a moment in a "Wow" before the sides of her lips upturn to form a grin. She twirls around like a young child examining the room.)

"Lucy At Jekyll's"

JEKYLL

Good morning, Miss.

LUCY

Good morning.

(She curtsies, thinking by his house that he must be royalty or something like that.)

JEKYLL

(pretending like as if he has somewhat forgotten her)

Miss...?

LUCY

(Somewhat hurt that he would have forgotten her.)

Lucy...

JEKYLL

Lucy?

LUCY

(Sad, and trying to jog his memory.)

Lucy Harris. I'm the one you and your friend met that night in the pub – remember?

JEKYLL

Oh, yes! Sorry, I didn't recognize you with your cloths-...Yes! yes of course, I remember. Please sit down.

(Pulling out a chair for her, She goes to sit down on it, realizing how soft and comfy the cushion is she smiles lifts up her skirt a little and bounces on it a few times before sitting down on it.)

What brings you here... ?

LUCY

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

JEKYLL

(Coldly)

Yes, I remember.

(She is hurt, upset that he speaks to her in this cool manner, Lucy begins undoing her blouse, Jekyll looking on nervously, she exposing her back to him, revealing her injury.)

JEKYLL

(Jekyll is horrified, and shocked at the marks he sees)

Good God!

LUCY

Pretty isn't it? Did a lovely job, didn't he?!

JEKYLL

Who? Wait just one moment!

(He opens a medical case on the table, and begins to treat her back, applying medicinal ointments and bandaging up the wounds.)

JEKYLL

What sort of monster on earth would do such a thing?!

LUCY

...A real English gentleman...This one he enjoyed himself doing it too! Things like this...happen where I come from, some men are real skillful when it comes to causing pain, but you don't expect it from a gentleman.

JEKYLL

Gentleman?

LUCY

(She looks at him)

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

JEKYLL

(quiet shock) Why come to me? You have family don't you?

LUCY

No, I Ain't got no family. ..You gave me your card.

JEKYLL

Yes, of course...Why didn't you go to the police?

LUCY

The police? You're joking. You don't understand, sir. With him being a gent...who's gonna listen to a girl like me making a complaint about a man like him? A rich man? Besides, he keeps coming around, I'd be afraid of what he might do if he found out! He'd kill me if he had a mind too. He ain't human! He's a beast! I don't know what I'd do if he found out I went to the police.. (She takes his hand) You don't know him, sir...He's not like you at all. I never had someone like you be nice to me before.

(Jekyll goes into his medicine bag, pulls out a small cloth, and a bottle of antiseptic, he wets the cloth with it, and then applies the cloth to her wound. Lucy winces in pain.)

JEKYLL

(Jekyll is in such deep regret over the pain he has caused her, a kind young girl who has never caused him any pain, and who's life is already full of so much pain and sorrow as it is.)
I'm so sorry!...I'm so...sorry.

(He continues to treat her back.)

"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.

(Well he is working on her back she slowly begins to caress one of his hands, then rubs his arm, then runs her hand up his arm to his cheek. He is so caught up in trying to fix her back that he does not notice any of this. She then gently puts her other hand on his other cheek as well, pulling his face closer to hers, this is when he first starts to notice that she is doing any of this, but he realizes it to late, and somewhere deep in his heart he perhaps yearns for it to, and by the end of the song she kisses him on the mouth)

I am in love with
the things that I see in his face.
It's a memory I know, time

will never erase!

(As the kiss ends Jekyll realizes what he just did, and how he is risking cheating on Emma. What if Poole saw? What if people find out? So he quickly pulls away, stunned that he has just kissed her, acts like as if it never happened, and points to her fully bandaged back which he has just completely finished working on.)

JEKYLL

There, that should feel more comfortable.

LUCY

(Looking at him with puppy love-filled eyes)

You make me feel like a lady.

(she begins to button up her blouse)

JEKYLL

(Having seen the truly wonderful person she is inside.)

You are a lady...A most extraordinary lady.

(He begins to put away his medicine bag in a rush, trying to get her out of the house as soon as he can now so as not to arise suspicion.)

Forgive me - you've caught me at a most difficult time.

(He pauses, and in a moment of true concern and compassion for the well being of her, a most kind woman he says)

Take care of yourself, Miss Harris.

LUCY

I always try.

JEKYLL

Good day

LUCY

Good day.

Scene 9: Harley Street, Hyde Park, An Embankment in Westminster on Shabby Street near The Red Rat Dregs

(Lucy leaves Jekyll's house. The audience follows her as we directly segue into the next scene. She walks through the streets of Hyde Park, she is filled with hope now ~ he kissed her! Her heart flutters, her eyes filled with dreams of a better world. Her heart and head so full that she twirls around the streets like a little girl, singing of her hopes, and love, her happiness shines through her every being. Finally she has found a man who is kind, and caring, her heart sings as she has fallen in love for the first time.)

"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.

(People are walking the streets all around. She slowly makes her way back to the grim surroundings of the East End dockside, the streets going from bright and well kept to dark and dirty, the people walking them from wealthy upper class to sailors, the poor, pimps, and prostitutes.)

So many secrets I've longed to share!
All I have needed is someone there
to help me see a world
I've never seen before.
A love to open any 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!

(Lucy's last line is broken as is her fantasy by the harsh reminding voice of The Spider. She has now reached her destination, arriving at the entrance of The Red Rat Dregs on Shabby Street in London's East End, and along with it can be heard a foreboding underscore.)

SPIDER
THERE YOU ARE!
YOU'RE LATE!
FOR TONIGHT'S DATES-

WITH ALL THE MATES!
AGAIN!
GET IN!

(He yells at her pointing at her and then moving his hand to gesture towards the door.)

LUCY

(Scared he is now going to beat her again like he did earlier after Good 'N' Evil.)

Oh, sorry Sir!

(Lucy sorrowfully runs inside The Red Rat Dregs, followed by the slithering Spider. Our attention is now drawn to the inside of The Red Rat Dregs where on it's main burlesque stage Nellie is singing a, meant to be humorous, little ad-libbed number to try and keep the drunk male patrons content until the object of their lust arrives.)

"I'm A Lonely Lady"

NELLIE

I'M A LONELY LADY,
LIVIN' IN THE GREAT BIG CITY,
'AN THE GENTLEMEN I SEE,
AS I STROLL DOWN PICCADILLY,
WHERE I'M KNOWN AS LUCKY LILY,
MAKE IT VERY CLEAR TO ME,
I'M SITTING PRETTY!

THEY ARE LONELY FELLAS,
LOOKIN' FOR A SWEET YOUNG GIRLIE,
AS I STROLL ALONG THE STRAND,
IN THE TRAFFIC'S HURLY-BURLY,
WHERE I'M KNOWN AS SURE-FIRE SHIRLEY,
THEY ALL DO THEIR BEST,
TO HELP ME GET HOME EARLY!

(Lucy from behind the curtain back stage taps her foot twice to signal to Nellie that she is finally here.)

NELLIE

(Waving goodbye to the men, and walking off The Red Rat Dreg's stage toward Lucy.)

Lucy, finally dear! Thought they would start throwing things any minute.

(Nellie goes behind the curtain back to the dressing room, Lucy then rushing out on stage.)

"Anything Is Possible Tonight"

LUCY

I HAVE A WISDOM

A WISE MAN CAN NEVER ATTAIN -
MYSTICAL POWERS

MAGICIANS AND SORCERERS DREAM ABOUT. WANNA KNOW WHY?... I CAN EXPLAIN...
IF YOU COME CLOSE, YOU WILL FIND OUT.

I HAVE A THEORY
PHILOSOPHERS CAN'T COMPREHEND -
A VIEW OF THE FUTURE
ASTROLOGERS FAIL TO FORESEE, IT SEEMS.
WANNA KNOW WHY?... SIMPLE, MY FRIEND....
I CAN MAKE TRUTH OUT OF YOUR DREAMS!

DONT BE A SHY LITTLE FLOWER -
COME HERE TO ME FOR AN HOUR -
YOU CANNOT LIVE FOREVER
IN YOUR IVORY TOWER!
YOU KNOW THAT I HAVE THE POWER TO EXCITE -
AND ANYTHING IS POSSIBLE TONIGHT!

SO LET'S BE FRIENDS, YOU AND I -
AND I WILL TEACH YOU TO FLY -
A LITTLE TRIP TO HEAVEN -
WHERE THE EARTH MEETS THE SKY!
WE WILL EXPLORE EVERY REALM OF DELIGHT -
COS ANYTHING IS POSSIBLE TONIGHT!

LOVE CAN BE CUNNING -
SEDUCTIVE AND STUNNING -
THE RISK YOU'LL BE RUNNING
IS EASY TO SEE!
I WILL AMUSE YOU -
THEN TEASE AND CONFUSE YOU -
I DOUBT THAT YOU'LL EVER BE FREE
OF ME!

AND AFTER HEAVEN, WHAT THEN? -
THE CHANCES NINE OUT OF TEN
WE'LL FIND WE'RE FEELING BETTER
THAN SINCE HEAVEN - KNOWS - WHEN! -
LOST IN THE THRILL
OF THAT RAPTUROUS FLIGHT -
YES, ANYTHING IS POSSIBLE TONIGHT!

WHEN YOU'RE ENTWINED IN MY ARMS-
AND I SUCCUMB TO YOUR CHARMS -
WHAT HAPPENS NEXT
WILL SOUND ALL THOSE DELICIOUS ALARMS!
DAZED AND BEDAZZLED
BY LOVE'S BLINDING LIGHT,

WELL TAKE ON THE IMPOSSIBLE -

AND BREAK DOWN EVERY BARRIER
THEY TOLD US WAS UNCROSSABLE -
COS ANYTHING IS POSSIBLE -
YES, EVERYTHING IS POSSIBLE...
TONIGHT!

(LUCY finishes on a rolling chord followed by applause and hoots from the men. After a moment we segue back to right outside the Red Rat Dregs into the next scene DEATH OF BASINGSTOKE the Bishop of Basingstoke surprisingly walks down Shabby Street towards the entrance to The Red Rat Dregs along with some shocking company. He walks with Gwenny the Madam of The Red Rat Dregs, and two young children, a boy and a girl, the children obviously scared, and shaking. The Bishop has a mischievous grin on his face, and a pleased, relaxed feel to his step. What would this man last seen with the HOSPITAL BOARD OF GOVERNORS sanctimoniously looting against the JEKYLL proposals that have precipitated the circumstances Jekyll now finds himself in, what would this supposed man of God be doing here with these people, what blasphemous hypocrisies is he guilty of?)

GWENNY

I hope everything was to your satisfaction, Your Grace?

BISHOP

Oh yes! Very nice...It is so thoughtful of you my dear Gwenny and our friend The Spider to arrange these little rendezvous.

GWENNY

Sweet little boy and girl aren't they? Plenty of potential.

BISHOP

(Him devilishly grinning like as if there's no tomorrow)

Yes!...very very nice...yes....I'd -um ha- like to see them again...next week?

GWENNY

Certainly, Your Grace. Happy to oblige. Must make a pleasant change from all your charity work...(she holds her hand out) But of course, we do not do it for charity!

BISHOP

(He gets the hint and gives her money.)

Oh! yes...

GWENNY

(Taking the money, counting it, and sticking it into her top)

Long as you have a good time, Your Grace, that's all that matters to me! Wednesday alright?

BISHOP

Yes, Wednesday very very nice, Yes...(To the children) Goodbye for now my dears!

(As he goes to hug the children they hide behind Gwenny, obviously scared and traumatized by him.)

GWENNY

(to the children, pushing them towards the Bishop)

Say "cheerio" to his grace!

(The children shake their heads "no" as she pushes them towards the Bishop, they once again trying to hide behind her. She is upset with their behaviour, because behaviour like that could affect their earning potential.)

...haha...ha! Never mind them, they are...startled by your...generosity! That's all.

BISHOP

Good! Yes.

GWENNY

(To The Bishop)

'Til Wednesday then.

(To the children yelling at them, and spanking their butts as they run into The Red Rat Dregs)

Steh auf! Ich hab die Nase voll – Miststück!

(Meaning: "Rise! I've had enough - Bitch" Literal translation: "Rise! I've the nose full – Bitch")

(As the children are running inside followed by Gwenny, The Bishop waves to them giggling like a little school girl drunk with lust.)

BISHOP

hahahaha, Wednesday dearests!

(A chilling voice rings out from the darkness. An unlit streetlight from a few feet behind the Bishop flashes to life illuminating the small area around it. Standing, their back against the lamp, their face facing the bishop's back, stands a dark rigid silhouette, it is Hyde! The doomed-filled MUSIC anticipates the BISHOP'S fate.)

HYDE

Well, well, well! How it warms my heart to see that romance still blossoms...even here in the sewers of London! If it isn't the Romeo of the Cloth and the Juliet of the Gutter (a low sinister laugh) - a truly pretty pair!...Though Juliet a trifle young for such a disgusting old Romeo, You Hypocrite!

(Hyde grins at him with a supremely cynical smile, twirling his heavy cane in a debonair fashion as he studies the Bishop.)

(As Hyde speaks the Bishop loses his joyful mood, stopped in his tracks, frozen with fear, he rises to rigid straightness as the chill runs up his spine. He slowly turns to Hyde both scared, and angry at the way this figure has spoken to him. MUSIC UNDERSCORING of a heartbeat.)

BISHOP

(Taken aback by these words he 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. The Bishop tries to walk around him in a huff. Hyde blocks his path.)

BISHOP

(enraged at this behavior towards him, but also terrified though trying not to show it.)
Do you know who I am? !

HYDE

Oh, yes, (he walks up to him slowly) Your Grace.

(HYDE bows down before him in a grandiose manner.)

I know exactly who-you-are.

Emanate churchman and philanthropist, friend to those in need, particularly choir boys and those of the female gender, only in years still tender. Who doesn't know you?

BISHOP

Let me pass you fool!

(Unsuccessful at passing around Hyde, the Bishop outraged whips around in fury, turning into the other direction trying to walk the other way to get away from this man, but Hyde encircles him like a coiling snake, his nose meeting up with the Bishop's when he turns.)

HYDE.

(Shouting) You are Rupert Basil, The Fourteenth Bishop of Basingstoke!

(Hyde butts him in the stomach with the head of his cane)

You're on the Board of Governors of St. Judes Hospital!

(Grab the Bishop's shirt and along with it his large cross which hangs around his neck)

Our fair cities most distinguished-obscene...

(Hyde spins the Bishop around by his shirt, letting go of the shirt throwing the Bishop down to the ground, but still holding the cross, the necklace snapping off the bishop's neck and remaining in Hyde's hand!)

self-indulgent...

(Hyde spits on the cross and tosses it to the ground, he then points at The Bishop)

degenerate...

(kicks him)

malevolent...

(punches him)

corrupt...

(pressing him with cane)

and malignant-Hypocrite!

(the Bishop grabbing the cane throws it off of his chest, and crawls out trying to get away, but Hyde raises his cane and strikes the Bishop across the face, the Bishop dropping like a felled ox.)

...Hypocrite!

(He strikes the Bishop in the back)

...Hypocrite!

(He slides his foot underneath the Bishop, flipping him over with a kick so that the bishop now lays on the ground face up. He crashes the cane down on the Bishop's skull.)

...Hypocrite!!

(Hyde, totally drunk with power , continues to toy with the heavily injured Bishop. The Bishop frantically, but futilely, trying to get away.)

"ALIVE - REPRISE"

HYDE:

Animals trapped behind bars at the zoo
Need to run rampant and free!
Predators live on the prey they pursue!
This time the predator's me!

Pumping with a raging desire,
My blood feels 'though it could burst!
Burning with primitive fire,
And unquenchable thirst!

Tonight I'll plunder heaven blind,
Steal from all the gods!
Tonight I'll take from all mankind,
Conquer all the odds!

(Hyde strikes the Bishop again and again until he's dead, his arms dropping lifelessly; The LIGHTS turning into specials of blood red, shining upon him from all angles. Hyde then takes out of the inside of his coat a glass bottle containing a clear liquid, and makes the sign of the cross over himself with the hand holding it before madly sprinkling the liquid over the Bishop like holy water.)

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!

(Hyde takes a zippo style lighter out of his pocket, lights it, and then puts it to the bishop who due to the liquid Hyde sprinkled on him goes quickly up in flames, Hyde making one last triumphant statement before the pyre.)

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
(Hyde slowly raises his arms in exhilarating triumph!)
Edward Hyde!!!

(Black-out)

END OF ACT TWO

ACT THREE

Act III Scene 1: Limbo

"PROLOGUE - REPRISE 5"

(a spotlight illuminates UTTERSON)

UTTERSON

My friend Jekyll continued his dark journey. He would not tell us where he was going, perhaps he no longer knew himself. The burden he placed on me was unbearable, I was a blind witness; allowed to hear his cries of anguish, forbidden to seek him, to understand, or to help.

(the spotlight fades on Utterson and rises on Sir Danvers)

SIR DANVERS

Forbidden to see or speak to him for weeks. Dr Jekyll had become like a son to me, not merely a presumptive son in law. Some kind of dark web was being cast around him and those connected to his work at St. Jude's. I could not allow Emma and Henry to get caught up in that web.

(the spotlight fades off of Sir Danvers and back onto Utterson)

UTTERSON

London was startled by crime of a singular ferocity. Made all the more notable by the high position of the victim.

(All the lights come up in a thunderous flash of lightening to reveal a nighttime London street)

Act III Scene 2: London Streets, Outside St Paul's Cathedral, Bisset's Pharmaceutical Apothecary, Harley Street, Mayfair Supper Club Entrance in the West End, Platform at King's Cross Victoria Station

(The Ensemble are dressed in different attire, police men, prostitutes, society men and women, etc. It is early evening on a busy street, where a Newsboy is selling his papers. Throughout the verse, more and more people eagerly buy them to read about the shocking story. The various Street People comment to each other about what they are reading.)

"MURDER, MURDER!"

NEWSBOY:

Murder, murder!
Read about the 'ideous murder,
Profane, religious murder!

FIRST GENTLEMAN:

The poor old bishop,
What a shock!

STREET VENDOR:

Seen walkin' wiv 'is daughter,
A moment prior to slaughter!

NEWSBOY:

The shepherd tendin' to 'is flock!

SIR PROOPS

He died in a London slum!

STRIDE

A slave to martyrdom!

LORD SAVAGE

He died without complaint!

LADY BEACONSFIELD

He should be made a saint!

CROWD:

He's gone back 'ome to God! -

It all seems very odd! -

Why should it be,

This mystery? -

Murder, murder -

In the night air!

Murder, murder -

It's a nightmare!

Murder, murder -

It's a right scare,

Bloody murder

In the night!

Murder, murder -

Makes your heart thump!

Murder, murder -

Makes your nerves jump!

Murder, murder -

Makes your blood pump,

Bloody murder

In the night!

Corpse' under constant guard

He's housed in Scotland Yard!

Why should it be

This mystery!

Murder, murder!
Doin' folks in
Murder, murder!
It's a nightmare!
Murder, murder!
Is the worst sin!
Bloody, murder!
In the night!!

Murder, murder!
Makes your head numb!
Murder, murder!
Makes your legs numb!
Murder, murder!
Makes your heart pump!
Bloody, murder!
In the night!!

(There is a violent crack of lightening and thunder causing the Street People to scurry off. As they do the lights cross-fade as we segue into the next part of the scene:

{“MASS”}

A whole crowd leave St Paul's Cathedral in a line which turns out to be The BISHOP'S funeral precession led by a the new YOUNG BISHOP, one of the late BISHOP's colleagues who has now replaced him, swinging an incense burner, delivering the eulogy. He is followed by four pawl-bearers carrying aloft above their heads the casket which holds the former BISHOP's body. The Parishioners/Congregation/People are in silhouette to avoid having to change costumes.)

CONGREGATION:
Dona Eis, Requiem

YOUNG BISHOP
Sweet death has taken
This brave man from us!

CONGREGATION:
Requiem Aeternam

YOUNG BISHOP
Friends, take what comfort
That you can from us!

CONGREGATION:
Dona Eis, Domine...

YOUNG BISHOP
God in heaven - now, forever
Take him home and hold him near!

(Glossop, walking with two sticks, accompanied by Savage take up the rear of the precession, they

appear as if they are crying, one hand over their mouths, the other across their bellies, they begin to slow down as the rest of the precession continues to move on, the front of it beginning to go off stage, as it does the Young Bishop can be heard saying)

YOUNG BISHOP

...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!

(As the Young Bishop says that he and the precession walk completely off stage, Glossop and Savage having slowed down to a stop and being the only two remaining on the stage. It now becomes clear that they are wiping tears from their 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 behind them)

HYDE

Nothing like a good laugh at a close friend's funeral, I always say! Ha Ha Ha Ha!...unless, of course, (to GLOSSOP) it's your own, then it's tragic...eh, General?

GLOSSOP

I don't take your meaning, sir!

HYDE:

General Glossop, I'm happy to inform you that you are relieved of your duties, sir...All of them!

GLOSSOP

Damned impertinence I say! Who in Hell-fire are you?

HYDE

Damned? Hell-fire?...Exactly!

(Hyde knocks away the GENERAL's two sticks, and the Mighty Warrior falls to the ground)

GLOSSOP

(Scared) 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!

(HYDE stands over him and sticks his cane in The General's mouth, HYDE pulls the cane sharply to one side, breaking GLOSSOP'S neck, as it breaks Hyde gives a demonic laugh.)

HYDE

There's another of you gone Teddy!

(Lord Savage screams, and runs away in terror.)

SAVAGE

Irreplaceable!

(As Savage in fright runs off stage <to do a quick change of costume into Spider>, and Hyde walks off there is another large lightening and thunder crash which blackouts the stage followed by more shouts of "Murder!" and the sounds of general pandemonium can be heard. The lit Lanterns of a police officer and an Inspector, Inspector Newcomen (Can be played by the same actor who earlier played Rupert Basil The Bishop), can be seen crossing the stage in pursuit of the Murderer and trying to control the crowd, whistling their police whistles. It is pitch black and only the lanterns can be seen moving back and forth amidst the noise. The Procession can briefly be heard again, this time for Glossop.)

CONGREGATION:

God in heaven - now, forever

Take him home and hold him near!

(Flash 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.)

NEWSBOYS

Second London murder! Murder! General Glossop killed on the steps o' St. Paul's Cathedral!

A MAN:

Look at this, another murder,

Just like the other murder!

TWO WOMEN

That's poor old General Glossop, dead!

A BOY:

Last week the bishop copped it!

The bloke what done it 'opped it!

That feller must be off 'is 'ead!

ANOTHER CROWD MEMBER:

That's two in the last five days!

This killer has fancy ways!

A.FOURTH:

To kill outside St. Paul's

Requires a lotta balls!

SPIDER

Outside the house of Lords?
Otta be some nice rewards!

A.FIFTH:
He hates the upper class!

A.SIXTH:
He must be on 'is arse!

CROWD:
Who could he be?

THE BOY:
Don't look at me!

CROWD:
"Bloody murder
In the night!"

(Actor playing Spider goes off again so as to change back into Savage)

EMMA
What a shame! - Dear General Glossop!

FIRST GOSSIPING LADY
I hear there's a lot of gossip!
Although it didn't come from me!

SECOND GOSSIPING LADY
Of course not!

THIRD GOSSIPING LADY
No!

FOURTH GOSSIPING LADY
Of course not!

(Uncomfortable with THE GOSSIPS attitude, EMMA politely steps away. The GOSSIPS glance back at EMMA snobbishly.)

FIRST GOSSIPING LADY
What about that poor old Bishop?

SECOND GOSSIPING LADY
That dreadful dirt they dish up!

THIRD GOSSIPING LADY
Do you think it's true?

FOURTH GOSSIPING LADY
It well could be!

FIRST GOSSIPING LADY
Imagine!

SECOND GOSSIPING LADY
Fancy!

THIRD GOSSIPING LADY
Really!

FOURTH GOSSIPING LADY
I say that it goes to show
Some people we think we know
Aren't all they might appear!

FIRST GOSSIPING LADY
How right you are my dear!

GOSSIPING LADIES
It's such a shocking thing!
But awfully interesting!
Who could it be?
Well, now - Let's see!

STREET PEOPLE
Murder, Murder -
doin' folks in
Murder, Murder
is the worst sin!
Murder, Murder
has me screamin'
"Bloody Murder
in the night!"

Murder, Murder
makes me blood thin!
Murder, Murder
makes me 'ead spin!
Murder, Murder
starts me drinkin'.
Bloody Murder
in the night!
"In the night!"

Lord Savage
DID YOU HEAR THERE'S BEEN A MURDER?

Lady Beaconsfield
O NO NOT ANOTHER MURDER!

Proops
ANOTHER GOVERNOR WAS KILLED?

Lord Savage
LAST NIGHT GLOSSOP WAS MURDERED!

Lady Beaconsfield
O NO GLOSSOP WAS MURDERED?

Proops
ANOTHER ONE OF US WAS KILLED.

Lord Savage and Proops
THAT'S TWO IN THE LAST FIVE NIGHTS.

Lady Beaconsfield
THAT'S TWO WHO'VE LOST THEIR LIVES!

Proops
FIRST HIM, NOW HE!

Lady Beaconsfield
COULD THE NEXT BE YOU OR ME!

Lady Beaconsfield
WHY DO THE FIRST TO DIE?

Lord Savage
POOR GLOSSOP NEVER SAID GOODBYE!

Proops
FIRST HIM THAN HE,
JUST LET HIM COME AT ME!

Governors
WHAT SHOULD WE DO?
WHAT CAN WE DO?

All

MURDER, MURDER!
LEAVES YOUR BLOOD COLD!
MURDER, MURDER!
MUCH GOES UNTOLD!
MURDER, MURDER!
NEVER LETS GO!
MURDER, MURDER!
IN THE NIGHT!

MURDER, MURDER!
IN THE SHADOWS!
MURDER, MURDER!
ONCE IT TAKES HOLD!
MURDER, MURDER!
NEVER LETS GO!
MURDER, MURDER!
IN THE NIGHT!

(The Street People scatter to reveal behind them The Shop of Bisset The Apothecary which is now on stage, Dr Jekyll bursting in, obviously stressed, panicked, and in a hurry.)

JEKYLL
(shouted as he runs up to the front desk)
Bisset! Bisset!

BISSET
(Comes to the front desk from a back room)
Doctor Jekyll? What are you doing here at this hour?

JEKYLL
(Urgently) Bisset, forgive me for disturbing you at this ungodly hour, but I have been working around the clock; Do you have those chemicals Poole ordered for me, the drugs? I need them, and I need them now! You have never let me down yet.

BISSET
And I don't intend to start now, sir.
(He goes back to get the chemicals, returning with some vials and a slight frown as he hands them to Jekyll.)
I have all but two, sir. You know I could loose my license doing this?!

JEKYLL
(Looking desperately at the vials) When will you have the others?!

BISSET
Tomorrow night, sir. Know that if I got them, you got them.
(His curiosity and alarm raised by Jekyll behavior)
What are they for...?

JEKYLL

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

BISSET

No, sir. I'm sorry, sir! It's just a friendly inquiry-

JEKYLL

(Still Hyde-like) I have no need of friends or inquiries!

BISSET

I'm sorry, sir! It's just that...

(concerned)

...You don't seem to be quite yourself, Doctor Jekyll.

JEKYLL

(Realizing how he is starting to behave like Hyde, he softens)

No, forgive me Bisset, I am just pressed for time, this is most important. It is a new formula, adjustments.

BISSET

You do look awfully tired. Are you alright?

HYDE

I've been better, Bisset...I've been better!! (He turns to leave desperately gripping the vials as he runs out. The Scene returns to the London Streets.)

FIRST NEWSBOY

London has a killer on the loose!

SECOND NEWSBOY

He's insane or could be a gang!

STRIDE

Either way - let 'em hang!

SIR ARCHIBOLD PROOPS

Gotta get 'is head inside a noose!

LADY BEACONSFIELD

Right away!

No excuse!

LORD SAVAGE

The police, they are no use!

(Actor playing Savage goes off again so as to change back into Spider)

STREET PEOPLE

Maybe his nerve will fail him!

They've gotta try to nail him!

They've gotta trail an' jail him,
Now!

CROWD:
Murder!

CROWD:
Catchin' such a madman could be hard! -

WOMAN
He'll kill! -
At will! -

NELLIE
Cos they're all so thick at Scotland Yard! -

LUCY
No brains! -

LIZZIE
No skill! -

CROWD:
No matter who we're blamin'
Till they pull wot's-'is-name in,
There's gonna be a flamin'
Row!

CROWD:
Murder!

WIFE
Until he's apprehended
he could rape us all like that dear!

HUSBAND (Whispering to himself)
Although the thought is splendid
You're quite safe I tell you flat dear...

MAN (Whispering to Husband)
Well now I have a friend
And he's not quite as mad as that dear...

SPIDER (Listening to the two men then walks over to the Wife)
When this whole thing is ended
You're quite welcome in my flat dear.

CROWD
Murder, Murder!

(Actor playing Spider goes off again so as to change back into Savage)

GOSSIP LADIES

There's no doubt the murderer is insane!
Oh it's plain that the man is insane!
Still I'd say we're quite safe in Park Lane.
Yes, Elane! Very sane in Park Lane.
We like a peaceful town here,
They'd never have a crime there.
Certainly not dear! I'm there too!

CROWD

Murder!

MAN

If you don't mind me sayin'
Long as he's out their slayin'
I'm gonna keep on prayin'
You should to!

CROWD:

Murder, murder -
Or our doorstep!
Murder, murder -
So watch your step!
Murder, murder -
Take one more step,
You'll be murdered
In the night!

ALL

Murder, Murder,
it's a curse, man!
Murder, Murder,
it's perverse, man!
Murder, Murder,
nothing's worse than
Bloody Murder
in the night!

(Another flash of lightening and the Street People part again. The MUSIC continues gently under as the lights cross fade to: A restaurant entrance. We find ourselves outside London's posh Mayfair Club. Out of the club, in full evening dress and considerably the worse for drink, staggers the DOWAGER LADY BEACONSFIELD, ablaze with diamonds and escorted by the ubiquitous Lord Theodore Herbert Wimpy Savage and SIR ARCHIBALD PROOFS, Q.C. THEY, too, are a bit tipsy, or perhaps even plastered as the three of them are leaving a Charity dinner. In the distance, various STREET PEOPLE are seen, amongst them is A BLIND BEGGAR who sits on the ground nearby. For LADY BEACONSFIELD and SIR ARCHIBALD PROOFS this is to be their last night out!)

PROOPS

Outrageous! When I order a decent claret, I expect a decent claret!

BEACONSFIELD

Oh, Archie, you wouldn't know a decent claret if it poured itself down your shirt!

SIR PROOPS

Bessie, that's preposterous, of course I certainly would!

SAVAGE

Then why do you always serve that cheap swill when we dine at your place?

LADY BEACONSFIELD

(Loudly Laughing) I am bored gutless with all these damned charity dinners, Teddy!

LORD SAVAGE

Then why do you go to them?

LADY BEACONSFIELD

Because I'm board even more gutless at home,

And I like to see me name in The Tatler!

(They laugh)

LORD SAVAGE

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

SIR PROOPS

We are all in agreement then!

BEACONSFIELD / SAVAGE / PROOPS

Damn all charities and good causes!

(HYDE suddenly appears from out of the darkness)

HYDE

Well, well, well! If it isn't Faith, Hope, and Charity!

LORD SAVAGE (Having been the only surviving one to have seen Hyde before is scared)

You!

SIR PROOPS (Not knowing Hyde, Proops acts brave)

And who in perdition are you, sir?

HYDE

Oh, nobody you would know, Sir Archibald - Lady Beaconsfield - Your Lordship. (Bowling to them)

Allow me to make a donation.

SIR PROOPS

There's nothing that we want from you!

HYDE

(sinisterly)

Oh, but I insist you take your cut!

(SAVAGE grabs BEACONSFIELD'S arm and starts slowly backing up towards the Mayfair Club door.)

LORD SAVAGE

Bessie, Let's get inside!

(Hyde speaks freezing them in their steps)

HYDE

How sweet and convenient for me that you hypocrites all hang together!

(Proops makes a pathetic attempt to ward off the intruder prodding Hyde with his umbrella.)

SIR PROOPS

Scandalous! Be on your way, man! Step aside, you!...have you arrested!

HYDE

The only thing arrested here, sir, is your intelligence! Hypocrite!!

(HYDE takes his cane and shoves it into SIR PROOPS chest)

SIR PROOPS

Damn insolence! Get away, man. Be off with you!...you...creature! This...this is my final admonition!...

(Proops tugs on the cane and it pulls away leaving HYDE holding a long sword blade)

HYDE

And this is mine!

(Hyde grins, stabbing PROOPS through the forehead and sticking him to the outside wall of The Mayfair Club to die skull attached to it. Hyde then spins around turning his attention to the stunned LADY BEACONSFIELD, her and SAVAGE standing rooted to the spot in honour. Hyde grabs LADY BEACONSFIELD by the wrist and pulls her close to him, placing his other hand around her throat. SAVAGE looks on, blinking in drunken despair.)

HYDE

Now let's have a closer look at you, you despicable drunken old hag! Why there are better looking whores than you to be had for a tuppence a time at the whorehouses in the isle of dogs!

(HYDE runs his hand across the large diamond necklace dripping down her chest from around her throat.)

Bessie, my love...you really should know better...been more careful...wearing your real diamonds out on the street!

You never know whom you might encounter or meet!

(He grabs the front of the necklace hard and begins to pull on it, strangling her.)

BEACONSFIELD

Pleeeeeease....

HYDE

"Please"! That's a hard word for you to pronounce, isn't it, milady? It must be the first time you've used it!

(Hyde continues to tighten his one-handed grip and his pull on her diamond necklace, slowly choking the life out of her. SHE gasps vainly for breath. Hyde continued with total venom.)

And as 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!

(With a terrifying crack, the necklace snaps apart, along with it snapping and instantly breaking her neck, her lifeless body dropping to the ground as 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.)

SAVAGE

(runs away pathetically muttering for help)

Oh, God.. .Someone help.. .Please.. .anyone!.. .Help!

(Hyde tosses the diamond necklace to the BLIND BEGGAR, who catches it expertly and promptly lifts his glasses and examines the quality of the diamonds.)

HYDE

A little gift for you from the late Lady Beaconsfield!

(With another maniacal laugh, Hyde 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. Off to the side Lord Savage can be seen speaking to Inspector Newcomen and the other officer, them jotting down his statement on a pad of paper, filling out their report.)

FIRST NEWSBOY

Read about the worst two murders!

SECOND NEWSBOY

Much worse than the first two murders!

BOTH

That makes it murders three and four!

FIRST GOSSIPING LADY

They've murdered dear old Bessie!

SECOND GOSSIPING LADY

I hear extremely messy!

THIRD GOSSIPING LADY
And poor old Archie is no more!

FOURTH GOSSIPING LADY
They say a lot of blood and gore!

NEWSBOY
That's four in the last eight days!
It's London's latest craze!

FIRST GOSSIPING LADY
(Shocked)
This time he was in Park Lane

NEWSBOY
(Leers at them)
and he may come back again!

(The GOSSIPING LADIES shriek in unison)

GOSSIPING LADIES
Until the killers found,
There's danger all around!

GOSSIPING LADIES
What can we do?

NEWSBOY
What can we do?

CROWD
What can we do?

STREET PEOPLE
We wish we knew!

Men
THEY'LL WEEP FOR US IF WE DON'T FIND A WAY TO STOP THIS MADNESS!

Gossoping Ladies 1 and 2
IT'S CLEAR TO US THAT WE MUST FIND A WAY TO STOP THIS MADNESS!

Gossoping Ladies 2 and 3
WE'VE HAD ENOUGH WE CAN'T TAKE ONE MORE NIGHT OF TEARS AND SADNESS!

Men
IT'S NOT ENOUGH TO WRITE A LAW, WE'VE GOT TO STOP THIS MADNESS!

All
MURDER!
MURDER!

Man 1
LOCK YOUR DOORS AND SEAL YOUR WINDOWS TIGHT!

Man 2
LOCK THEM TIGHT!

Man 3
IN THE NIGHT!

Man 1
LOCK THEM TIGHT!

Man 2
STARVE THE KILLER'S HUNGRY APPITITE!

Gossoping Lady 1
LOCK THEM TIGHT!

Gossoping Lady 2
IN THE NIGHT!

Gossoping Lady 3
LOCK THEM TIGHT!

Man 1
HOW CAN WE MAKE HIM STOP IT?

Man 2
HOW CAN WE MAKE HIM DROP IT?

Man 3
WE'VE GOT TO MAKE HIM STOP SOMEHOW!

All
MURDER!

Gossiping Ladies
WHAT DO YOU THINK THE CHANCE IS-

WE'LL EVER KNOW THE ANSWERS?
HOW CAN WE STOP THE MURDERS NOW?

All
MURDER, MURDER!
LEAVES YOUR BLOOD COLD!
MURDER, MURDER!
MUCH GOES UNTOLD!
MURDER, MURDER!
NEVER LETS GO!
MURDER, MURDER!
IN THE NIGHT!

MURDER, MURDER!
IN THE SHADOWS!
MURDER, MURDER!
ONCE IT TAKES HOLD!
MURDER, MURDER!
NEVER LETS GO!
MURDER, MURDER!
IN THE NIGHT!

(The LIGHTS cross-fade and On the UNDER-SCORING the STREET PEOPLE turn into a bustling CROWD of travelers. We are now at a departure platform at King's Cross Station; the fog melding with steam from the rails and from the engines. Station noise continues. Lord Theodore Herbert Wimpy Savage still shaken from the eventful night, but pleased with his heroic performance is surrounded by several large carpet bags 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, tonight he is to face his final audience!)

SIR DANVERS

Teddy, Teddy, is that you? I got your message. You're travelling? What is the urgency?

SAVAGE

No, escape more like it! I'm leaving London, Danvers. It's not safe for me here! I only wish I could persuade Dr Jekyll to do the same!.

EMMA

Where will you go Lord Savage?

SAVAGE

I'm telling that to no-one! (conspiratorially)

Aberdeen, actually. I'll be at the highland club, if you need me. Now I don't know what you have heard, Danvers. But I did everything I could to save the others, all of them. I really tried... tried like hell I did! But I was lucky to escape with my life!

DANVERS

Of course, my dear Teddy, I'm sure you did...I don't doubt that you conducted yourself throughout, in the manner befitting an English gentlemen.

LORD SAVAGE

Oh, I did! Absolutely, Danvers...Throughout! But I couldn't save them!

DANVERS

Now that's a matter between you and God, Teddy. Those are decisions for God to make, not you. Both you and God know that you tried. Have a safe journey, Goodnight.

(LORD SAVAGE seems reluctant to conclude the handshake.)

DANVERS

Come Emma.

EMMA

Yes, father.

(LORD SAVAGE shakes EMMA's hand too and the CAREWS depart. There is another shrill railway whistle and a huge emission of steam from an unseen train. 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, Teddy!

(LORD SAVAGE nervously turns and comes face-to-face with HYDE. 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 by the throat)

And The Word is the trouble with you Teddy is you are a Hypocrite!!

(Hyde swiftly snaps SAVAGE's neck with one arm, then tosses his 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 amidst The hubbub of more POLICE WHISTLES.

ALL

Murder, Murder
once there's one done
Murder, Murder
can't be undone!
Murder, Murder
lives in London!
Bloody Murder
in the night!

News Boy

ADD ANOTHER VICTIM TO THE TOLL!

Nellie

NOT AGAIN!

Lizzie
WHAT AGAIN?

Flossie
NOT AGAIN!

News Boy
NOTHING CAN BE DONE TO SAVE THEIR SOULS.

Nellie
WILL IT END!

Lizzie
TILL THE END!

Flossie
WILL IT END!

Punter 1
WHAT CAN WE DO TO STOP IT?

Punter 2
NO ONE WILL BE FORGOTTEN!

Punter 3
WHAT CAN WE DO TO STOP IT NOW?

All
MURDER!

Punter 3
WHAT DO YOU THINK THE CHANCE IS-

Punter 2
WE'LL EVER KNOW THE ANSWERS?

Punter 1
HOW CAN WE STOP THE MURDERS NOW?

All
MURDER, MURDER!
LEAVES YOUR BLOOD COLD!
MURDER, MURDER!

MUCH GOES UNTOLD!
MURDER, MURDER!
NEVER LETS GO!
MURDER, MURDER!
IN THE NIGHT!

Nellie
NEVER WANDER OUT WITH EVENING FOG.

Lizzie
WHAT ABOUT GOING OUT?

Flossie
DON'T GO OUT!

Nellie
YOU MAY WIND UP LINING COFFIN WALLS!

Flossie
DON'T GO OUT!

Lizzie
NEVER OUT?

Nellie
NEVER OUT!

Lizzie
WHAT WILL WE DO TO EAT!
IF WE CAN'T WALK THE STREETS!

Nellie, Lizzie Flossie
WHAT WILL WE DO?
WHAT CAN WE DO?

All
MURDER, MURDER!
IN THE SHADOWS!
MURDER, MURDER!
ONCE IT TAKES HOLD!
MURDER, MURDER!
NEVER LETS GO!
MURDER, MURDER!
IN THE NIGHT!

Gweeny
DID YOU HEAR THERE'S BEEN A MURDER?

Spider
O NO NOT ANOTHER MURDER!

Gweeny
ANOTHER GOVERNOR WAS KILLED.

Spider
THIS CAN'T BE GOOD FOR BUSINESS!

Gweeny
THIS WON'T BE GOOD FOR BUSINESS.

Spider and Gweeny
WHOEVER'S KILLING MUST BE STILLED.

Nellie
SO NEVER WANDER OUT WHEN EVENING CALLS.

Flossie
DON'T GO OUT!

Lizzie
NEVER OUT!

Nellie
NEVER OUT!

Nellie
YOU MAY WIND UP LINING COFFIN WALLS!

Flossie
DON'T GO OUT!

Lizzie
NEVER OUT!

Nellie
NEVER OUT!

Nellie, Lizzie Flossie

WHAT CAN WE DO TO STOP IT?
NO ONE WILL BE FORGOTTEN!
WHAT CAN WE DO TO STOP IT NOW?

All
MURDER!

Nellie, Lizzie Flossie
WHAT DO YOU THINK THE CHANCE IS-
WE'LL EVER KNOW THE ANSWERS?
HOW CAN WE STOP THE MURDERS NOW?

All
MURDER, MURDER!
LEAVES YOUR BLOOD COLD!
MURDER, MURDER!
MUCH GOES UNTOLD!
MURDER, MURDER!
NEVER LETS GO!
MURDER, MURDER!
IN THE NIGHT!

MURDER, MURDER!
IN THE SHADOWS!
MURDER, MURDER!
ONCE IT TAKES HOLD!
MURDER, MURDER!
NEVER LETS GO!
MURDER, MURDER!
IN THE NIGHT!

(A Funeral Service. 'Requiem')

YOUNG BISHOP
Sweet Death has taken this brave man from us!

STREET VENDOR
Sweet Death 'as raised 'is score to five!

YOUNG BISHOP
Friends, take what comfort that you can from us!

STREET VENDOR
Thank God us lot are still alive!

YOUNG BISHOP

God in Heaven - now, forever
Take him home and hold him near!

CONGREGATION

God in Heaven - now, forever
Take him - and leave us lot here!

STREET PEOPLE

Catchin' such a madman could be hard!
Shouldn't be!
I agree!
We shall see!
Cos they're all so thick at Scotland Yard!
Tellin' me
I agree!
So do we

WOMAN

He'll kill us if we let him!
They gotta go out and get him!
He'll scupper if they let him!

MAN

I know a way to net him!

CROWD

How?

MAN

Murder!

STREET PEOPLE

No matter who we're blamin'
till they put wot's-'is-name in
there's gonna be a flamin' row!

Murder, Murder
on your 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!
In the night!

Murder!

(At the start of their last note, the CROWD rushes to the Lip of the stage. On the final chord of music, a deafening Clap of THUNDER and one brilliant flash of LIGHT hits as the crowd cringes in terror and the stage is black)

Act III Scene 3: Dr. Jekyll's Laboratory, Emma's room in The Carew House, Lucy's Room in The Red Rat Dregs

"THE JOURNAL"

(Rain can be heard as flashes of lightening and claps thunder appear on and off. Emma nervously enters into the lab, approaches the table, opening up and looking in Jekyll's journal.)

EMMA(reading his journal out load)

October 6th 10:45 pm, We are here...We are here alone...terrible, more terrible nightmares, the most racking pains, and a horror of the spirit that exceeds all dreams of death. /

(Jekyll suddenly burst into the room and sees Emma)

JEKYLL:

(Shouting)

WHO LET YOU IN HERE?!

EMMA:

HENRY?

OH, YOU SCARED ME.

FOR A MOMENT, I THOUGHT...

IT JUST DIDN'T SOUND LIKE YOU.

JEKYLL:

(Shouting)

HOW LONG HAVE YOU BEEN HERE,

HOW LONG?!

EMMA:

JUST THESE LAST FEW MINUTES,

AND I SAW THE DOOR WAS OPEN

I THOUGHT YOU MIGHT BE HERE TO...

I was desperate for some word

JEKYLL:

and you thought you would find it spying on my journal?!

(He quickly snatches up the journal she was reading from her hands, almost slapping her as he reaches

for it or almost hitting her in the face with it as he pulls it to him.)
HOW DARE YOU LOOK INTO MY JOURNAL!
WHAT DID YOU SEE?
WHAT DID YOU SEE!

EMMA:
HENRY, PULL YOURSELF TOGETHER!
IT'S EMMA THAT YOU'RE SCREAMING AT!
I CAN'T REMEMBER WHAT I SAW...

(He rushes into the chair and sits desperately grasping the journal)

"IF YOU ONLY KNEW"

EMMA

IF YOU ONLY KNEW HOW MUCH I LOVE YOU,
WOULD YOU STILL BEHAVE THE WAY YOU DO?
FOREVER TEMPTING FATE
WHILE I JUST SIT AND WAIT
AND WORRY ABOUT WHAT FATE MIGHT DO TO YOU

IF YOU ONLY KNEW HOW MUCH I SUFFER,
WOULD YOU MAYBE CHANGE YOUR POINT OF VIEW?
OR WILL YOU STILL GO ON
TILL ALL OUR DREAMS ARE GONE
AND HOPE THAT I WILL STILL BE THERE FOR YOU?

MUST I GO ON LIKE THIS FOREVER –
NOT KNOWING WHEN OR WHETHER YOU'LL RETURN?
DO I JUST SIT AND YEARN
OR TRY TO LIVE AND LEARN
AND LEARN TO LIVE WITH WHAT YOU PUT ME THROUGH?
IF YOU ONLY KNEW...

I'M NOT AS FRAGILE AS I MAY APPEAR TO BE
I WON'T SO EASILY BREAK IN TWO

IF YOU ONLY KNEW HOW MUCH I WONDER
WHETHER YOU'RE AWARE YOU NEED ME TOO
IF YOU WERE NOT SO BLIND
TOGETHER WE COULD FIND
THE PIECE OF MIND THAT MAKES OUR DREAMS COME TRUE!
IF YOU ONLY KNEW...
IF YOU ONLY KNEW...
IF YOU ONLY KNEW...

(Jekyll continues to sit in his chair angrily)

"THIS IS NOT THE MAN I KNEW"

EMMA:

THIS IS NOT THE MAN I KNEW,
THERE'S SOMETHING DEEPLY TROUBLING YOU,
HOW LONG DO YOU PLAN TO HIDE AWAY HERE?
THIS INCREASING ISOLATION,
ONLY ADDS TO YOUR FRUSTRATION,
AND IT COULD ENDANGER YOUR CAREER.

JEKYLL:

EMMA, I DON'T NEED YOU TO TURN ON ME AS WELL,
MORE THEN EVER NOW I NEED YOUR HAND.
CAN'T YOU SEE, AND DON'T YOU KNOW,
I'VE BEEN THROUGH HELL!
DON'T CONDEMN WHAT YOU CAN'T COMPREHEND!

EMMA:

HENRY, I AM NOT QUESTIONING YOUR MOTIVES HERE,
BUT IS WHAT YOU ARE SEEKING WORTH THE PRICE?
YOU TURNED YOUR BACK ON EVERYTHING YOU ONCE HELD DEAR!
YOUR CHOOSING TO IGNORE YOUR FUTURE WIFE!

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 LOVE DIES.
I WHO HAVE KNOWN
YOU FOR SO LONG
I SEE THE PAIN IN YOUR EYES

THERE WAS A TIME
YOU LIVED YOUR LIFE
AND NO ONE LIVED
THE WAY THAT YOU DID!
YOU HAD A PLAN
YOU FOUND A WIFE
YOU SAW YOUR WORLD
AS VERY FEW DID!

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 in anger at her accusations of him stands up and begins arguing with her)

JEKYLL:
You know my work's what I'm living for!
EMMA, I WON'T JUST WALK AWAY
THE ONLY WAY I KNOW
IS STRAIGHT AHEAD!

EMMA:
HENRY, YOU'VE NOT HEARD A SINGLE WORD I'VE SAID,
MY FATHER WAS RIGHT,
YOU'RE IN OVER YOUR HEAD!
YOU COULD LOSE CONTROL AND THAT I DREAD!
IT LOOKS AS THOUGH
YOU'VE GONE TOO FAR!
YOU'VE LOCKED YOURSELF AWAY IN YOUR OWN WORLD
PURSUING THIS INSANITY...

JEKYLL:
IT IS MY WORK!
DON'T BE UNKIND!
THE PROBLEM'S ALL IN YOUR MIND!

EMMA:
YOU HAVE YOUR WORK
AND NOTHING MORE!
YOU ARE OBSESSED
YOU ARE DRIVEN!
HAVE YOU BECOME
YOUR WORK AND
NOTHING MORE?

JEKYLL:
EMMA...
JUST GIVE ME TIME
I ASK NO MORE!
MY WORK'S A CRIME
TO BE FORGIVEN!

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

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

(Emma with sorrowed compassion pleads with him, weeping out her prayers)

EMMA:
DEAR, STILL I PRAY
EVERY DAY
THAT YOU MAY
FIND YOUR WAY
I WILL PRAY
EVERY DAY
THAT WE MAY
BOTH FIND OUR WAY
I PRAY
AND
I PRAY
AND I
PRAY

(Jekyll in his anger cuts off her heartfelt prayers)

"POSSESSED"

JEKYLL:
EMMA, ALL MY LIFE I'VE BEEN POSSESSED
BY ONE GREAT ALL CONSUMING QUEST
AND THAT'S MY DRIVING REASON TO SURVIVE!

EMMA:
MY LOVE, YOU KNOW
I LIVE TO SEE THAT DREAM COME TRUE
MY WORLD CONSISTS OF IT AND YOU
TOGETHER WE WILL KEEP THE DREAM ALIVE!

(Very emotionally hurt, and feeling as if he doesn't care about her, and her hopes for their future)

HENRY, I ADORE YOU,
ALWAYS HAVE DONE,
ALWAYS WILL DO

BUT I, TOO, HAVE DREAMS!
MAYBE NOT AS GRAND AS YOURS
OR HARD TO UNDERSTAND AS YOURS
BUT NONETHELESS MY DREAMS!
YOU AND I TOGETHER WILL BE...

JEKYLL:
DARLING, TRY TO SEE WHAT I SEE!

EMMA:
HENRY, PLEASE BELIEVE ME
I SEE EVERYTHING THERE IS TO SEE!

JEKYLL:
THEN WHAT BY GOD AM I SUPPOSED TO DO?!

(Sadly Emma comes to the realization that Jekyll must no longer care about anything but his work, and that their might no longer be a future for them)

EMMA:
WHEN THIS ALL BEGAN,
YOU KNEW THERE'D BE A PRICE TO PAY.
TOO LATE NOW!
I MUST TURN AWAY!
YOU HAVE GONE TOO FAR ...

JEKYLL (his anger now subsiding to the realization and sorrow of what is happening)
When this all began,
I knew there'd be a price...

JEKYLL (Recovering his composure somewhat)
Emma, please forgive me. These experiments are taking me to places even I don't understand. I need to be left alone! To finish what I've started...

EMMA
Henry?!
Are you alright?
Poole said he wasn't allowed to let anyone in,
Forgive me my love, but I had to come here tonight.
Henry?! Why are you keeping me in the dark like this?

"YOU HAVE TO GO"

JEKYLL
CAN YOU NOT SEE?!
I NEED THIS TIME TO BE ALONE NOW!
LISTEN TO ME!
I MUST COMPLETE THIS ON MY OWN NOW!

EMMA
HENRY!
I ONLY WANT TO HELP YOU!
TELL ME,
WHAT AM I TO DO?!
I'LL CALM YOU,
IF YOU'LL ONLY LET ME,
LET ME STAY WITH YOU.

JEKYLL
I'VE MADE IT CLEAR!
I CANNOT BARE THESE CONFRONTATIONS!
YOU CAN'T STAY HERE!
AND I CAN'T GIVE YOU EXPLANATION!

EMMA
HENRY!
WHAT IS IT YOU WON'T TELL ME?
TRUST ME,
I KNOW YOU FAR TOO WELL.

JEKYLL
EMMA,
YOU'VE GOT TO UNDER STAND ME!
THERE'S DANGER HERE TONIGHT!

EMMA
IF THERE IS DANGER
LETS FACE IT TOGETHER!

JEKYLL
NO YOU MUST GO!
I MUST FACE IT ALONE!
THERE ARE THINGS HERE-
THAT I DON'T WANT YOU KNOWING!
NOW EMMA,
PLEASE LEAVE ME ALONE...
I'LL BE WITH YOU SOON DEAR.

EMMA
BUT I WANT TO STAY HERE...

JEKYLL
YOU CANNOT STAY,
YOU HAVE TO GO...

EMMA
But Henry?!

JEKYLL

(Said in the form of a stern goodbye)

I love you, Emma.

EMMA

(begging him to let her stay and help him)

Henry, let me please?...

(she grabs his hand, placing hers into it, grasping it in a pleading beg of passion and sorrow)

JEKYLL

(Pulling his hand away from hers' and coldly saying)

No...

EMMA

(she grabs it again for one last plea.)

Henry?...

JEKYLL

(Said in a trailing whisper way which rolls like thunder)

Go!

(Jekyll and Emma's hands slowly, very slowly loosen and start to move away from each other)

"JEKYLL AND EMMA'S LETTING GO"

JEKYLL

Letting go of a hand,

That I've grown so accustomed to holding,

Letting go of that hand can be so hard.

EMMA

Letting go of a hand,

That was there to protect and defend me.

Letting go of that hand,

Can be so hard.

BOTH

There was bound to come a time,

I had to find my way,

Our time has come,

For letting go.

JEKYLL

Letting go

Moving on in my life,

There's so much about me I'm unsure of.

I must find my own way,

On my own.

EMMA

Letting go

When the time comes I know

I shall return some day

But 'till then this is when

I have to find my way.

BOTH

You will always be with me,

I will always need your love

And it's so hard to let you go.

Even now, though we know,

How my heart wants to hold on forever.

It's the hardest thing I know.

But now it's time, for letting go.

It's the hardest thing I know,

But now it's time, for letting go.

EMMA

Henry! Henry look at me...I cannot believe that either one of us has become so altered that we are unable to have a civil conversation.

I understand that your work is unprecedented and painful.

I see what it is doing to you,

to us,

and yet I know you must move forward you believe in this so strongly

JEKYLL

it has gone beyond Emma, it is like an addiction, and yet the truth, O God the truth is inside there somewhere, I can't explain it to myself much less to you, but I know the truth is in there-

EMMA

ssshhh...there is no need to explain anything.

You never promised me that the journey would be easy or pleasant, my dearest, only that we would take it together...but-

"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?
Was it just a dream?

Could we begin again!...
Once upon a dream.

(Emma slowly and sadly begins to exit, knowing that as she leaves that room in a way she is leaving their relationship behind as well. About 3 steps before she reaches the door Jekyll speaks up, stopping her in her tracks.)

JEKYLL

Emma, please don't abandon me. In God's name I have never needed you more. I just need some time, and I do love you.

EMMA

(She with a soft and heavy compassionate heart turns to him) I know that...I will wait for you however long it takes...and I will pray for you...

when you need me,
(she starts to cry)

if you need me,
you know where I'll be...

(Emma briefly gushes a very deep sob before quickly rushing out the door in tears knowing that their relationship is basically over.)

(Jekyll alone locks the door. He is frantic and on edge moving wildly about the room, studying his hands. Jekyll goes to the lab table and begins writing in the journal. He also works with several of the glass beakers preparing another dose of the formula.)

"NO ONE MUST EVER KNOW"

JEKYLL

/October 7th. After midnight. The experiment is out of control. The transformations are starting to recur of their own accord. I cannot bear much more. The beast has taken a heavy toll, not only on me, who can yet be saved, but on others, who cannot. I remain convinced there is a way to counteract the effects of the formula, but I must have new chemicals for the antidote soon. Every day they say they will be delivered, but still they do not come! I dare not leave this place. I am dangerous - more dangerous than any wild beast stalking its prey.../

No one must ever know
What I have done
For if anyone does
All my work is undone

And I must gain control
Of this monster inside
In the name of the people who've died!

But how to deal
With a foe I can't see
Who whenever he wants
Takes possession of me?

In the battle of wills
That is raging inside,
Will I end up as me, or as Hyde?

Could it be?
Have I really lost my way?
Have I lost my mind?
Will I lose the day?

Look at me and say,
Where it all went wrong,
This has been my dream,
My whole life long.
Those who dare to try.
Those who want to fly will find a way.

Am I a good man?
Am I a mad man?
It's such a fine line
Between a good man and a bad...

(Jekyll is about to inject himself with a small dose of the formula, but is interrupted by an insistent pounding knock on the rear lab door. Jekyll puts the syringe down and pulls a revolver from its hiding place, turning towards the door.)

UTTERSON
(From off stage)
Henry! It's John!

JEKYLL
John? John! Please leave me alone, I told you I must work!

(Keys can be heard jangling, and the door lock turning as Utterson opens the door and rushes in. Before he can clearly come into Utterson's line of sight Jekyll quickly puts the revolver down on the lab table,

so he can frantically try to gather up and hide the formula.)

UTTERSON

Henry, you must give me some answers first! What is the meaning of this document?

(He produces a letter from his breast pocket)

Who is, Edward Hyde?

JEKYLL

What?!

UTTERSON

And why in God's name would you bequeath to him everything you possess, everything to someone I've never even heard of?

(He reads the letter)

/I have enclosed keys to my doors, he is to have all control of these assets immediately upon my death, or indeed my unexplained absence of longer than three months!/
(To JEKYLL)

(To JEKYLL)

Are you out of your mind?!

JEKYLL

Those letters were only to be opened if I-

UTTERSON

Only if you were to go away or become ill! You have gone away Henry, and clearly you are ill. Who is Edward Hyde?!

JEKYLL

(Trying to cover-up)

Hyde, is a colleague... inextricably involved in the experiment...he is helping me with my research. If anything should happen to me, and I should be unable to complete it, he must have the way-to-all to carry on and finish my work. ...This is the only thing I can provide him, this house, this laboratory, everything I possess!

UTTERSON

I won't do it! I cannot be a part of such a diabolical arrangement! It sounds sinister, it's morbid, it's madness! Henry, tell me plainly what this is, I make no doubt I can help you out of it. Does this man Hyde have some hold on you? Tell me what the problem is, we can work it out!...together, like we've always done.

JEKYLL

No, John, you are my life long friend, you'll just have to trust me, John...

UTTERSON

Of course, I do trust you. You are my oldest, and most treasured friend. As children we swore we would die for one another, remember?

JEKYLL

Well then as my lawyer just do as I ask.

UTTERSON

Henry, it's not that simple... As your lawyer I must know everything.

JEKYLL

Not this time, John. I beg you in the name of friendship, just do as I ask and do not question anything!

UTTERSON

Alright, Henry. I don't like it...but if I am to act as your lawyer, then if that's your wish, I'll go to my office and draw up a revised will.-

JEKYLL

-Thank you John! I swear to you it's for the best!-

UTTERSON

-...But if I am to act as your friend you must tell me everything, I insist on knowing more!

JEKYLL

I told you everything!

UTTERSON

Henry please...

JEKYLL

I have!

UTTERSON

Henry...

JEKYLL

Everything I can comprehend!

UTTERSON

Henry wont you...

JEKYLL

Everything I can comprehend myself, John! And Now I must ask you an even greater favour...

UTTERSON

Tell me?!

JEKYLL

John. Bisset the apothecary has acquired a quantity of rare drugs for my immediate use. They are to notify your office the instant he has them.

UTTERSON

No!

JEKYLL

And when they arrive, I need you to collect them and bring them here!

UTTERSON

No! Henry, why?!

JEKYLL

Please no further questions! John I dare not leave this room till the next step is accomplished! You must trust me a few more days.

UTTERSON

I trust you with my life, Henry.

UTTERSON

Alright, I will help...I'll see to it...

(He glances down and notices a revolver lying on the lab table)

What's this doing here? Your father's old revolver?

(He opens and closes the chamber)

And loaded, Henry? Why?

JEKYLL

(Nervously)

To protect myself...

(Pause)

From the London Street Murderer.

UTTERSON

Of course, there's a homicidal maniac wiping out most of your colleagues, your right, Henry. Just as I trust you with my life, I suppose I must trust you with your own, but do be careful! I do worry about you. ...I suppose I should be glad you have protection.

(Utterson begins to exit)

JEKYLL

John! What makes you think he would come for me?

UTTERSON

...Instinct.

(Utterson continues to completely exit out the rear lab door)

JEKYLL

Yes, old friend. My life does hang in the balance, many lives hang in the balance, all our lives, his life too.

(JEKYLL again begins to write in his journal)

JEKYLL

/He reeks his vengeance on a contemptible world then disappears within me like a stain of breath upon a mirror. He has found the perfect hiding place... within me...He is cruelty incarnate, everything I've wanted to eradicate from man's nature, and yet, I find it in my heart to pity him so wonderful is his love

of life.../

"REFLECTIONS / STREAK OF MADNESS / OBSESSION"

JEKYLL

My two natures have memory in common.
I am aware that I am slowly losing hold
Of my original and better self...
And becoming absorbed into my second,
And worse self.

(He works with the few chemicals he has left on the lab table)

Hyde, alone in the ranks of mankind, is pure evil.

As Jekyll, I can share in the pleasures and wickedness of Hyde.
I have more than a father's interest in him,
And he has more than a son's indifference towards me!

(He gathering up a syringe and fills it with what little of the drug remains, holding it in his left hand.)

As Hyde, I care only for myself
And nothing for Jekyll!

(He picks up the revolver, holding it in his right hand well still holding the syringe in the left. He is not sure what he should do.)

As Jekyll, I know how Hyde
Fears my power to cut him off...by suicide!
And yet I find it in my heart to pity him,
So wonderful is his love of life!
So wonderful is his love of life!

One moment I am safe, respected, and beloved,
The next I am the common quarry of mankind,
I'm hunted, a killer of men, a slave to the gallows!

(He momentarily holds the gun up to his head before lowering it, and putting it on the table He still holds the syringe in his other hand though.)

And yet I find it in my heart to pity him,
So wonderful is his love of life!

So wonderful is his love of

(He injects himself with the syringe, and sits in the chair. He begins to hallucinate.)
...life!

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 he reveal?

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?

(Jekyll's gaze locks as he stares deeply into the mirror, the hallucinations causing him, and the audience, to see his reflection change into that of a female figure who's right side has the hair, face, and dress of Emma, but her left side has that of Lucy. Jekyll's heart is torn at this sight, he cares so deeply for both women, one his faithful fiancée who has always been there for him, whom he is driving away, the other his new friend whom he cares so much for, yet knows that as Hyde he is torturing her. They both mean so much to him, sharing his heart like as if they were one woman, yet shall he now be the downfall of them both?)

What is this strange obsession
That's tearing me apart?
Some strange deranged expression
Of what's in my heart?

(Jekyll, his transfixed gaze never unlocking from the vision he sees in the mirror, creeps backwards returning to his chair, picks up his journal, and without looking away from the mirror, writes in the book, trying to figure out a way to reconfigure the formula.)

This is a deadly game I have to win!
This is a fight I dare not lose!
I have an adversary steeped in sin
Who wages war within
In ways I can't begin to use...

(The hallucinogenic Lucy/Emma split figure, which has Jekyll's unwavering gaze, laments both Lucy, and Emma's sorrows, fears, hopes, and joys over Jekyll, turning so that only her right side, which is of Emma, can be seen when expressing only Emma's, and turning so only her left side, which is of Lucy, can be seen when expressing only Lucy's, showing both sides of herself well expressing mutual feelings that both women share.)

"IN HIS EYES"

EMMA:
I sit and watch the rain,
And see my tears run down the windowpane...

LUCY:
I sit and watch the sky.
And I can hear it breathe a sign...

EMMA:
I think of him,
How we were...

LUCY:
And when I think of him,
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!

LUCY/EMMA:
But most of all 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 -

LUCY/EMMA:
Everything worth living for
Is there, in his eyes!

EMMA:
Love is worth forgiving for!
Now I realize -

LUCY:
Now I realize -

LUCY/EMMA:
Everything worth living for
Is there, in his eyes!

(The hallucinated figure slowly fades in the mirror as Jekyll's reflection returns.)

JEKYLL
I can't risk Hyde hurting those I care about. I must get Lucy out of town before she too becomes a victim, caught and entangled within his web of destruction. I must go and do it now, before he strikes again.
(Jekyll rises from his chair and starts to head for the door, he reaches for the doorknob, but right before his fingertips touch it, his hand begins to shake, he holds it with his other hand trying to stabilize it with a worried look in his eyes. He feels a sudden pain and a rush to his head as his hands rise up holding his aching skull, he screams out a gutted scream.)

"THE WORLD HAS GONE INSANE"

JEKYLL
The world has gone insane!

And parasites are eating at my brain!
And nothing is the way it was before!

HYDE
A pack o' wolves is howling at my door!

JEKYLL
I'm living in a non-stop nightmare!
Dead men's dreams!
Filled with screaming pain!

HYDE
Hurling me to mad extremes

JEKYLL/HYDE (a voice between the two)
In a world that's gone insane!

JEKYLL
The world has lost its head!

HYDE
And every evil hour is filled with dread!

JEKYLL/HYDE
I'm floating on a lake - But upside down!
And when I try to breathe,
I start to drown!

(Projections of blood flood the room like a lake, shadowy figures begin to appear.)

JEKYLL
I cannot speak
As nameless ghosts and faceless ghouls

JEKYLL/HYDE
Bid me join the dead!

HYDE
No one tells these gruesome fools
That the world has lost its head!

(The shadowy figures taunt Jekyll, they are hallucinations of the reanimated corpses of his victims, The Board Of Governors, with skulls for faces.)

JEKYLL
Fiendish creatures leave their graves to taunt me!
Old friends risen from the dead to haunt me!

HYDE

Godforsaken images that daunt me

JEKYLL/HYDE

Drowning in an endless flood of blood!

(Everywhere he turns they are coming closer to him, cutting off his path, closing in on him.)

JEKYLL

The world has lost its mind!

And everywhere I turn, I fear I'll find

Some nightmare even worse than those I see!

HYDE

Satanic demons closing in on me!

(They reach out for Dr Jekyll, scratching, and clawing him, pushing and tugging him.)

JEKYLL

How can it be

That even though they see my plight,

Everyone is blind!

HYDE

Night is day and day is night

JEKYLL/HYDE

In a world that's lost its mind!

JEKYLL

The world has gone berserk!

HYDE

And hiding in the murk, new monsters lurk!

(Coiling snakes now mingle with the blood projected over the room.)

JEKYLL

I see a sea of snakes upon the floor!

HYDE

I see the reaper grinning at my door!

JEKYLL

I scream in silence!

HYDE

Bad is good and good is bad!

JEKYLL

Sacred is profane!

(Briefly for the flash of a second we see the split Lucy/Emma figure but this time with the skeletal face of Death! This horrifying vision representing Jekyll's fears that he might destroy the lives of both of the women whom he loves who have started to merge in his mind.)

JEKYLL/HYDE

And it's wiser to be mad...

(There is a large crack of lightening and then Jekyll/Hyde is alone in the room, all the deathly figures are gone, and the lighting of the room has returned to normal, no more strange images project upon the walls.)

HYDE

In a world that's gone insane!

(Hyde laughs)

Insane!

(laughs)

A world that's gone insane.

JEKYLL

(trying desperately to regain control even though it is quite obvious that he has lost this battle and Hyde has won.)

Insane!

HYDE

(laughs)

A world that's gone insane!

Insane.

A world that's gone insane!

(laughs)

A world that's gone insane.

JEKYLL

(Making one final scream as himself before losing all control.)

Insane!

HYDE

(gleefully laughing as he has now won this battle.)

A world that's gone insane

(Hyde pulls open the door that Jekyll had so desperately tried to grasp the knob of, laughs a demoniacally sinister laugh, walks out and closes the door behind him, his laughter being heard as he walks further into the distance.)

Act III Scene 4: The Main Hall of The Red Rat Dregs

(Spider is sitting at one of the tables collecting money from the girls, the girls one by one walk by and hand in the night's earnings.)

(Rosie is the first to walk by and hand him some money.)

SPIDER

Well done Rosie.

(Rosie goes over and sits on the stage as Flossie walks up and hands in her earnings.)

A good week Flossie.

(Flossie goes over and sits next to Rosie as Jenny walks up and pulls out less money than the previous girls in which to give him.)

Jenny, Not so good.

(Jenny stairs with a worried face hoping that she will not be punished later for this, she then with her head down walks over and sits next to Rosie and Flossie. Mary now walks up and hands in her earnings, Spider saying the rest of the girls' names as they hand in theirs'.)

Mary.

Nancy.

Lizzie.

(Lucy just stands by one of the tables not approaching his table.)

...Lucy

(He says sternly, eyeing her. She then walks up to his table and holds up her hands as if saying "I don't have anything.")

...I think you need to put in a little overtime...

(He is obviously not amused. Lucy goes over and sits down next to the other girls. Spider looks around but doesn't see Nellie)

Nellie...

(Nellie comes into the room dragging heavy large sacks of coins and bills, she then struggles and strains as she lifts them up one at a time and puts them on the table, them crashing down on it and obviously weighing the table down)

You've been busy!

(Nellie goes over and joins the girls. Having finished collecting all the night's earnings Spider starts picking up the money to take it over and put it into the safe. As he picks up the money before he walks it over he says)

You have an enviable position in life ladies, the more time you spend on your backs, the more money you make.

(He then continues on his way to the safe. As he just gets out of earshot-)

FLOSSIE

That's easy for him to say, my back is killing me.

NANCY

Auh Arthritis, the curse of the streetwalker!

LIZZIE

Long life's the cure of a streetwalker!

JENNY

I'd like to put him in an enviable position.

MARY

Why should he get 50 percent of my money?

(Spider walks back into the room.)

ROSIE

ssshhhhh Be careful, he think's you've got 50 percent of his!

NELLIE

I don't know what you're all grumbling about, we're making business history! - we're the only people in London getting screwed twice for doing one job!

SPIDER

Nellie's right ladies, you'll need to develop a slightly more practical business philosophy.

LUCY (With en expression of disgust.)

Spider, you're so deliciously evil.

SPIDER

It's just like in that little song I wrote for you my dear-

"GOOD 'N' EVIL (reprise)"

SPIDER

Good and evil -

And their merits -

Men have argued through history -

As well they should!

My philosophy

Any child can see -

"Good is evil -

And therefore

All evil is good"

(To Lucy)

Get up!

(He goes over and stands in front of her a few inches from her face lecturing her)

How do you tell evil from good?

Evil does well - good not so good!

Evil's the one which is free everywhere -

Good is the one which they sell!

You must decide which is heaven -

Which is hell!

Good is a pain -

(He slaps Lucy in the face)

Evil the cure!

(He kisses the cheek he slapped like as if kissing a booboo all better)

Evil you gain -

(He flips a wad of cash)

Good you endure!

(He picks out some of the money and lets go of it letting it fall towards the ground; Gwenny however walks over and catches it before it can reach it.)

GWENNY

Evil's the one which is nothing but fun -

(She snuggles up to Spider in a sexually suggestive manner. She then sternly looks at Lucy in a lecturing way)

Good is the one which is not,

SPIDER AND GWENNY

You must decided which is which and what is what!

GWENNY

The difference between good 'n' evil few men can define
Heaven and Hell you are treading a very fine line -

SPIDER

The issues about good and evil -

fill people with dread

worrying over the dramas of what lies ahead -

once they are dead.

(He makes the sign of the cross)

It has to be said -

GWENNY

And take it as read!

SPIDER

That evil is spread -

SPIDER AND GWENNY

When good goes to bed!

GIRLS (mockingly bored like as if they have had to listen to this lecture time and time again)

Evil is everywhere -

Good doesn't have a prayer.

Good is commendable -

Evil's dependable.

Evil is viable

Good's unreliable.

Good may be thankable.

Evil is bankable.

GWENNY

Evil's for me - you can have good!

(Snuggles up to Spider again)

SPIDER

Doesn't suit me to be Robin Hood!

(Wraps an arm around Gwenny and gives a wink and a grin)

SPIDER AND GWENNY

S'easier by far, from the way that things are,

To remain good 'n' evil

Than try to be evil and good!

(Spider and Gwenny laugh as they exit the room. Lucy forlornly sinks down onto the stage filled with hopelessness.)

LUCY

...Why do they have to be so evil?

NELLIE (Shaking her head in sad understanding of how her friend feels)

Lucy-

"GIRLS OF THE NIGHT"

NELLIE

We're the pleasures of the nighttime that fade at dawn,
selling treasures of the nighttime til night is gone.

And then when the party's over, everybody's gone away,
we stare at an empty day - what is there to do or say?

(As Nellie starts to sing some late night clients come in, one man goes up and selects Nancy, another Rosie, and takes them with them off to their respective rooms for the night's business. A third man comes and selects Jenny, and as she starts to go off with him)

JENNY

Nighttime is where we live,
night is when we give everything we have to give.

(Another man comes in selecting Mary and she starts to go off with him)

JENNY AND MARY

Most lovers can rejoice, we don't have a choice,
we just know we have to give.

NELLIE and THE GIRLS (The Girls consists of Jenny and Mary right before they exit into their bedrooms, and Flossie and Lizzie who are still by Nellie and Lucy. Lucy is NOT included when we say THE GIRLS)

That's why the day can never be bright
for the girls of the night.

LUCY

Somehow I know there's a someday that's just for me.
Everybody has a someday - so why not me?

NELLIE

Lucy, do you really need to fill your heart with empty dreams?
You'll always be what you are - stop chasing that distant star!

NELLIE and THE GIRLS (This time The Girls only consists of Flossie and Lizzie)

*Nighttime is where we live,
night is when we give everything we have to give.
Most lovers can rejoice, we don't have a choice,+
we just know we have to give.
That's why the day can never be bright
for the girls of the night.

LUCY(sung simultaneously starting at '*' and ending at '+' above)

I
Want
To
Live
For
Just
Him!

LUCY

Fly away, fly away, let me find my wings.
Let me be the girl I want to be!

LIZZIE

I'm afraid to fly away, for all I have is here.

LUCY

I have my hopes ...

NELLIE

I have a child,

NELLIE AND FLOSSIE

and children must be fed.

NELLIE

Forget your hopes, or you will be misled!
With the dawn they disappear ...

LUCY

... then why are mine still here?

NELLIE and THE GIRLS

Fly away, fly away, fly away ...

NELLIE

Ask me to share your fantasies, dear,
but don't ask me where tomorrow is.

NELLIE and THE GIRLS
Don't ask me where to find happiness,
though I know for sure where sorrow is.

NELLIE
Sorrow is where the dark meets the light ...

LUCY
Someday I pray my fears will take flight ...

NELLIE and THE GIRLS
Sorrow is where all hope fades from sight
for the girls of the night ...

(Another man enters and chooses Flossie As she is walking off with him towards their desired room she sings the next line as does Nellie and Lizzie)

We're the girls of the night ...

(Another man comes and picks Lizzie and once again as she is going off with him she sings, as does Nellie and this time Lucy joins in starting to for the first time truly accept the doomed nature of her fate.)

We're the girls of the night ...

(Now Lucy and Nellie are the only prostitutes still out)

NELLIE AND LUCY
Just the girls of the night ...

"NO ONE KNOWS WHO I AM (Reprise)"

LUCY(to her friend Nellie)
Look at me and tell me who I am,
why I am, what I am.
Call me a fool and it's true I am,
I don't know who I am.

It's such a shame,
I'm such a sham.
No one knows who I am.

Once there were sweet possibilities,
I could see, just for me.
Now all my dreams are just memories,
Fated never to be.

Time's not a friend, hurrying by.
I wonder who am I?

Look at me and tell me who I am,
why I am, what I am.
Will I survive?
Who will give a damn
if no one knows who I am?

Nobody knows, not even you,
no one knows who I am ...

(As Lucy finishes that song another man comes in and chooses Nellie, taking her with him to one of the rooms, leaving Lucy alone in the main room. She is sitting in an area where she cannot see the entrance, and unseen by her Hyde enters the Red Rat Dregs)

HYDE
(momentarily in Jekyll's voice)
I know who you are, my dear.

(Lucy's head rises up, for a moment her unending sorrow and sadness leave her face, banished by a smile, and a hope that it is the man who takes all her sorrows away and gives her a brand new day.)

SPIDER
Gentleman here Lucy! He says he's a friend of yours.

(Lucy, full of excitement, quickly gets up and starts to skip to the door. Her joy however is quickly cut short, killed like as if with a bullet or strike of lightning, for out from the shadows Hyde emerges! Not at all who she was expecting. Her face filled with shock, and surprise at her error in judgment before it once again fills with the doom and gloom of hopelessness which has become her world as of late, ever since meeting Him!)

LUCY
(Full of shocked surprise, and sorrow)
Oh!...For a moment I thought it was...someone else.

HYDE
Oh...for a moment it almost was...
(The Hyde side of him saying it mockingly, but the Jekyll side of him can also be heard in it with a soft sad tone, sorry that he failed to reach her as Jekyll that night, and instead came as Hyde.)

LUCY
Would you stop torturing me?...

HYDE
(Back to his typical Hyde self)
I should ask the same promise of you!

(Hyde takes out another purse of money and throws it over to Gwenny.)

GWENNY

Be nice to him Lucy! Be nice...

(Hyde takes Lucy over to their privet room, and sits her down on the bed.)

HYDE

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

(LUCY tries to restrain her joy at this news)

That pleases you doesn't it?! You're glad to see me go?

LUCY

(Trying not to show her true feelings) Oh! No, sir!

HYDE

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

LUCY

Where are you going?

HYDE

To a place...where no one will find me...a friend and I have a little dispute to settle. But I could not leave, Lucy, without saying good-bye to you first!

(He then goes onto the other side of the bed, and climbs on it standing on his knees behind her as she faces away from him. He unbuttons his coat revealing he is now shirtless. With his hands he slowly begins to caress her shoulders and neck as he speaks. Lucy tries to think of Jekyll to help her get through this ordeal. His voice entices her. Despite herself; Lucy is drawn to him, maybe subconsciously aware that it is the caress of Jekyll she is enjoying.)

LUCY

When will you be back?

HYDE

Oh, you'd like it if I never came back wouldn't you?

There's no knowing when, but it shouldn't take long, and God help you, if you're not waiting for me when I return! For I will, and well I'm away you will remain faithful to me won't you?! Because if you're not! I will know. I know exactly where you are every moment I'm away, I know what you think, I know what you feel, I know you to your very soul.

(he's smiling, nonchalant confidence)

LUCY

You don't know me. You only know what you pay for.

HYDE

Can't you see it? Even now, I found you because you were looking for me! Love and hate share the same appetite, my dear!

"DANGEROUS GAME"

HYDE

We are one, you and I,
AND TONIGHT WE DANCE MY DEAR,
TAKE A LOVERS CHANCE MY DEAR.

LUCY

IF I CHOOSE TO DISAPPEAR?

HYDE

THERE IS NOT ESCAPE MY DEAR!
FOR THIS IS A GAME YOU CANNOT WIN!

LUCY

THEN LET THE DANCE BEGIN...

(Feeling as though she cannot win Lucy resigns herself to the fact that she might have to please Hyde tonight. Hyde lustfully fingers along her shoulder.)

LUCY

I feel your fingers-
Brushing cold on my shoulder-
(he sexually runs his hand down her back)
Your chillingly tempting touch,
As it runs down, tingles my spine-
(She turns her head to face him, them staring into each other's eyes)
Watching your eyes
As they invade my soul-
Forbidden pleasures
I'm afraid to make mine.

(From the staring pose he moves his body so it is closer to the foot of the bed, her body moving slightly higher up on the bed. He slowly leans in on her, her slowly leaning back, so as they are nearly laying flat on the bed with him on top of her, but they are still somewhat sitting up. His hands move across her caressing, and foundling her.)

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-
Fighting feelings I can't defy!

HYDE

It's a sin with no name-

LUCY:

Like a hand in a flame -

HYDE

You're a tiger to tame
And our senses proclaim

HYDE/LUCY:

It's a dangerous game!

(He grabs her and turns her over so that her rear end is near to him, him holding her head back at the shoulder and neck with his hands.)

HYDE:

A darker dream
That has no ending
Something that's so unreal
You believe that you want it to be true.

A dance of death-

LUCY

A strange romance-
Out of a mystery tale

HYDE

The frightened princess
Doesn't know what to do!

Will the ghosts go away? -

(Each time she says "No!" he bumps her backside with his crotch in a sexual manner.)

LUCY:

No!

HYDE:

Will she will them to stay? -

LUCY:

No!

HYDE:

Does she just run away?

LUCY:

No!

HYDE:

Does she risk it and stay?

LUCY:
No!

HYDE:
Either way, there's no way to win!

LUCY
All I know is I'm lost

(Every time he says "No!" She is trying to get away, trying to get off the bed, but he keeps pulling her back to him.)

HYDE
No!

LUCY
And I'm counting the cost

HYDE
No!

LUCY
My emotions are in a spin!

HYDE
No!

(Hyde spends her around again so that she is under him facing him.)

LUCY
And though I don't know who to blame...

HYDE
It's a crime and a shame!

LUCY
But it's true all the same

HYDE/LUCY:
It's a dangerous game!

(Hyde towers over her in a very frightful manner, her cowering beneath him.)

HYDE
No one speaks, not one word!

LUCY
But all the words are in our eyes
Silence speaks...

HYDE
Silence speaks?!

LUCY
Loud and clear-

HYDE
Loud and clear!

HYDE/LUCY
All the words we (don't)want to hear!

(Hyde rips open Lucy's top and again runs his hands all over her body, groping, and fondling her, rubbing his face between her breasts.)

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-
Full of feelings I can't define!/Fighting feelings I can't defy!

LUCY
It's a sin with no name!

HYDE
You're a tiger to tame
No remorse and no shame!

LUCY
It's a crime I've been shamed...

HYDE:
Fire, fury and flame -

LUCY:
Cos the devil's to blame

HYDE/LUCY:
And the angels proclaim

(She gets one of her knees up to is stomach area, kicks him off of her and then backhands him in the face as she gets off the bed on the opposite side of where he went when she kicked him off of her.)

HYDE/LUCY:
It's a dangerous game!

(Lucy runs over to Spider and Gwenny for protection. Spider and Gwenny heard the commotion and step in front of Lucy on either side of her, spider brandishing a knife, Gwenny a pistole that she points at Hyde, them both eying Hyde, waving the gun and knife in the direction of the door.)

SPIDER/GWENNY/LUCY/HYDE

It's a dangerous game...

(Hyde begins to slowly and angrily walk to the door, never taking his eyes off of them, they never removing their's from him. He stares down Lucy searing through her soul, chilling her to the bone.)

It's a dangerous game...

(Simon Stride emerges from the shadows joining Spider and Gwenny at Lucy's side brandishing a sword which he too points in Hyde's direction as Hyde moves closer to the door.)

SPIDER/GWENNY/LUCY/HYDE/STRIDE

such a dangerous game

(As Hyde reaches the door he pauses staring and sneering at Lucy before chillingly saying)

HYDE

It's

a

dangerous

game...(small evil laugh)

"FACADE (Reprise 2)"

(Spider turns his head to Lucy)

THE SPIDER

If you live around here,

Lotsa people, I fear,

Will make promises

They will not honour, my dear,

An' the truth is,

You end up getting scarred!

(Spider raises his knife to his own face and pushes it up in a motion that resembles cutting open someones cheek as a warning and reminder to Lucy)

GWENNY

There's a beast at the door,

An' he's wild an' he's free,

But we don't let him in,

'Cause we don't want to see

STRIDE

what is lurking

Right behind the facade...

(Hyde still standing at the door, still staring Lucy down)

"ALIVE (reprise 2)"

HYDE

IT'S FATE,
WHAT BLISS,
SWEET MISS
YOUR FOLLY WILL COST YOU!

(Hyde now notices Stride standing with them)

WAIT!
THAT MAN!
WHO'S HE?
I KNOW I'VE SEEN HIM!
(Spider, Gwenny, and Stride turn their weapons back to Hyde ushering him out one final time)
TOO LATE,
I'LL WAIT,
WE'LL SEE,
THERE'LL BE ANOTHER TIME!
(Hyde exits)

SPIDER
Isn't it kind of dangerous for you to be seen around here?

STRIDE
Now Spider, what kind of business man would I be if I didn't check in on my investments from time to time? And it seems to be a good thing that I have.

SPIDER
What if someone recognizes you, and word gets out that the respectful moralist Mr. Simon Stride, Secretary to the board of Governors of St. Jude's Hospital is actually the proprietor of London's most notorious brothel?

STRIDE
You think people like him actually know or give a care who people like me are?! We live in two separate worlds them and I, I living on the top, feeding off of their lusts, and sinful desires, relieving them of the little wealth that they may gain. That is the order of this world, people like me must stay rich and above them, and what better way to do so then by taking advantage of those who are more base amongst us? Giving them new addictions and then feeding their lusts to keep them poor, returning the money that we are forced to give them back into their rightful hands, ours.

SPIDER
You know as well as I do that not only the poor come here, the rich come here too-

STRIDE
-The weaker among us, those who do not deserve to be where they are, and will soon find themselves back where they belong, polishing our shoes!

SPIDER

All the same, people who may recognize you do come here. And besides, Gwenny and I do a nice job keeping this place clean.

STRIDE

Nice? Nice! I am here less than a minute and I see our 'New Star Attraction' being savagely used by one of the patrons! We cannot just let our new girls be used up so quickly, we need to make sure their value keeps up for a while, make the most of them.

GWENNY

-We had it all under control.

STRIDE

-Sure you did! I saw it, seemed she had to help herself out before you two could even get to her. Why am I even giving you two a cut? Gwenny I should be charging you for all of the free drinks you are getting here, I swear half of our inventory goes straight down your throat, and Spider, is there a single girl here who hasn't had to satisfy your urges? You two are incompetent deviants like the rest of them...And that is one of the reasons I hired you, your kind are just the type that people would expect to run a place like this.

(Stride walks behind Lucy)

But it would seem you failed to inform our little star here of just how things are in places like this, how things are after midnight!

(wrapping his hand around her throat, brushing his face against her cheek)

"MIDNIGHT"

STRIDE

THINGS BECOME DIFFERENT WHEN MIDNIGHT ARRIVES,
DANGER REPLACES DELIGHT A LOT.

SPIDER/GWENNY

QUITE A LOT!

STRIDE

BE ON YOUR GUARD UNTIL DAYLIGHT ARRIVES!
PEOPLE FEAR FOR THEIR LIVES AFTER MIDNIGHT!

SPIDER

MIDNIGHT!

STRIDE

MIDNIGHT!

GWENNY

MIDNIGHT!

STRIDE

MEN BECOME DIFFERENT WHEN MIDNIGHT IS NIGH,

LIKE RABID DOGS
LIKE TO BITE A LOT.

SPIDER/GWENNY

FIGHT A LOT!

STRIDE

STRANGERS ARE DANGERS TIL DAYLIGHT IS NIGH!
KEEP A WIDE WARY EYE AFTER MIDNIGHT!

SPIDER

MIDNIGHT!

STRIDE

MIDNIGHT!

GWENNY

MIDNIGHT!

STRIDE

MIDNIGHT'S THE TIME OF THE NIGHT DEMONS RIDE
IN THE DEEP AND DARK SIDE OF THE MIND.
MIDNIGHTS WHEN I'M IN THE SHADOWS OUTSIDE,
WHEN DARKNESS MAKES EVERYONE BLIND!

SPIDER

MIDNIGHT!

STRIDE

MIDNIGHT!

GWENNY

MIDNIGHT!

STRIDE

WOMEN ARE DIFFERENT WHEN MIDNIGHT IS DUE,
SHOW SIGNS OF VENOM,
AND SPITE A LOT.

SPIDER/GWENNY

QUITE A LOT!

STRIDE

MEN SHOULD BE MINDFUL TIL DAYLIGHT IS DUE,
THEN AGAIN, SO SHOULD YOU!-
AFTER MIGHT!

SPIDER

MIDNIGHT!

STRIDE

MIDNIGHT!

GWENNY

MIDNIGHT!

STRIDE

THE ONE THING THAT'S CERTAIN,
IS NOTHING IS CERTAIN,
'CAUSE NO ONE IS SAFE-
AFTER MIDNIGHT!

SPIDER/GWENNY

THE ONE THING THAT'S CERTAIN,
IS NOTHING IS CERTAIN!

STRIDE

'CAUSE NO ONE IS SAFE-
AFTER MIDNIGHT!

(On the drawn out final word of 'midnight!' the lights slowly, sinisterly, fade to black.)

Scene: The scene BISSET'S SHOP

(There is a heavy pounding on the door)

BISSET (in the back)
Alright!

(More insistent knocking)

BISSET (walking towards the door)
Alright! Alright! Alright! Hold your water! You know what the bleeding time is!
(Bisset unlocks the door and opens it up, shocked to see Mr Utterson.)
Mr. Utterson? What're you doing out this time of night?
(Bisset is relieved to see it is a friend)
Oh, come in, come in, come in.

UTTERSON
I got the note saying Dr Jekyll's Chemicals were in.

BISSET
Oh, yes, sir. You know he has come inquiring about them for the past three nights.

UTTERSON
Yes, you must forgive me for not waiting until the morning, but I am worried about him. I sense danger.

BISSET

Yes, sir, when he last visited I told him he didn't look quite himself.

(To his son Fenwick) Fenwick! Get your fat arse down here!

(Bisset's son Fenwick, who is obviously mentally disabled, walks into the front of the shop from the back)

Get over here you great fat lunk, and get the things Dr Jekyll asked for!

(Fenwick whines and goes to the back.)

(To Utterson) You met my son Fenwick, hey Mr. Utterson? He's also my apprentice, God help me.

(Mr Stride comes in almost unnoticeably, walks over to a shelf and starts picking up some bandages to dress Lucy's newest wounds from Hyde, after all one wouldn't want to leave their new star attraction and new money maker to infection, it could lead to a premature loss in income.)

BISSET

(Noticing Stride.)

Mr. Stride! You here at this hour too?

STRIDE

(He had hoped to be in and out without having been noticed. He has to make up a quick excuse for why he is picking up so many bandages at such a late hour when it is quite obvious he himself is not injured.)

Yes, good evening Bisset. ...I was coming home...just now about three o'clock of this black morning...through an empty street...when I began to long for the sight of a policeman, But instead to my horror I saw a man, only it wasn't like a man; it was like some damned Juggernaut who was stumping along eastward, and a girl of maybe eight...or ten who was running down a cross street. Well, sir, the two ran into one another at the corner...and then came the horrible part...the man trampled over her!...It sounds nothing to hear, but it was hellish to see...I took to my heels, by the time I got to where she was there was already quite a crowd around the screaming child including the girl's own family...Well, the child was not much the worse, more frightened, but still she was awfully bloodied, so I volunteered to fetch some bandages.

BISSET

You are a saint if I may say so Mr. Stride.

(Utterson at hearing this story from Stride begins to grow more worried about Dr Jekyll, pulling out the note Bisset had sent to his office, opening it, and showing it to Bisset.)

UTTERSON

Here is the note listing the things Dr. Jekyll needs.

(Fenwick can be heard in the back knocking over things. A worried look comes over Utterson's face, and he points in the direction Fenwick went.)

...Is he competent?

BISSET

Oh, no, sir. He is bloody useless to tell you the truth. But don't worry, I'll double check everything myself once he finds them. Dr Jekyll can trust me.

(Stride's ears pick up)

STRIDE

This is for Dr Jekyll's Formula?

BISSET

Yes, sir, he said he is adjusting it.

STRIDE

Here, let me help get the chemicals for you.

BISSET

Oh thank you sir.

STRIDE

(setting down the bandages on the front counter)

It would be immoral of me to not help a colleague in need.

I can only Imagine finding myself in his place.

BISSET

How nice that there are sympathetic people like yourself.

(Stride looks at the note listing the chemicals, goes back, gets some vials and returns with them)

STRIDE

Here's Dr Jekyll's medicine.

BISSET

Oh don't worry about handing them to me, sir, unlike my boy, I trust you.

(Stride hands the vials to Utterson)

UTTERSON

Thanks very much, Simon. Bless you.

(Utterson exits in a hurry. Stride then goes over to the counter where he laid down the bandages, Bisset who has been joined by his son Fenwick then says to him)

BISSET

Oh don't worry about paying for those, sir. It is for a good cause, they're on the house.

(Stride picks up the bandages from the counter and slowly begins to walk outside)

BISSET

Well if you ask me Fenwick Dr Jekyll's definitely not himself.

(Motioning Fenwick towards the back)

Come on.

(As Stride walks outside a sinister grin rises upon his face)

"STRIDE'S SABOTAGE"

STRIDE

WELL NOW, THE GREAT DR. JEKYLL,
I SO HOPE YOU ENJOY MY SPECIAL BREW,
WHICH I HAVE, MY DEAR DR. JEKYLL
MADE ESPECIALLY FOR YOU.

AND NOW MY DEAR, DR JEKYLL
YOUR EXPERIMENT SHALL LEAD TO MY AIM,
FOR WE ARE, DEAR DR JEKYLL
NOW PLAYING MY DANGEROUS GAME.

NOW I HAVE YOU, THE GREAT DR JEKYLL,
YOU WHOM I DESPISE,
FOR THE DAY HAS COME, DR JEKYLL,
WHEN YOUR EMMA, SHALL BE MINE...

(Stride can be heard making a sinister laugh as the lights slowly fade to black out)

Scene: "Utterson and Hyde in the Lab"

The scene DR. JEKYLL'S LABORATORY.

(The Lab is only very dimly lit by a single oil lamp which has been turned down very low. In the shadows and dimmed light, a solitary figure can be seen slumped in the armchair. It is HYDE. In the silence someone is heard approaching, followed by the opening of the door, UTTERSON backlit cautiously enters the lab, he carries the chemical vials in his hand. The room is so dark that UTTERSON cannot see HYDE in the chair.)

UTTERSON

Henry?

(He peers about the lab)

HYDE

(Very smug) I'm afraid that, Dr. Jekyll is not available...

UTTERSON

Who the devil are you?

HYDE

There's no point in your waiting, Mr. Utterson. I don't expect Dr. Jekyll any time soon...he is most...unlikely to return.

UTTERSON

(Slowly makes his way around the lab table to get a better look at HYDE)

I am here on his explicit instruction to bring these drugs. It is of the utmost urgency that I deliver them to Dr. Jekyll personally!

HYDE

(Barking) Just leave the drugs and go!

UTTERSON

I'm not leaving until I know precisely where he is!

HYDE

(HYDE rises with difficulty and slowly walks towards the other side of the lab table, across from Utterson.)

Well even if I told you...I am quite certain you would not believe me.

UTTERSON

Either you tell me where he is, or I will send for the authorities, the choice is yours.

(Hyde laughs sinisterly, mocking Utterson for even entertaining the notion that he would be scared of the authorities or would even believe that those incompetent fools at Scotland Yard could catch him.)

UTTERSON

But you will tell me where he is-

(Utterson with one hand picks up JEKYLL's father's revolver which was laying on the lab table, opens it to see it is loaded, expertly clicks it shut and points it at HYDE; Simultaneously with the other hand he turns up the gas-lamp, which also sits on the table, so that he may see better. It illuminating the room well enough to reveal the chaos-broken flasks and beakers, over-turned furnishings, the signs of the violent struggle Jekyll had with himself during 'World Has Gone Insane', the light also reveals the FIGURE, It is cruel and vicious looking, but also appears exhausted and racked with the deep impression of great suffering, it is HYDE. His hair matted, his clothing disheveled and stained. He stands across the table from Utterson who sees this figure as large, and formidable, ferocious to behold Utterson however feels he must be brave, brave to protect his life-long friend whom he feels is in great danger.)

-Mr. Hyde. Yes, I know who you must be! And I see that Henry has good reason to be frightened of you. What have you done with Henry Jekyll?

HYDE

(Hyde laughs) What have I done with, Jekyll?...

(Growling in a roar) What has he done with me?!

(UTTERSON stands his ground and pulls back the hammer on the revolver. Hyde, realizing Utterson would have no problem making good on his threat in order to find out what has happened to Jekyll, decides he needs to do a little demonstration and show Utterson the true horror of exactly where Jekyll is, and who has done what to who.)

Oh, You wish to see him? very well...so you shall! Allow me to show you John.

(Hyde grabs some of the vials on the table before him, and begins to mix the very few chemicals that are left. From the distilling flask he pours the last of what we realize is JEKYLL's formula as

UTTERSON watches intently.)

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

(With a grimace of despair HYDE drinks down the chemical in one large gulp, taking it orally. At once he immediately begins to convulse and shriek out in pain. He is racked with a searing pain much more severe than the earlier transformations we have witnessed, perhaps because when taken orally it takes longer for drugs to take effect and therefore this transformation would be much more slower and agonizing than the others. He screams as UTTERSON watches in amazement.)

What's the matter? Afraid of science, afraid of the truth?!

(HYDE falls, crying out, to the ground and slowly crawls and painfully claws his way back to the armchair he was seated in, collapsing into it. UTTERSON slowly pursues and finally when HYDE

raises his face UTTERSON witnesses it is no longer HYDE's face, but that of JEKYLL)

UTTERSON

(With amazement and confusion, dropping the revolver) Henry Jekyll, dear God!

JEKYLL

John...John...Oh John, I was right, you're afraid.

UTTERSON

I'm appalled!

JEKYLL

I warned you, John...even as Hyde I warned you!

UTTERSON

Oh, my God! Henry!! Self testing?! You're destroying yourself!

JEKYLL

Perhaps (with deep shame) But only so that I may save and redeem my father and the thousands of others who inhabit the same uninhabitable hell.

UTTERSON

You must save yourself before these drugs kills you.

JEKYLL

(Slowly rising in the chair) John, Hyde is a part of me, freed from within, but he's returned within where I can subdue him, I still may yet be able to regain control. But there's not much time, and you must listen to me, John. With these chemical ingredients you have brought me -I promise you I can find an antidote that will destroy Hyde forever.

(UTTERSON still in shock from what he has witnessed hands JEKYLL the vials)

JEKYLL

The chemicals! Thank God! I can yet be saved! (He rises out of the chair and stumbles to the lab table placing the new chemicals on it.)

John, there's one final task you have got to help me with, a most urgent errand,

(He gets an envelope from the lab table)

take this and deliver it for me.

(JEKYLL hands UTTERSON the envelope)

UTTERSON

(He reads the address on the envelope)

"Miss Lucy Ivy Harris, The Red Rat Dregs, Isle of Dogs, Camden Town."

Henry? this is that place we...that night! That girl!

JEKYLL

(With urgency, not wanting to waste time discussing the issue with Utterson)

Yes! John, I beg you. It's a debt I owe...a private affair. Tell her to read it at once, she must leave

London-and tonight! Immediately!

(UTTERSON, knowing the type of establishment, fears Jekyll in his intoxicated madness as Hyde has become involved with one of the women there - and worse, that the debt he "owes" might be because he got her pregnant, thus asking her to leave to minimize the shame.)

UTTERSON

Henry! What is it you're saying?

JEKYLL

(pleads with him)

John, there is more than one life at stake here! It is Hyde! He-...He-...I cannot say "I"...John I fear what he might do to the girl!

UTTERSON

I understand...

(he hesitates)

Is it your message I am taking...or HIS?

JEKYLL

If you knew him...you wouldn't ask...

(Jekyll frantically opens the vials Utterson brought and begins mixing together the new chemicals to create the final formula, the antidote!)

Now go on, John! Please! Go, go now! With what you have given me -I have one final chance to regain control, and save myself! Go on, John! Go, go now!

UTTERSON

God help you Henry! God help us all!

(Utterson runs out, rushing to deliver this dear errand his friend has asked him to, hoping his friend will find a way to end this madness well he is gone.)

(Jekyll quickly turns to his journal on the table and writes down what he hopes to be the final entry on this tragic tale.)

JEKYLL

/October 7th. 4:20 am. I have radically altered the balance of the formula, to contain and overcome the powerful and darker forces at work inside me. I know well that I risk death. I am aware of my peril, and the need to control and eliminate Hyde's evil influence!/
/

(Jekyll returns to mixing the chemicals)

"THE WAY BACK"

JEKYLL

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!

(Having finished the mixture he pours the antidote into a syringe and injects himself for what he hopes will be the final time.)

I'LL FIND A WAY BACK TO THE HIGHER GROUND!
AND SEE THE VIEW I SAW BEFORE.
I'LL SEARCH THE WORLD UNTIL THE ANSWER'S FOUND!
TURN MY DESPAIR AROUND
AND THEN SUCCESS WILL POUND
UPON MY DOOR
FOREVERMORE!

(Now that he has taken the antidote he decides to destroy all of his paperwork, and equipment so that no one will ever recreate this horror again, especially him.)

SOMEHOW I HAVE TO REBUILD
ALL THE DREAMS THAT THE WIND HAVE SCATTERED.

(Jekyll picks up pile of loose papers, his research notes, and flings them across the table, scattering them.)

FROM WHAT FATE HAS SHATTERED -

(Jekyll picks up the oil lamp which Utterson had turned up, and smashes it onto the table, it's glass shade breaking, and the scattered notes igniting.)

I'LL RETRIEVE WHAT MATTERED!

(As the notes begin to ignite Jekyll picks up three vials of chemicals before the flames can get to them. He then goes a few feet away from the table as the flames rise higher and higher consuming everything.)

SOMEHOW I'VE GOT TO GO ON
TILL THE EVIL HAS BEEN DEFEATED,

(Jekyll throws one of the vial into the tower of flames, it smashing open on one of the racks of chemicals, exploding into flames.)

TILL MY WORK'S COMPLETED -

(He tosses another vial into a different part of the shelves of chemicals, it too explodes.)

I WILL NOT BE CHEATED!

(He tosses the third and final vial into the shelves, it explosion is the largest, and with it his lab begins to fall to pieces, the left area of the shelf falls forward, the right area falls backwards, the middle area falls to the side crashing into where the right shelf used to be, beakers, flasks, and jars combusting. The entire lab is filled with explosions and walls of flame!)

(Jekyll turns around facing the audience, his arms outstretched towards the heavens.)

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

(At the tail end of his last held note, just as it seems that JEKYLL has finally conquered Hyde, suddenly JEKYLL is wrought with pain, his final triumphant note turning into a monstrous wail from being gripped by a transformation! JEKYLL bends over writhing in throes of agony, his arm wrapped around his stomach as he endures the pangs, his whole body convulses and clinches as it is racked with excruciatingly unendurable pain, his head thrown back and forth with each nightmarish scream. He, in his suffering, begins to stumble around closer to the exit door, his screams of fear beginning to resemble the agonized roar of HYDE as JEKYLL still in the throes of pain stumbles out of the lab. All of this is to the same music as the end of 'First Transformation' and the physical actions should be reminiscent of those during the first one. At the end of this scene it should be unclear whether he is Jekyll or Hyde, whether goodness defeated evil or whether evil was indeed stronger.)

(The lights slowly fade to black)

SCENE: LUCY'S BEDROOM

(Sounds of a storm brewing outside. These mingle with rough muffled sounds from the East End riverfront, and invade LUCY's bedroom on an upper floor of "The Red Rat Dregs", which attempts hominess, without escaping squalor. A single oil lamp burns on top of her dresser. Sitting in her bed is LUCY, dressed completely in a white corset with matching panties and leggings, her back is facing a man, who is roughly and carelessly pounding a few bandages onto her back, his cruel, almost beating-like application a stark contrast to the gentle and loving caress-like application of bandages administered earlier by the loving hands of Dr Jekyll. No the man applying these applies them with hardly any care outside of that of profit, for the man applying these is Stride! These are the bandages he got from Bisset's.)

LUCY

(crying out in pain at his harsh application)

Ouch!

STRIDE

Well I guess next time you will just have to be more careful now wont you. You know I wouldn't even be doing this if I wasn't worried you getting beaten up too early would result in a loss of profit, and I know sure as well those know nothings Spider, and Gwenny wouldn't do it, they would just let you get infected and rot...I should too, but hey every shilling earned...Don't let it happen again, you can't stay the new star attraction forever, and next time you're on your own.

LUCY

Yes, sir.

(Stride leaves. After a few seconds Nellie calls up from below)

NELLIE

Lucy! Someone to see you!

(Lucy hesitates fearing it is Hyde again)

It ain't him, don't worry!

GWENNY (Also from below)

Lucy! Get your arse down here and show the man a good time!

(Lucy sadly goes. 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. Lucy is relieved that it is not Hyde, and is more relaxed.)

LUCY

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

(As UTTERSON steps into the shabby room.)

UTTERSON

(Extending the sealed envelope) This is from Doctor Henry Jekyll...He asked me to give it to you.

LUCY

(Taking the envelope) What is it?

UTTERSON

He told me to tell you to leave this place. You are to leave London at once. Tonight, if possible.

(LUCY tears opens the envelope and reaches in, when she brings out her hand it is filled with money and a letter. She is shocked to see all this money)

He said he owes you a debt.

LUCY

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

UTTERSON

What has passed between you two I neither know nor need to know; That's none of my concern. But I beseech you, I implore you to do as he asks. I'm sure it's for the best.

(He points to the letter indicating for her to read it. She, not wanting him to know she is barely literate and can hardly read more than a name and address on a business card, tries to ask him more questions to try and get him to tell her what it reads, her not knowing that he has not read the letter himself.)

LUCY

Why didn't he come himself? Why did you?

UTTERSON

Because he asked me to come, he's my friend.

LUCY

(Nods in understanding)

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

UTTERSON

Believe it.

(He points again to the letter urging her to read it.)

(She stares at the note for a moment, then looks at him in puzzlement, raising her hands to indicate that she is barely literate, and mouths 'I can't read well')

UTTERSON

(Understanding, and wanting to help out as much as he can)

Allow me

(She hands it to UTTERSON, He reads it for her.)

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 the knowledge that I shall never forget you. Henry Jekyll. / (Now understanding better what Jekyll is doing and why, Utterson exclaims to her) He's offering you a chance that few people have: A New Life. He's trying to help you.

LUCY

(Biting back her tears, lying so as to not get her hopes up) I don't want to be saved... (Seeing the look of honesty and sorrow on Utterson's face) Why should he care about the likes of me?

UTTERSON

Some people are worth helping. No matter what...

(There is a slight pause)

LUCY

It was hard for you to come here tonight wasn't it?

UTTERSON

Some fires you have got to walk through by yourself.

LUCY

Where am I supposed to go?

UTTERSON

Far from here. You have the chance to begin again, a new life, in some new place. (Realizing it is getting late and his job is done here) Good night, then. And good luck to you, Miss Harris. May you find a happier life...elsewhere.

(He hurries out and can be heard descending the hollow steps. LUCY stares at the note and the money for a moment with mixed emotions, sad because she will never be able to see her friend Jekyll again, but happy that she has a chance at a new life.)

"A NEW LIFE"

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!

(She goes over, stands at the window, and watches the gathering storm.)

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!

(She then goes to her dresser, puts the letter and money back in the envelope, places it on the top of the dresser, and turns up the lamp which sits atop as well. As the flame rises she sings to it, her heart starting to fill with excitement as her dreams spring back to life in her mind, filling her with so many hopes for this new life which she has been given the chance for.)

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

(She goes over to her bed, and hugs her pillow like as if it were a gentle lover.)

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

(Lucy walks around her room lost in the fantasy of her new life.)

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!

(She returns to her bed and plays with her pillow more.)

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!

(She throws her pillow down on the bed, and then sits up at the foot of her bed, arms stretched out as if to tell the world that here she comes to fulfill her dreams.)

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!

(LUCY smiles at the thought of her new life, shakes with happiness, and goes over to her dresser, picking up the envelope, romantically pressing it to her heart before putting it back down and blowing out the lamp as gentle as a blown kiss. Suddenly there is a flash of lightning and a loud crack of thunder. Lucy goes back to her bed, sits on it for a moment kicking her legs back and forth in happy thought, and then lays down curling up in her bed, starting to dream happy dreams of her future to come. The storm continues outside; frequent eruptions of lightning followed by distant rumbles of 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. This dark presence which has now entered the room, appearing out of the shadows seems to have brought with him a chaotic force for with his appearance comes the loudest explosion of thunder yet followed by complete darkness. The DARK FIGURE strikes to light an entire book of matches in his hand using them to reignite the oil lamp, illuminating the room, revealing the FIGURE as EDWARD HYDE standing beside the bed. He blows out the match leaving the room only lit by the lamp, and in a disturbing voice says)

HYDE
Dearest Lucy...

(LUCY is startled awake, scared for her life, fearing the voice she hears and remembering the warning he gave her the last time they saw each other. She breathes in sharply, stifling a cry, and sits up on the bed. HYDE smiles baring his teeth like an animal)

HYDE
What?...You weren't expecting me?

LUCY
(She slowly turns around facing the figure she dreads) No sir...What do you want with me?

HYDE

(With contempt) Why, what every lover wants. Compassion, companionship...honesty!

LUCY

I don't know what you mean...

HYDE

(He slowly circles around the bed behind her) Isn't there something you'd like to tell me?

LUCY

Sir, I don't know what you're talking...

HYDE

(He interrupts her) What's that?...You had another visitor this evening?

LUCY

No...Not really sir...

HYDE

Shhh...wouldn't you like to tell me about your...Harley street, Dr. Jekyll?...

LUCY

(Surprised) Dr. Jekyll? You know him?

HYDE

Of course I know him. (Pause) As well as I know...myself. We are very old friends he and I. Very close to one another. We share everything him and I, just as you and I do my sweet, everything.

(HYDE walks over to the dresser, and picks up the envelope. He quickly rips it open yanking out the letter with the money, and starts reading it)

What's this?...My dear sweet Lucy, it would appear that you've been less than honest with me. "Leave this place at once, I beg you!" Lucy, you weren't planning on leaving the city without saying goodbye, now were you?

(Hyde tears up the letter, throwing it to the floor. Lucy watches in horror, fearing his wrath, and almost breaking into tears as he rips apart the letter, symbolically ripping apart her dreams, destroying her last bit of hope.)

LUCY

No, sir. I'm not going anywhere...

HYDE

...That's right! You're not going anywhere!

LUCY

I would never dream of leaving you, sir...(her fear obvious on her face)

HYDE

...What is it you find in him, that you can't find in me?

LUCY

He was kind to me...He was the only man who didn't treat me like a whore...

HYDE

(He begins tossing the money at LUCY)

Well, at least you know what you are...

(HYDE walks over and sits on the bed, motioning Lucy to come over to him)

Come here...come! closer!...No, no, closer! closer, yeah...

(LUCY feeling helpless like a fly entangled in the spider's web, and having lost all hope submits to her predator's will. She mournfully approaches him, letting him grab her by the arm and place her on his lap, her back against his chest.)

Lucy...you know how much you mean to me?...you're the only one I can turn to...for sympathy, tenderness...He's not very nice you know! Henry Jekyll is a very weak man! (Pause) Undependable. Your friendship with him has hurt me very deeply. (pause) So I'm going to hurt you...

LUCY

(She begins to cry) Please no...

HYDE

(he brings his cheek to hers, rubbing his face against it) Lucy, why can't you see that I have everything he does?!...Within me you can have everything you desire...

(As he holds her tightly, his cheek touching hers, he raises a knife behind her, above her head)

Sympathy,

(He plunges the knife into her back, Lucy screaming out in pain and shock.)

tenderness,

(He twists the knife in, Lucy wrenching in agony.)

Warm as the Summer,

(He turns her around to face him and he stabs her in the side. Lucy cries, gasping and groaning in pain.)

Offer you their embrace.

(He throws her off the bed and onto the floor. She crawls around struggling, trying to pull herself up so that she can run away.)

Friendliness, gentleness,

Strangers to my life,

(She in spasms crawls to the floor in front of the foot of the bed. Hyde grabs her by the neck, pulling her back onto the bed)

They are there in this face.

(Hyde slowly slits her throat, her body shaking in the throws of death as she tries to cling to life.)

Goodness and sweetness

And kindness

Abound in this place!

(Blood pours from the large gash across her throat, seeps from the edges of her mouth. As Lucy lay in his arms dying the words he just spoke ring familiar to her, sparking a realization. They are words she has spoken before, but only to one person, she had only ever said them in the presence of Dr Henry Jekyll. She now realizes that Hyde and Jekyll are the same man. In disbelief and shock, choking on her own blood she can just barely speak)

LUCY

...Henry?

(HYDE begins to strain and shake as JEKYLL emerges)

LUCY

...Henry?

(Her eyes roll back as she falls out of his arms, down onto the bed, dead)

JEKYLL

(In panic over the realization of what he has just done) Lucy?! Lucy, no! Dear God, no!

(He shakes her body, pleading, begging that she is not dead, and then once the realization sets in he mourns the death of her, of a dear friend, of a kind heart and soul, and of a poor, tragic young girl and all her hopes which he has so brutally ended in killing her.)

Lucy, no! Lucy...

(He cries cradling her body in his arms as he rocks back and forth)

Sympathy,
tenderness,
Warm as the Summer,
Offer you their embrace.
Friendliness, gentleness,
Strangers to my life,
They are there in this face.
Goodness and sweetness
And kindness
Abound in this place...

JEKYLL

Lucy, No! My god! What have I done, what have I done?!

(He suddenly thinks of Emma)

Emma? Emma!!

(Jekyll panic stricken lets go of Lucy's body, rising up from the bed, his shirt stained in blood, he rushes out of her room as quick as he can, fleeing from his nightmare, fleeing from his own dark deed, though he can never escape what he has done, the guilt and the crime shall haunt him until the day he dies.)

(A few moments pass and we hear Nellie walking towards the room)

NELLIE

Lucy, is everything alright? I heard a commotion. I brought you some tea...aaaaahhhhhhhhhh!

(Nellie sees her friend's dead body laying on the bed, mutilated and dripping in blood. She instantly drops the tea and saucer, pulling her hands to her face as she screams out in horror, and grief. Lightning and thunder flash and the stage goes black.)

END OF ACT THREE

ACT FOUR

Scene 1: Entrance to The Red Rat Dregs, London Streets, Mass Burial Plot

"FACADE - REPRISE 3"

(The man wheels out Lucy's dead body on the cart, Lucy's friend Nellie is walking with it holding Lucy's hand and weeping, sometimes throwing herself onto Lucy's body in tears, mourning. Lucy's other two friends, Lizzie and Flossie are walking slightly behind the cart on either side of the man, obviously bereaved as well. The cart slowly makes its way through the town.)

NELLIE

THERE'S A BEAST AT THE DOOR
AND HE'S WILD AND FREE!

LIZZIE and FLOSSIE

BUT WE DON'T LET HIM IN,
'CAUSE WE DON'T WANT TO SEE -

NELLIE and THE GIRLS

WHAT IS LURKING RIGHT BEHIND THE

(As the cart passes by the houses and shops of the poor, who knew and befriended this poor sweet little girl ever since the day she was born, the people stick their heads out of their windows and look out from their doorsteps, mourning the abrupt, shocking death of such a kind hearted, misguided youth who would have taken time out to help any of them. The men and women of the poor weep and sob at the lose of their friend, some leave their homes and start to fallow the cart forming an impromptu funeral procession.)

ALL

FACADE!

MAN IS NOT ONE, BUT TWO!
HE IS EVIL AND GOOD!
AND HE WALKS THE FINE LINE
THAT HE'D CROSS, IF HE COULD,
HE'S JUST WAITING...!

NELLIE and THE GIRLS

RIGHT BEHIND THE FACADE...

(The cart having now made it's way to the outskirts of the town comes to a large mound of dirt in front of a large ditch dug into the ground. The cart abruptly stops, and the man carelessly turns the cart up on it's side unceremoniously dropping the lifeless body into the pit of the mass grave for prostitutes, criminals, the diseased, and others too poor to afford a plot, and too surrounded by talk of sin to be allowed in a churchyard. Nellie, and the girls, stand before the pit mourning their friend as the man wheels the cart off.)

NELLIE

SWEET DEATH HAS TAKEN ONE MORE VOICE FROM US,

LIZZIE and FLOSSIE
ONE VOICE WE'LL NEVER HEAR AGAIN,

NELLIE and THE GIRLS
NEVER HEAR AGAIN.

NELLIE
HER VOICE HAS FOUND IT'S FINAL RESTING PLACE,

LIZZIE and FLOSSIE
HER VOICE SHALL NOT FEAR AGAIN.

ALL
THOSE IN HEAVEN,
NOW AND FOREVER,
TAKE HER,
SAVE HER,
HOLD HER DEAR!

LIZZIE
FLY AWAY, FLY AWAY, LET HER FIND HER WINGS.

FLOSSIE
LET HER BE THE GIRL SHE WANTS TO BE.

NELLIE
AND LOOK DOWN ON US STILL HERE!

NELLIE and THE GIRLS
FLY AWAY, FLY AWAY, FLY AWAY!

NELLIE
THERE'S A BEAST AT THE DOOR
AND HE'S WILD AND FREE!

LIZZIE and FLOSSIE
BUT WE DON'T LET HIM IN,
'CAUSE WE DON'T WANT TO SEE -

NELLIE and THE GIRLS
WHAT IS LURKING RIGHT BEHIND THE

(The others of the impromptu procession now make it to the pit, the poor of the community all stand around, comforting each other, and mourning the lose of a friend of all of them. Many of them hug one another, weeping, caressing their friends on the shoulder, letting them lean on theirs.)

ALL

FACADE!

MAN IS NOT ONE, BUT TWO!
HE IS EVIL AND GOOD!
AND HE WALKS THE FINE LINE
THAT HE'D CROSS, IF HE COULD,
HE'S JUST WAITING...!

NELLIE and THE GIRLS:

RIGHT BEHIND

NELLIE

THE FACADE...

(The people start walking away from the pit, many in groups of two's and three's, holding each other, still weeping. The two girls hug Nellie and then walk her off as she collapses into them sobbing in her sorrows, looking back at the pit which now holds her dear lost friend. Everything slowly fades to black – end of scene)

Scene 2: Jekyll's Destroyed Laboratory

(His laboratory is a dark, damp, smouldering ruin of broken glass, destroyed lab equipment, and fallen shelves. Jekyll runs into it exhausted and sad like as if he just ran back from having secretly at a distance watched Lucy's funeral weeping far off where the others wouldn't notice him. His clothing still stained in her blood, he now knows his life is destroyed, Emma has abandoned him, Danvers fed up with his behavior, Utterson's duties as a friend fulfilled beyond the straining point of most friendships, Jekyll's own father lost in madness with no cure, and now sweet Lucy dead. Yes, Jekyll sees now that he is utterly alone.)

"CONFRONTATION"

JEKYLL

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

I LOST THE VISION,
EVERYONE'S DESERTED ME,
(Jekyll turns around, head down in despair, facing his lab table.)
PERHAPS THE ONLY WAY TO END THIS,
IS SIMPLY TO DIE...

(Jekyll slowly reaches his hand over and picks up his father's revolver which still laid on the table,)

IT'S OVER NOW, I KNOW INSIDE
NO ONE MUST EVER KNOW
(He turns around holding it loosely in his hands.)
THE SORRY TALE OF EDWARD HYDE

AND THOSE WHO DIED
NO ONE MUST EVER KNOW

(Jekyll brings the gun up holding it tightly against his chest)

THEY'D ONLY SEE THE TRAGEDY
THEY'D NOT SEE MY INTENT
THE SHADOW OF HYDE'S EVIL
WOULD FOREVER KILL
THE GOOD THAT I HAD MEANT

(he holds the gun to his face)

AM I A GOOD MAN?

(At first covering his left side of his face with it)

AM I A MAD MAN?

(Then sliding it over covering the right side)

IT'S SUCH A FINE LINE

(He now holds the gun in the middle of his face creating a line between the left and right sides)

BETWEEN A GOOD MAN AND A...

(He now moves the gun to the side of his head at his temple, closes his eyes, clinches his teeth, and in his fear strains to pull the trigger)

HYDE

(Hyde gains control and slowly removes his hand from his head)

DO YOU REALLY THINK

THAT I WOULD EVER LET YOU GO?

DO 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

(Jekyll regains control, moves the gun back to his head, and turns facing the broken mirror)

ALL THAT YOU ARE

IS A FACE IN THE MIRROR!

I CLOSE MY EYES, AND YOU'LL DISAPPEAR!

(Jekyll closes his eyes again and once again strains to find the bravery to pull the trigger.)

HYDE

(Hyde opens his eyes, still staring into the mirror, and lowers the gun)

I'M WHAT YOU FACE

WHEN YOU FACE IN THE MIRROR!

LONG AS YOU LIVE, I WILL STILL BE HERE!

JEKYLL

(Jekyll again raises the gun)

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!
(Once again tries to pull the trigger)

HYDE

(Hyde lowers the gun simultaneously turning around facing the audience again.)
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 I'LL FLOURISH, LONG AFTER YOU'RE GONE!

(They have a battle of wills raging inside.)

JEKYLL

(Raises gun)
SOON YOU WILL DIE,
AND MY MEMORY WILL HIDE YOU!
YOU CANNOT CHOOSE BUT TO LOSE CONTROL

HYDE

(Lowers gun)
YOU CAN'T CONTROL ME!
I LIVE DEEP INSIDE YOU!
EACH DAY YOU'LL FEEL ME DEVOUR YOUR SOUL!
(Hyde laughs, in the middle of his laugh Jekyll coming through)

JEKYLL

(Raises the gun)
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!
(Very dramatically tries to pull the trigger this time, only to be stopped by Hyde)

(Hyde continues to lower the gun and Jekyll continues to raise it.)

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

(Jekyll slowly and stiffly raises the gun to his head with each word)
CAN'T – YOU – SEE – IT'S!-
OVER NOW?
IT'S TIME TO DIE!

HYDE

(Hyde removes the gun from his head)
NO, NOT I!
ONLY YOU!

JEKYLL

(Jekyll puts the gun back to his head)
IF I DIE,
YOU'LL DIE TOO!

HYDE

(Hyde quickly removes it again)
YOU'LL DIE IN ME,
I'LL BE YOU!

(Jekyll continues to raise it to his temple, Hyde continuing to remove it.)

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

YES, FOREVER!

JEKYLL

(Jekyll one final time places the gun on his temple)

GOD DAMN YOU, HYDE!

TAKE ALL YOUR EVIL DEEDS,

AND ROT IN HELL!

(Jekyll, eyes closed, strains and shakes with all his might to pull that trigger, it starts to budge)

HYDE

(Just as the hammer is about to come down on the gun, his hand in a flash points upward firing the gun into the air.)

I'LL SEE YOU THERE, JEKYLL!

(he laughs wickedly having shown Jekyll that he cannot kill himself, and there is no hope in ever getting rid of him.)

JEKYLL

NO!!

(Jekyll in despair drops the gun on the floor)

NEVER!!!

(Jekyll, defeated, collapses, then crawls his way over to the lab table, sitting on the floor against it. He thinks about what his life has become, the defeat of his dream to save his father, and relieve the world of all its pain and suffering. He wonders if he will be able to fix things with Emma, rekindle their relationship and bring back their happy dream of spending their lives together.)

"ONCE UPON A DREAM - JEKYLL"

JEKYLL

ONCE UPON A DREAM
I CONCEIVED A PERFECT PLAN
THAT WOULD CHANGE THE FACE OF MAN
ONCE UPON A DREAM.

FOR IT WAS MY DREAM
TO CREATE A PERFECT WORLD
FROM THIS COLD IMPERFECT WORLD
ONCE UPON A DREAM.

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

ONCE UPON A DREAM
ALL I HAD TO DO WAS TRY

TOO LATE NOW TO WONDER WHY
IT CAN NEVER BE...

(a faint spark of hope, even in his darkest hour, is still left within him.)

COULD I BEGIN AGAIN?
ONCE UPON A DREAM...

(Slow fade to black)

Scene 3: Limbo

(Through the fog of limbo the spotlight raises on stage left illuminating UTTERSON.)

UTTERSON

His search for the truth had come to nothing, he knew now that he must leave his father in his unending darkness. Henry 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 dreams and engulfed by flames that could yet consume him...

(Spotlight slowly fades to black)

Scene 4: Jekyll's Laboratory, Saint Judes Hospital, Emma Carew's bedroom.

(we are returned to right where we left off, with Jekyll on the laboratory floor in front of the table, surrounded by broken glass, and destruction.)

"WAITING THERE TONIGHT"

JEKYLL

IN THE QUIET OF THIS ROOM -
I AM ALONE AND SO AFRAID ,
HOW I WISH THAT YOU WERE HERE .

WHEN YOU CLOSE YOUR EYES AT NIGHT ,
DO I STEAL INTO YOUR DREAMS ?
DO YOU WISH THAT I WAS NEAR?

I NEED TO KNOW ,
HOW I NEED TO KNOW !

(Jekyll pulls himself up off the floor, hoping that in doing so he is also pulling himself out of the ashes of his life. Rising, like the phoenix from the dead, out of the fiery madness of his addiction; He begins to clean up his destroyed laboratory, returning to work at Saint Judes helping the ill and unfortunate, doing charity work, trying to bring goodness back to his life, to somehow get back to the place where his journey started when he first departed, when the world admired him. To find his way back to the higher ground, and see the view he saw before. To somehow rebuild all the dreams that the wind had scattered, that fate had shattered, to retrieve what mattered, and somehow make up for the wrongs he has done. This shows time passing.)

ARE YOU WAITING THERE FOR ME ?

I CAN FEEL YOU BY MY SIDE !
I AM WORKING THROUGH THE NIGHT !

ARE YOU LONGING FOR MY LOVE ?
MY HEART WOULD SORE ABOVE THE SKIES ,
AND I COULD FEEL THAT I'M ALIVE !
IF YOU ARE WAITING THERE TONIGHT !

(A spotlight illuminates Emma in her room, looking out her window into the night sky. As she does this Jekyll continues his good works, returning to the man he once was.)

EMMA

IF IT TAKES-
A THOUSAND YEARS,
YOU KNOW THAT-
I'LL BE HERE FOR YOU,
I WILL NEVER BE TOO FAR.

UNTIL FOREVER AND A DAY ,
YOU KNOW THAT-
I'LL BE WANTING YOU.
YOU CAN NEVER LEAVE-
MY HEART !

AND YOU SHOULD KNOW ,
ALWAYS KNOW !

I'LL BE WAITING HERE FOR YOU !
CAN YOU FEEL ME BY YOUR SIDE ?
I AM WITH YOU THROUGH THE NIGHT !

I AM LONGING FOR YOUR TOUCH !
MY HEART WOULD SORE ABOVE THE SKIES ,
AND I WOULD FEEL THAT I'M ALIVE !
IF YOU WERE ONLY HERE TONIGHT !

JEKYLL / EMMA

ARE YOU WAITING THERE FOR ME ? / I'LL BE WAITING HERE FOR YOU !
I CAN FEEL YOU BY MY SIDE! / CAN YOU FEEL ME BY YOUR SIDE ?
I AM WORKING THROUGH THE NIGHT! / I AM WITH YOU THROUGH THE NIGHT !

ARE YOU LONGING FOR MY LOVE? / I AM LONGING FOR YOUR TOUCH!
MY HEART WOULD SORE ABOVE THE SKIES,
AND I COULD FEEL THAT I'M ALIVE! / AND I WOULD FEEL THAT I'M ALIVE !
IF YOU ARE WAITING THERE TONIGHT! / IF YOU WERE ONLY HERE TONIGHT !

ARE YOU WAITING THERE FOR ME?

"IF YOU ONLY KNEW (reprise)"

(Jekyll continues doing his charity work, and working at Saint Judes.)

JEKYLL

IF SHE ONLY KNEW
HOW MUCH I LOVE HER
HOW SHE MAKES
THE SUNRISE IN MY LIFE

THE GENTLE WAY THAT SHE
KNOWS HOW TO SOOTH ME
HOW SHE CAN WARM
THE COLDEST WINTER'S NIGHT

IF SHE ONLY KNEW
HOW MUCH I NEED HER
SHE'S A FLOWER
BEAUTIFUL AND RARE

I CAN FACE THE WORLD
AND ALL IT'S MADNESS
JUST AS LONG AS
I KNOW SHE IS THERE

SO TONIGHT
I'LL TRY TO SAY THE WORDS
SHE NEEDS TO HERE
RECAPTURE ALL THE FEELINGS
WE KNEW THEN

TONIGHT
UNDERNEATH THE STARS
I'LL HOLD YOU NEAR
AND MAYBE
OH JUST MAYBE
WE CAN FIND OUR WAY AGAIN

(Emma continues at her window.)

EMMA

IF HE ONLY KNEW
HOW MUCH I LOVE HIM
THE LITTLE THINGS
HE DOES TO MAKE ME SMILE

EMMA / JEKYLL

HE'S GIVEN ME SO MUCH / SHE'S GIVEN ME SO MUCH
I CAN'T BELIEVE IT

EMMA

I CAN SEE FOREVER
IN HIS EYES

JEKYLL

IF SHE ONLY KNEW
HOW MUCH I NEED HER
SHE'S MY CANDLE BURNING
IN THE NIGHT

EMMA / JEKYLL

HOW HE TURNS / HOW SHE TURNS
THE WINTER
INTO SPRING TIME

HOW HE MAKES / HOW SHE MAKES
THE SUNRISE
IN MY LIFE

(Jekyll returning to his house, washes up, changes into his best suit, brushes his hair, tying it back, and prepares to present his recovered self to Emma in hopes that she will accept him back. He then begins walking to her house.)

JEKYLL

SO TONIGHT
I'LL TRY TO SAY THE WORDS
SHE NEEDS TO HEAR
RECAPTURE ALL THE FEELINGS
WE KNEW THEN

EMMA

IF HE WERE HERE TONIGHT

JEKYLL

TONIGHT
UNDERNEATH THE STARS
I'LL HOLD YOU NEAR

JEKYLL AND EMMA

AND MAYBE
OH JUST MAYBE
WE COULD FIND OUR WAY AGAIN

JEKYLL

IF SHE ONLY

EMMA

IF HE ONLY

JEKYLL

IF SHE ONLY

EMMA

IF HE ONLY

JEKYLL / EMMA

IF SHE ONLY KNEW / IF HE ONLY KNEW

Scene 5: Carew House Doorstep, Regent's Park

(Jekyll, looking well and healthy again, hair brushed and tied back, wearing a clean suit, walks up to the doorstep of The Carew House, and knocks on the door. Their Butler opens it.)

BUTLER

Dr. Jekyll? You are looking better!

JEKYLL

Thank you, is Miss Carew available?

BUTLER

Yes, Sir, I will let her know you are here.

(The Butler goes back into the house, after a moment Emma comes out and stands on the doorstep.)

"WE STILL HAVE TIME"

JEKYLL

Emma, look -

IT'S OVER NOW,

THE DARKNESS OF THE NIGHT HAS DISAPPEARED,

THE MOON SURRENDERS TO THE SUN AND FEARS SUBSIDE,

THE STORM HAS PASSED,

I CAN SEE THE DAWN AT LAST.

(Seeing that her old Henry is back her heart starts to fill with cautious hope that things will find their way back to the way they were, and that their dreams will perhaps come true at last.)

EMMA

SOMEWHERE THERE LIES A NEW BEGINNING,

FAR BEYOND THESE STAR CROSSED DAYS,

IF WE TRY WE'LL FIND OUR SOMEWHERE,

SOMEHOW, SOMEWAY.

WE ONLY HAVE TO BELIEVE-

(He holds out his hand for her, she reaches down and grasps it as he helps her down the stairs and they start to walk, getting to know each other again, finding their way back to how things were before the start of this nightmare. They walk hand in hand, arm in arm down the street headed towards Regent's Park.)

BOTH

WE STILL HAVE TIME,
WE STILL CAN DREAM,
THOSE CLOUDS WE THINK WE SEE,
ARE FARTHER THAN THEY SEEM.
WE STILL HAVE TIME FOR LOVE TO GUIDE US,
TIME TO FIND OUR WAY,
I LOOK AT YOU AND SEE FOREVER,
PLEASE TELL ME THAT WE STILL HAVE TIME.

(They have now reached Regent's Park, in the middle of the park Henry stops to proclaim)

JEKYLL

LOVE - HAS GIVEN ME THE STRENGTH TO CARRY ON,
THERE'S NOTHING I CAN'T DO,
AS LONG AS YOU ARE NEAR - SO CLOSE MY DEAR,
RISING LIKE THE DAWN,
TILL ALL MY FEARS ARE GONE,
YOUR LOVE, IS LIKE THE MORNING SUN
AS I AWAKE A NEW DAY'S BEGUN.

EMMA

SOON - I KNOW WE'LL SEE A BRIGHTER DAY BEGIN,
A BETTER AND A WISER WORLD FOR LIVING IN,
THAT WE WILL SHARE,
IN TIME IT WILL BE THERE.

BOTH

WE STILL HAVE TIME.
WE STILL CAN DREAM.
THOSE CLOUDS WE THINK WE SEE,
ARE FARTHER THAN THEY SEEM.
WE STILL HAVE TIME FOR LOVE,
AND TIME FOR DREAMING,
TIME TO FIND OUR WAY,
I LOOK AT YOU AND SEE FOREVER,
JUST TELL ME THAT WE STILL HAVE TIME.

JEKYLL

TIME - TOGETHER
(He grasps one of her hands romantically.)

EMMA

TIME - TO SHARE
(She grasps his other hand so they are now holding both of the other's hands.)

BOTH

(They both bring both their hands together)
TIME - TO GATHER ALL THAT'S THERE.

(They let go of their downstage hands and swing out, still joined by their upstage inner hands.)
WE STILL HAVE TIME,
IT'S NEVER TOO LATE,

(They swing back in together, their upstage inner hands still locked, Jekyll's downstage hand wrapped around Emma's waist, Emma's up near his cheek.)

AS LONG AS LOVE SURVIVES,
WE'LL TAKE OUR CHANCE WITH FATE.
WE STILL HAVE TIME.

(Jekyll comes in for a tender kiss, however Emma playfully dodges it, giggles, and sings)

"TIL FOREVER "

EMMA

UNTIL FOREVER
I'LL ALWAYS LOVE YOU
UNTIL THE STARLIGHT
FADES FROM THE NIGHTTIME

UNTIL FOREVER
I'M ALWAYS WITH YOU
THROUGH THE DARKNESS
INTO THE LIGHT

JUST LIKE THE SUMMER
WARM AS THE SPRING
YOU CAN BELIEVE IN
THIS ONE SIMPLE THING

EMMA AND JEKYLL

WITH YOU THERE'S TOMORROW
WITH YOU THERE'S A WAY
AS LONG AS YOU'RE NEAR ME
I WON'T BE AFRAID

UNTIL FOREVER
I'M ALWAYS WITH YOU
UNTIL FOREVER
THE TIME IS NEW BORN

I WAS ALONE UNTIL I HEARD YOUR NAME
WHEN SUDDENLY EVERYTHING CHANGED

JEKYLL

FROM THAT MOMENT
UNTIL FOREVER
I KNEW YOU'D BE WITH ME
RIGHT HERE IN MY HEART

WITH YOU I CAN TRY AGAIN
WITH YOU I'M ALIVE AGAIN
YOU ARE MY REASON
THE HEART OF MY LIFE

JEKYLL AND EMMA

WITH YOU THERE'S TOMORROW
WITH YOU THERE'S A WAY
AS LONG AS YOU'RE NEAR ME
I WON'T BE AFRAID

UNTIL FOREVER
I'LL ALWAYS LOVE YOU
UNTIL FOREVER
'TIL THE END OF TIME

(they both come in for a tender kiss as the lights slowly fade to blackout.)

Scene 6: Limbo

(The spotlight rises stage right illuminating Sir Danvers standing in Limbo.)

SIR DANVERS

Yet back from the dead he came, to the sound of wedding bells...ready to embrace the next, and we hope much happier chapter of his life...

(The spotlight starts to fade, the fog dissipating, as the other lights rise to reveal and instantly segue us into the next scene.)

Scene 7: The scene Wedding Preparation

(As the lights slowly come up we are in the Bridal Chambers, where Emma is being prepared for the wedding, surrounded by her bride's maids, friends, and father. Her female friends tug at her dress making last minute adjustments, attempting to make Emma look her best when all of a sudden Henry Jekyll unannounced enters the room.)

Sir Danvers:

Henry! You know it is bad luck for the groom to see the bride in her dress before the wedding.

Jekyll:

Yes Sir Danvers, I know, but Emma and I just cannot keep away from each other, and besides I wanted to see Emma Lisa Carew one last time, after this I will only get to see Mrs Jekyll...I wonder if I shall like her less.

Emma:

(chuckling) Henry

Jekyll:

(To Sir Danvers) May I have a moment with Emma?

Sir Danvers:

Alright, Henry. But make it quick, after all soon you two will have your whole lives to spend together.

Jekyll:

Right, Sir Danvers. We won't be long.

(Everyone exits the room leaving Jekyll and Emma to their private moment)

Jekyll:

Emma, I can hardly believe that this is it, that through all of our hardships, trials, and tribulations we've finally made it to this moment.

"This Is The Moment (reprise)/Someone Like You (duet)"

JEKYLL

THIS IS THE MOMENT,

EMMA

THIS IS THE DAY,

BOTH

AND IT'S A MOMENT I PRAY WON'T GO AWAY.

JEKYLL

EVERY ENDEAVOUR,
I HAVE MADE EVER,
IS COMING INTO PLAY,
IS HERE AND NOW TODAY.

EMMA

THIS IS THE MOMENT,
THIS IS THE TIME,

BOTH

WHEN THE MOMENTUM
AND THE MOMENT ARE IN RHYME!

JEKYLL

GIVE ME THIS MOMENT
THIS MOMENTOUS MOMENT.
I'LL GATHER UP MY PAST
AND MAKE SOME SENSE AT LAST!

BOTH

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

THIS IS THE DAY,
JUST SEE IT SHINE,
WHEN ALL I'VE LIVED FOR,
BECOMES MINE!

JEKYLL

YOU TOOK MY SORROW,
THROUGH IT AWAY.
GAVE ME TOMORROW
TO USE TODAY,
AND NOW I SEE A WORLD,
I'VE NEVER SEEN BEFORE.
YOUR LOVE HAS OPENED EVERY DOOR.
YOU'VE SET ME FREE,
NOW I CAN SOAR.

FOR SOMEONE LIKE YOU,
FOUND SOMEONE LIKE ME,
AND SUDDENLY NOTHING WILL EVER BE THE SAME.
THERE'S A NEW WAY TO LIVE,
AND A NEW LIFE TO LOVE
'CAUSE SOMEONE LIKE YOU FOUND ME.

BOTH

OH, SOMEONE LIKE YOU,
FOUND SOMEONE LIKE ME,
AND SUDDENLY NOTHING WILL EVER BE THE SAME.
MY HEART'S TAKEN WING,
AND I FEEL SO ALIVE,
'CAUSE SOMEONE LIKE YOU LOVES ME,
LOVES ME.

JEKYLL

THE PERFECT PLACE THAT WE CAN SHARE

EMMA

I'VE SEEN IT IN MY DREAMS

JEKYLL

HOLD ME CLOSE AND WE'LL SOON BE THERE

BOTH

WE ONLY HAVE TO BELIEVE
THIS IS THE MOMENT!

EMMA

THIS IS THE HOUR,
WHEN I CAN OPEN UP TOMORROW
LIKE A FLOWER,

AND PUT MY HAND TO,
EVERYTHING I PLANNED TO,
FULFILL MY GRAND DESIGN,
SEE ALL MY STARS ALIGN!

BOTH

THIS IS THE MOMENT,
IT'S FINALLY OURS!
DESTINY BECKONED,
WE NEVER RECKONED,
SECOND BEST!

JEKYLL

(Going over what a Groom mustn't do during the ceremony.)
I WON'T LOOK DOWN,

EMMA

(Going over what a Bride mustn't do during the ceremony.)
I MUST NOT FALL,

BOTH

(Back into their happy declaration of them reaching this wondrous moment.)
THIS IS THE MOMENT,
THE SWEETEST MOMENT OF THEM ALL!

WHEN I LOOK BACK,
I WILL RECALL,
MOMENT FOR MOMENT,
THIS WAS THE MOMENT,
THE GREATEST MOMENT OF THEM ALL!

(As Jekyll and Emma embrace each other Sir Danvers enters the room.)

Sir Danvers

The guests are starting to arrive. I trust you have had your moment?

Jekyll:

One of many more to come this day.

Sir Danvers:

Now may I have one with my daughter before I have to give her away?

Jekyll:

Of course, Sir Danvers.

(Jekyll brings Emma's hand up to his lips, kissing it)

Sir Danvers:

Now, now, there will be enough time for that after the wedding.

Jekyll:
Yes, Sir Danvers.

(Jekyll exits)

"Letting Go (reprise)"

SIR DANVERS

YOU ARE EVERYTHING IN LIFE I TREASURE MOST,
SOON I KNOW I HAVE TO LET YOU GO.
YOU'RE WHAT BRINGS ME JOY, AND PAIN AND PLEASURE MOST,
THEY'RE THE REASONS I ADORE YOU SO.
AND WHEN YOU LEAVE ME,
AS YOU MUST LEAVE ME,
HOW I'LL SURVIVE I DO NOT KNOW.

LETTING GO
THE DAY HAS COME THAT I
MUST SAY GOODBYE TO YOU
IT'S THE LAST THING IN LIFE
I'LL EVER WANT TO DO
I KNOW IT HAS TO BE
BUT IT'S SO HARD FOR ME

LETTING GO
FACING UP TO THE TRUTH
THAT IT IS TIME TO PART
GIVING WAY TO THE DAY
THAT WELL MAY BREAK MY HEART
IT'S NOT A THING I CHOOSE
TO WIN I HAVE TO LOSE

EMMA

LETTING GO
MOVING ON IN MY LIFE
INTO THE BIG WIDE WORLD
AND THE TIME TO COME
DAY BY DAY
PAGE BY PAGE
SEEING MY LIFE UNFOLD
SURE OF WHAT I'VE BECOME
PAPA, YOU ALWAYS KNEW
THAT'S WHAT I HAD TO DO

EMMA AND SIR DANVERS

FOR I KNOW THE ONLY WAY TO GROW
IS JUST BY LETTING GO

EMMA

LETTING GO
THOUGH YOU KNEW
WHEN I GREW
I WOULD FIND THIS DAY
EVERY CHILD IN THEIR LIFE
HAS TO FIND THEIR WAY
IT'S A FACT OF LIFE

SIR DANVERS

THOUGH IT ISN'T FAIR

EMMA AND SIR DANVERS

THERE WILL ALWAYS BE
ALL THE LOVE WE SHARE

SIR DANVERS

LETTING GO
OF THE THINGS
YOU HOLD DEAR
IS NEVER EASY

HOW THE YEARS
ALL GO BY
MUCH TOO QUICKLY

THEN YOU TURN AROUND
AND THERE'S NO ONE THERE.

EMMA

LETTING GO
OF THE THINGS
YOU HOLD DEAR
IS NEVER EASY

WHEN YOUR LEAVING
YOUR HOME
HOW CAN IT BE

BUT THE MEMORIES
WILL NEVER FADE AWAY

AND I KNOW
WHEREVER I MAY GO
YOU'LL BE
WITH ME HERE
INSIDE MY HEART
I'LL NEVER BE
TOO FAR AWAY

FROM YOU

EMMA / SIR DANVERS

LETTING GO
OF THE THINGS
YOU HOLD DEAR
IS NEVER EASY

BUT WHEREVER I GO / BUT WHEREVER YOU GO
YOU'LL BE WITH ME

EMMA

YOU KNOW IT HAS TO BE

SIR DANVERS

YOU KNOW I'LL ALWAYS CARE

EMMA AND SIR DANVERS

THERE WILL ALWAYS BE
ALL THE LOVE WE SHARE

EMMA

STILL THE HARDEST THING

EMMA AND SIR DANVERS

IS LETTING GO
THE HARDEST THING
IS LETTING GO
WE MUSTN'T BE AFRAID OF LETTING GO...

(Sir Danvers cups Emma's hands patting them)

Sir Danvers:

Well, the moment's here, I guess there's no use stalling it any longer. I'll go out and give the opening blessing.

Emma:

Thank you, Papa.

(We segue into the next scene)

Scene: The scene THE WEDDING

(the wedding attendees slowly enter 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.)

SIR DANVERS

My friends! My dear, dear friends. Today is the third happiest day of my life. Second only to the day that I married Emma's mother, and the day that my dear Emma was born. May nothing happen; today

or ever; to diminish the great happiness we feel for them. May God bless them with long life, and me with many grandchildren...

THE ATTENDEES

(Cheering) To Emma and Henry, Emma and Henry, Emma and Henry! Yea!

(As most of the attendees begin to sit down in the pews Danvers privately says to Dr Lanyon and Mr Enfield)

SIR DANVERS

I am glad Simon is not here today, I doubt he could have restrained himself-

(Stride enters, Danvers is shocked that Stride would attend.)

-My dear Simon, speak of The Devil!

STRIDE

Of which Devil do you speak Sir? The one that is nearly married into your family!

SIR DANVERS

(Upset that Stride would attend only to cause drama and show his spite to the very last minute.)

Really Simon...such comments on our poor Jekyll?

STRIDE

I can make others, Sir! More damning and equally true!-That you would consider worthy of Oscar Wilde!

SIR DANVERS

My dear Stride, allow me to point out that this is neither the time nor the place!...Even one of your limited sensitivity should be aware of that-

(Jekyll enters)

now if you would excuse me...

(Sir Danvers brushes Stride to the side out of his path and walks over to Jekyll.)

(To Jekyll, patting him on the shoulder) Well, Henry, you're a lucky man, there are others who wish they were in your place.

(Indicating Stride whom we now see walking over to a back corner pew and sitting down with a grumpy look on his face. Danvers pauses for a moment before saying)

Oh, I better get ready to walk Emma out.

(As Danvers walks down the aisle towards the entrance, Dr Hastie Lanyon and Richard Enfield walk up to Dr Jekyll to congratulate him, and wish him luck.)

LANYON

HENRY JEKYLL,

ENFIELD

YOU'RE A DEVIL!

LANYON AND ENFIELD

YOU HAVE ROBBED US

OF LONDON'S MOST LOVELY GIRL...

(Stride sitting in the pew grumbles to himself having hoped this day would have never come.)

STRIDE

BEING JEKYLL'S WIFE
WHAT A GLAMOROUS LIFE
ALL THOSE EVENINGS ALONE
WHILE HE WORKS IN THE LAB
HOW DRAB!

LANYON

EMMA'S QUITE A CATCH

ENFIELD

NOW YOU'VE MET YOUR MATCH

LANYON and ENFIELD

YOUR THE ENVY
OF EVERY MAN UNATTACHED

(The church organ begins to play.)

LANYON and ENFIELD
(To each other) O it is starting! Let's sit down.
(To Jekyll) Good luck Henry.

(Jekyll turns to his Best Man Gabriel John Utterson and asks)

JEKYLL
John, how do I look?

UTTERSON
Quite good! You seem like your old self again.

JEKYLL
It worked! It really worked.

"Dear Lord And Father Of Mankind"

(The Church Choir lead by a young male soprano Choir Boy joins the organ. As they sing The YOUNG BISHOP appears at the decorated high altar, near him stands Henry Jekyll, Utterson being the Best Man stands next to Henry. Jekyll, Utterson, and the numbers of Wedding Guests seated on either side of the main aisle, look down the aisle, watching for the bride's approach. First comes her Bridesmaids and their escorts, followed by The Maid Of Honour and her escort.)

CHURCH CHOIR

DEAR LORD AND FATHER OF MANKIND,
FORGIVE OUR FOOLISH WAYS!
RE-CLOTHE US IN OUR RIGHTFUL MIND,

IN PURER LIVES THY SERVICE FIND,
IN DEEPER REVERENCE PRAISE.

IN SIMPLE TRUST LIKE THEIRS WHO HEARD,
BESIDE THE SYRIAN SEA,
THE GRACIOUS CALLING OF THE LORD,
LET US, LIKE THEM, WITHOUT A WORD
RISE UP AND FOLLOW THEE.

O SABBATH REST BY GALILEE!
O CALM OF HILLS ABOVE,
WHERE JESUS KNELT TO SHARE WITH THEE
THE SILENCE OF ETERNITY,
INTERPRETED BY LOVE!

DROP THY STILL DEWS OF QUIETNESS,
TILL ALL OUR STRIVINGS CEASE;
TAKE FROM OUR SOULS THE STRAIN AND STRESS,
AND LET OUR ORDERED LIVES CONFESS
THE BEAUTY OF THY PEACE.

BREATHE THROUGH THE HEATS OF OUR DESIRE
THY COOLNESS AND THY BALM;
LET SENSE BE DUMB, LET FLESH RETIRE;
SPEAK THROUGH THE EARTHQUAKE, WIND, AND FIRE,
O STILL SMALL VOICE OF CALM!

"This Is The Moment (reprise 2)"

(Finally Emma escorted by her father Sir Danvers enters and they begin walking down the isle for the moment everyone has been waiting for.)

CHURCH CHOIR

THIS IS THE MOMENT,
THIS IS THE TIME
WHEN THE MOMENTUM AND THE MOMENT
ARE IN RHYME!

BOY SOPRANO

MOMENT ARE IN RHYME!

CHURCH CHOIR

GIVE US THIS MOMENT,

BOY SOPRANO

THIS MOMENTOUS MOMENT.

CHURCH CHOIR

THIS PRECIOUS CHANCE.

CHURCH CHOIR and BOY SOPRANO

TO GATHER UP OUR PAST
MAKE SOMETHING THAT WILL LAST!

(The choir continues singing in musical aahs.)

AAH AAH AAH AAH AAH,
AAH AAH AAH AAH,
AAH AAH AAH AAH AAH,
AAH AAH AAH AAH AAH AAH AAH!
AAH AAH AAH AAH,
AAH AAH AAH AAH AAH,
AAH AAH AAH AAH,
AAH AAH AAH AAH AAH,
AAH AAH AAH AAH AAH AAH!

(Emma, her father by her side, has reached the decorated high altar, and now stands next to her beloved Henry Jekyll.)

YOUNG BISHOP

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
forever hold his peace.

(JEKYLL grabs his stomach in pain)

Henry John Albert Jekyll,
Do you take this woman,
Emma Lisa Alice Margarett Carew
To be your wife...

(Utterson notices something horribly wrong with his friend.)

UTTERSON

Henry, what is it?

JEKYLL

Don't make a fuss... terrible pain... get me out of here... need to breathe.

(Everyone else begins to notice as well.)

EMMA

Henry?!

SIR DANVERS

Oh, my God!

(Henry starts to tremble, shake, and convulse, falling on the ground in pain, holding his stomach)

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!

(He gets up from the floor and tries to run away so that Emma will not see him like this)

OH, GOD, HELP ME!

GOD HAVE MERCY!

DON'T LET HER SEE!

NOT ON OUR WEDDING DAY!

(Jekyll tries to run for the door as he is slowly changing, but right before he makes it to the door his transformation is complete, he slows down, stops, and slowly turns around, now as Hyde)

EMMA

Henry?!

HYDE

There is no Henry!... Only Hyde!

(All scream back in horror)

EMMA

Henry! Oh God Henry ...

Henry, it's me...It's alright, everything will be okay.

(she starts to cautiously walk toward him, reaching her hands out to caress and comfort him, calm him down, and let him know that everything will be alright. Hyde's face begins to soften and he begins to gently reach out his hand for hers when)

STRIDE

(to Emma) No! Stay back!

Look at this monster, Emma!

(Hyde's face turns hard again and his arm that was reaching out for Emma's hand is now pointing at Stride angrily)

HYDE

And what would you have done with her, Stride?
Put her in one of your Camden Town warehouses and rented her out a
shilling a time?

STRIDE

(Stepping forward and starting to pull out a sword) Damn you, Jekyll - enough!

HYDE

Enough indeed! End-of-game!
(Hyde rushes over and grabs Emma by the throat)
We seem to be married, my love!
Ready for our bridal bed, are you?
(HYDE looks sinisterly at STRIDE)
All those opposed...Nay!

(Hyde starts to walk backwards towards the door, dragging Emma with him by the throat)

SIR DANVERS

No! Stop him!

(Stride and Utterson approach closer to Hyde, trying to help Emma)

HYDE

Stay! Or she dies!

UTTERSON

Henry I beg you – stop...Please stop now...

DANVERS

(reaching for his daughter)
Emma...

(Hyde's face begins to soften again and he starts to loosen his grip on her, but then)

STRIDE

Don't touch her! You Creature!

HYDE

(tightening his grip on her throat tighter than ever as his face once again turns hard)
No one! Touches Edward Hyde! Or before God she dies!

(everyone halts, stepping back, not wanting him to do anything rash)

"In His Eyes (reprise)"

EMMA

(Gently starts to caress Hyde's hand, turning around to face him with all the love in her heart showing
through her eyes and tender words)
Henry!...Henry I know it is you, and I know you don't want to hurt me...You would never harm me, and

I know you can hear me... Let me go...Henry, please... For us... Let me go... please...
IN YOUR EYES I CAN SEE
WHERE MY HEART LONGS TO BE...
IN YOUR EYES I SEE A GENTLE GLOW
AND THAT'S WHERE I'LL BE SAFE I KNOW...

(She caresses his cheek with one of her petite soft ivory silk gloved hands)

(With the love radiating from her face and the gentle caress of her hand Hyde's face softens once more, and Jekyll begins to cry in sorrow over what he just did and what he could have done if it wasn't for Emma's love. He frantically panics, knowing that he has no control over Hyde, pleading with Emma to run away from him now and never look back so that she may be safe and happy, and leave him alone to his fate)

JEKYLL

Emma...O God! O God, Go on! Emma, please go on, leave me before it is too late!

(Jekyll tries to run out the door to get away from Emma and his other loved ones before anything else bad can happen. Before he can make it out, Stride pulls out his sword and points it at Jekyll, at this Hyde's since of self preservation and survival kicks in and Hyde takes over.)

HYDE

Go on Stride!

I trustfully respect you are recording the order of business!

(Hyde starts to approach Stride. Utterson fearing another murder pulls out Jekyll's father's revolver and aims it at Hyde. Hyde challenges both of them)

Do it!

UTTERSON

Henry, stay back! Don't go near him!

Stop! I beg you stop, this madness has to end.

(HYDE pauses, but then takes another step toward Stride. UTTERSON fires a single round at the ground. HYDE stops and pauses.)

Henry! Think about what you are doing...

(All of a sudden there is a war inside of Hyde/Jekyll as Jekyll tries to break free and regain control)

JEKYLL

Do it, John. Please do it, I beg you. Set me free! Set me free, set us all free! just do it John.

(Jekyll spreads out his arms giving him a clear shooting path to his chest, in his face he is begging for his friend to help end his suffering.)

UTTERSON

I can't, Henry!

(Utterson lowers the gun)

JEKYLL

We promised, remember?

UTTERSON

(Utterson raises his gun before lowering it again)

Forgive me, I cannot.

(Jekyll develops a panicked look in his face, before turning to Stride, grabbing a hold of the blade of his sword and plunging it deep into his own side, it not entirely clear exactly how much was Jekyll pulling and how much was Stride thrusting.)

EMMA

No!

(Jekyll collapses onto the floor)

Henry! Henry no!

(She rushes over and cradles Jekyll's head)

(Switching between Jekyll and Hyde as he lay dieing)

HYDE / JEKYLL

Emma...Emma...Emma...

(All of The Attendees seem frozen in shock, horror, and sadness gathered in bunches in the back as the lights fade silhouetting them, a spotlight shining down on Emma and Jekyll.)

"Once Upon A Dream (reprise)"

EMMA

ONCE UPON A DREAM,
I WAS LOST IN LOVE'S EMBRACE,
THERE I FOUND A PERFECT PLACE,
ONCE UPON A DREAM.

JEKYLL

ONCE UPON A DREAM
I CONCEIVED A PERFECT PLAN
THAT WOULD CHANGE THE FACE OF MAN
ONCE UPON A DREAM.

BOTH

AND I WAS UNAFRAID,
THE DREAM WAS SO ENTICING,
BUT NOW I SEE IT FADE...

(Jekyll dies in the middle of that last note of "fade" his life fading away with that word.)

EMMA

AND I AM HERE ALONE.

ONCE UPON A DREAM,
YOU WERE HEAVEN-SENT TO ME.
BUT IT WASN'T MEANT TO BE,
NOW YOU'RE JUST A DREAM.

NOW WE CAN ONLY BEGIN AGAIN,
ONCE UPON A DREAM.

(The Attendees still stand frozen in silhouette, Utterson, Stride, and Sir Danvers standing around Emma as she lay atop her beloved Jekyll's body weeping endlessly, The spotlight slowly begins narrow on Emma until it is a pinpoint, and then by the end blackness)

Go to sleep, my tormented love...

YOU ARE FREE NOW...
YOU'RE WITH ME NOW...
WHERE YOU'LL ALWAYS BE...

(The music builds as the spotlight reaches it's above mentioned blackness.)

Scene: Limbo: blackness as a thick fog rolls in on the floor

"Epilogue"

(A spotlight comes up on center stage illuminating Emma)

EMMA

In the late autumn of 1889 my husband Henry Jekyll died.
A good man doomed to become a victim of the darker side of his own nature.
They battled one another in life,
And only now are they at peace with one another in death.

(The light fades to black)

"The Ballad of Dr Jekyll and Mr. Hyde"

(A spotlight comes up on stage left revealing Utterson)

UTTERSON

There's a story men fear to tell
A tale of two men who tempted Hell

(With the other light still up a second light rises stage right on Sir Danvers)

SIR DANVERS

We know one man was good and true
But he turned himself into two

(The two men join each other in center stage, their lights merging into one and as they do the entire stage becomes illuminated and the fog begins to clear segueing us into a Limboed London Street.)

UTTERSON AND SIR DANVERS

A saga of reckless and ruthless pride
That's Dr Jekyll and Mr Hyde

BISHOP OF BASINGSTOKE
Dr Jekyll and Mr Hyde

GLOSSOP
All of London was terrified

PROOPS
Doors were locked every evening-tide

LADY BECONSFIELD
No one ventured to go outside

LORD SAVAGE
And everyone's terror was justified by

BOARD OF GOVERNORS
Dr Jekyll and Mr Hyde
But never had London had terror like this
Disrupt in the dignity of our great bliss for his dismiss

Danvers
DR JEKYLL AND MR HYDE
ONE IN THE SAME
HEART OPPOSITE SIDES

Danvers and Utterson
TOOK A TOWN ON A TERRIBLE RIDE
DR JEKYLL AND MR HYDE

Utterson
A CURIOUS TALE I HAVE TO TELL
OF GOOD INTENTIONS GONE STRAIT TO HELL!

(The actress playing Emma/Lucy returns to the stage, this time in her split character costume, again turning different sides to the audience to be one character, or the other, or both.)

Emma
DR JEKYLL SO GOOD AND KIND
A GENTLEMAN ALWAYS SO REFINED

Lucy
BUT LYING IN WAIT WAS ANOTHER SIDE
ALL IT'S EVIL PERSONIFIED

Emma and Lucy
NO MATTER WHAT THE DOCTOR TRIED

HE WAS TRAPPED FOREVER IN MR HYDE

All
AND INNOCENT VICTIMS AND GUILTY A LIKE
NOW I KNOW ALL OF ENGLAND STAYS DREAMING OF SCREAMING TONIGHT

Emma
DR JEKYLL AND MR HYDE
BY DAY HONEST AND SAVING LIVES

Lucy
BY NIGHT HE WAS FULL OF HOMICIDE
DR JEKYLL AND MR HYDE

Emma
JEKYLL WAS BRILLIANT, DEVOTE, AND COMMEND

Lucy
HYDE WAS MANIACAL, BE-STILL THE END

All
NEVER GO OUT ON A MISTY NIGHT
BEWARE OF THE SHADOWS
BEWARE OF THE LIGHT
AROUND EVERY CORNER EXPECTING A FRIGHT
HYDE MIGHT BE WAITING FOR YOU
HYDE MIGHT BE WAITING FOR YOU

NEVER GO OUT ON A MISTY NIGHT
BEWARE OF THE SHADOWS
BEWARE OF THE LIGHT
AROUND EVERY CORNER EXPECTING A FRIGHT
HYDE MIGHT BE WAITING FOR YOU
HYDE MIGHT BE WAITING FOR YOU

AND INNOCENT VICTIMS AND GUILTY A LIKE
NOW I KNOW ALL OF ENGLAND STAYS DREAMING OF SCREAMING TONIGHT

EMMA
Dr Jekyll Had dazzling dreams
His were impossibly brilliant schemes

LUCY
But he took them to such extremes
London's Midnights were filled with screams

EMMA AND LUCY

No matter what Dr Jekyll tried
He too was a victim of Mr Hyde

BISHOP OF BASINGSTOKE

Never go out on a moonless night

GLOSSOP

Or step in the darkness as well as the light

PROOPS

Never believe that you won't die of fright

LADY BECONSFIELD

All of the stories are true

LORD SAVAGE

Hyde's out there waiting for you

STRIDE

Never go out on a moonless night

NELLIE

Or step in the darkness as well as the light

HARLOTS AND HUSTLERS

Never believe that you won't die of fright

POOLE

all of the stories are true

BISSET

Hyde's out there waiting for you

ENSEMBLE

And London was stunned
By his bloodthirsty ride
The Night that the angel of death took the name Edward Hyde

Danvers

THE CHEMICAL LIED IN THE HIGH EXISTEN

Utterson

JEKYLL DID TRY BUT COULD NOT RESIST HIM

Danvers and Utterson

SOMETHING INSIDE HAD SNAPPED AND TWISTED IN HIS MIND

Utterson and Lucy
ALL THAT WAS SAFE HAD SOMEHOW GONE MAD

Danvers and Emma
ALL THAT HE GAINED TOOK AWAY IN THE END

Danvers, Emma, Lucy, Utterson
ALL THAT REMAINED WAS ALL THAT WAS BAD
MR HYDE

SIR DANVERS and EMMA
Jekyll devoted his life to science

LUCY and UTTERSON
But he and Hyde were a doomed alliance

SIR DANVERS, EMMA, LUCY, and UTTERSON
What it became was a clash of giants inside one man

EMMA
Jekyll attacked what he had to tackle

LUCY
Hiding in Hyde something bad to tackle

SIR DANVERS, EMMA, LUCY, and UTTERSON
Hiding in Jekyll a jackal
Jekyll and Hyde one man

ALL
Dr Jekyll and Mr Hyde
Good and bad living side by side
Neither one was to be denied
Dr Jekyll and Mr Edward Hyde

Dr Jekyll and Mr Hyde
In an orgy of homicide
all of London was horrified
Dr Jekyll and Mr Edward -

(Jekyll/Hyde rising from behind the crowd)

JEKYLL/HYDE
-Hyde

(Lightening flash to instant blackness. CURTAIN – END)

End of Act IV

End of Show

Bows

Exit Music

This Libretto was prepared by
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