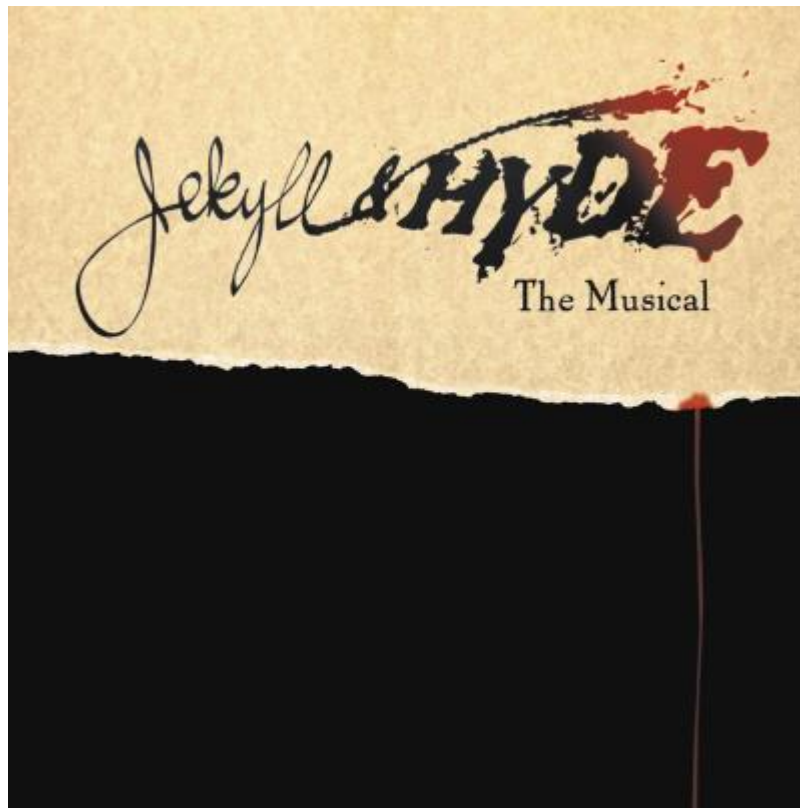


# Jekyll and Hyde - Libretto



Music: Frank Wildhorn  
Lyrics: Leslie Bricusse  
Book: Leslie Bricusse  
Premiere: Thursday, May 24, 1990

## ACT ONE

### PROLOGUE

Scene 1: The stage is bare except for a single spotlight which illuminates the face of GABRIEL JOHN UTTERSON.

UTTERSON

In the autumn of 1888, my friend Henry Jekyll, embarked on a series of scientific experiments that he hoped may alter our notions of good and evil. How could I know that it would also transform his soul...and mine as well. (The lights fade and segue into a scene of SIR DANVERS, DR. JEKYLL, and a MENTAL PATIENT who is seated in a chair and is chained at the waist.)

SIR DANVERS

Schizophrenia, Catatonia, Dementia...criminal insanity. He is lost, Henry. Lost to himself and to the world. You will never be able to reach him.

JEKYLL

(Compassionately) I have to try.

SIR DANVERS

How? Everything's been tried.

JEKYLL

The chemical formulae.

SIR DANVERS

(Scoffing) Magic potions.

JEKYLL

(Ignoring him) Shift the mind's equilibrium. Bring the personality back into balance. Stimulate the good that's been buried. The drugs can catalyze this, the theory...

SIR DANVERS

Your theories are more dangerous than he is! What you call the mind...is what God calls the soul.

JEKYLL

(Confident) He can be changed! Sir Danvers, we can all be changed. (SIR DANVERS slowly exits leaving JEKYLL alone with the PATIENT.)

{“LOST IN THE DARKNESS”}

(JEKYLL sings)

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 THIS  
NIGHTMARE,  
BACK INTO THE  
LIGHT!

(He kneels beside the PATIENT and touches his arm. The PATIENT gives no reaction)

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

I'LL NEVER DESERT YOU  
I'LL NEVER STOP TRYING,  
I PROMISE YOU THIS  
TILL THE DAY THAT  
I DIE!!

(Softly spoken) Good night father... (The lights fade from on the scene and come up on several STREET PEOPLE and MEMBERS OF SOCIETY as the music segues into "FACADE")

Scene 2: A street scene of London. Members of the ensemble move about the stage as they sing. We are introduced to several of the members of the cast.

{“FACADE”}  
UTTERSON  
THERE’S A FACE THAT WE WEAR  
IN THE COLD LIGHT OF DAY  
IT’S SOCIETY’S MASK  
IT’S SOCIETY’S WAY,  
OF CONCEALING  
WHAT’S BEHIND THE  
FACADE!!

STREET DANDY  
THERE’S A FACE THAT WE HIDE  
TILL THE NIGHT TIME APPEARS,  
AND WHAT’S HIDING INSIDE  
BEHIND ALL OF OUR FEARS  
IS OUR TRUE SELF.  
LOCKED INSIDE THE  
FACADE!!

THE COMPANY  
EVERY DAY,  
PEOPLE IN THEIR OWN SWEET WAY  
LIKE TO ADD A COAT OF PAINT  
AN’ BE WHAT THEY AIN’T!

STREET DANDY  
THAT’S HOW OUR LITTLE...

THE COMPANY  
GAME IS PLAYED  
LIVIN’ OUT A MASQUERADE  
ACTING A BIZARRE CHARADE...

BISHOP OF BASINGSTOKE  
WHILE PLAYING THE SAINT!

BUT THERE’S ONE THING I KNOW  
AN’ I KNOW FOR SURE  
THIS DISEASE THAT THEY’VE GOT  
HAS GOT NO READY CURE

AN I'M CERTAIN  
LIFE IS TERRIBLY HARD

MEN OF THE COMPANY  
WHEN YER LIFE'S A FACADE!

WOMEN OF THE COMPANY  
LOOK AROUND YOU  
I HAVE FOUND YOU  
CANNOT TELL BY LOOKING  
AT THE SURFACE WHAT IS LURKING THERE BENEATH IT.

PROSTITUTE  
THIS MAN OF GOD IS PREPARE TO BET YOU  
WHAT YOU SEES NOT WHAT YOU GET  
THIS MAN'S A MASTER OF DECEIT!

THE COMPANY  
SO WHAT IS THIS SINISTER SECRET  
THE LIE HE WILL TELL YOU IS TRUE!

UTTERSON  
EACH MAN YOU MEET  
IN THE STREET  
ISN'T ONE MAN  
BUT TWO!!

THE COMPANY  
NEARLY EVERYONE YOU SEE  
LIKE HIM AND HER  
AND YOU AND ME  
PRETENDS TO BE  
A PILLAR OF SOCIETY

THE WOMEN  
A MODEL OF PROPRIETY

THE MEN  
SOBRIETY AND PIETY

SOCIETY WOMEN  
WHO NEVER EVEN HEARD OF NOTORIETY!

THE COMPANY  
THE LADIES AN' GENTS HERE BEFORE YOU  
WHICH NONE OF 'EM EVER ADMITS  
MAY HAVE SAINTLY LOOKS,  
BUT THERE'RE SINNERS AN' CROOKS

STRIDE  
HYPOCRITES!

THE COMPANY  
HYPOCRITES!!

THERE ARE PREACHERS WHO DO  
THERE ARE DOERS WHO PREACH.  
THERE ARE TEACHERS WHO LIE  
THERE ARE LIARS WHO TEACH!

PROSTITUTES  
TAKE YOUR PICK DEAR!

THE COMPANY  
CAUSE IT'S ALL A FACADE!

STREET DANDY  
IF WE BECOME ONE TOO,  
ARE WE EVIL OR GOOD?

BISHOP OF BASINGSTOKE  
TILL WE WALK A FINE LINE!

STREET DANDY  
THAT WE'D CROSS IF WE COULD!

BISHOP OF BASINGSTOKE  
BUT WE'RE WAITING

THE COMPANY  
TO BREAKTHROUGH THE FACADE!!

ONE OR TWO  
MIGHT LOOK KINDA WELL-TO-DO

STRIDE  
HAH!!

THE COMPANY  
THEIR AS BAD AS ME AND YOU  
RIGHT DOWN TO THEIR BOOTS!

STREET DANDY  
I'M INCLINED TO THINK

THE COMPANY  
HALF MANKIND  
THINKS THE OTHER HALF IS BLIND  
WOULDN'T BE SURPRISED TO FIND

BISHOP OF BASINGSTOKE  
WE'RE ALL IN CAHOOTS!

THE COMPANY  
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!

STRIDE  
AN' THE ANSWER!

THE COMPANY  
IS IT'S ALL A FACADE!

THERE IS NOT ONE BUT TWO  
HE IS EVIL AND GOOD  
AND HE WALKS A FINE LINE

THAT WE'D ALL CROSS IF WE COULD

STRIDE  
IT'S A NIGHTMARE!!

STREET DANDY  
WE CAN NEVER DENY!

THE COMPANY  
WHAT'S BEHIND THE FACADE!

UTTERSON  
LOOK BEHIND THE FACADE!

(THE COMPANY exits and the STREET DANDY becomes the RECORDING SECRETARY)

Scene 3: The scene segues into the BOARD OF GOVERNORS.

RECORDING SECRETARY

The Board of Governors of St. Jude's Hospital is now in session. Sir Danvers Carew, KBE. Chairman.. (Lit by a spot-light) The Right Honorable Sir Archibald Proops, Q.C. (They are standing on the upper portion of the catwalk, and are Lit by spot-light) Lord Savage. (Lit by spot-light) General Lord Glossop. (Lit by spot-light) Lady Beaconsfield. (Lit by spot-light) His Grace The Bishop of Basingstoke. (Lit by spot-light) The Order of business will be conducted by the Secretary to the Board of Governors, Mr. Simon Stride. (Last to be lit by spot-light)

STRIDE  
Proposition No. 929 - Presented by, Dr. Henry Jekyll. (JEKYLL enters from the rear of the stage)

(All shouting at once)  
GENERAL GLOSSOP  
(Shouting) Jekyll, you're all talk an' no result!...

BISHOP OF BASINGSTOKE  
(Shouting) Forever asking us to endorse empty promises!

SIR ARCHIBALD PROOPS  
(Shouting) What's all the mystery? Much ado about nothing, if you ask me...

LADY BEACONSFIELD  
(Shouting) You're the laughing stock of your profession and polite society! The mad scientist!...

STRIDE  
Order! Order! The Chairman will address the Board.

SIR DANVERS  
My friends, as Governors of St. Jude's Hospital, we are well aware of the 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.

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

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

COMPASSION AND HATE.

IF WE COULD EXTRACT  
ALL THE EVIL FROM EACH OF US  
THINK OF THE WORLD THAT WE COULD CREATE!  
A WORLD WITHOUT ANGER  
OR VIOLENCE OR STRIFE.  
WHERE MAN WOULDN'T KILL ANY MORE!

A WORLD OF COMPASSION  
WHERE PASSION FOR LIFE  
WOULD BANISH THE MADNESS OF WAR!  
I'M CLOSE TO FINDING THE KEY TO DUALITY.  
CHEMICAL FORMULAE WHICH COULD AND WOULD  
ALTER THE PATTERNS OF MAN'S PERSONALITY  
GUIDING HIM EITHER TO EVIL OR GOOD!  
WEIGH THE POTENTIAL  
THE GREAT POSSIBILITIES.  
COLLEAGUES - DEAR FRIENDS UNDERSTAND!  
WE HAVE A CHANCE  
TO MAKE HISTORY HERE IN OUR HANDS!

STRIDE

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...If we could separate these two forces, we might control and ultimately eliminate all evil from mankind. My experiments 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 me formula on a living human being! (THE GOVERNORS all shout in shock)

STRIDE

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

JEKYLL

(He sings)

THERE ARE DOOMED, BROKEN SOULS  
IN A THOUSAND ASYLUMS  
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!

BISHOP OF BASINGSTOKE

I TELL YOU NOW  
THE CHURCH WILL NEVER SANCTION IT!

ALL THE GOVERNORS  
SACRILEGE!  
LUNACY!  
BLASPHEMY!  
HERESY!

SIR ARCHIBALD PROOPS  
YOU SEEM TO TREADING

ON DANGEROUS GROUND  
IN LEGAL TERMS,  
I'D SAY, EXTREMELY UNSOUND!

BISHOP OF BASINGSTOKE  
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 OUR SAVIOR,  
DOCTOR JEKYLL, FOR A START!  
BUT I JUDGE FROM YOUR BEHAVIOR  
YOU CAN'T TELL THE TWO APART!

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

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,  
I SEE NO CHOICE BUT FOR YOU TO CONCEDE!

JEKYLL  
I KNOW MY FATE IS YOURS TO CHOOSE  
BUT IF THEY WIN, THE WORLD WILL LOSE!  
AND, I AM ON THE BRINK 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!

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

DO YOU EXPECT US  
TO COMPROMISE ALL THAT WE STAND FOR  
INDULGING YOUR DANGEROUS GAMES?

HOW MANY RULES SHOULD WE BREAK  
FOR YOUR DUBIOUS AIMS?



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

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...

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

(THE GOVERNORS begin shouting again)

STRIDE  
(Spoken) Order! Order!

JEKYLL  
If I ever needed further justification for my experiment, gentlemen, you have just provided it! (He sings)  
JUST LOOK AT WHAT HAS HAPPENED HERE!  
MIX ANGER WITH A TOUCH OF FEAR  
THE DANGERS 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!

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

STRIDE  
DISTINGUISHED COLLEAGUES,  
YOUR VERDICT, PLEASE.  
ALL THOSE IN FAVOR SAY "AYE."  
ALL THOSE OPPOSED, "NAY."

THE BOARD OF GOVERNORS  
NAY! NAY! NAY! NAY!  
POSITIVELY - ABSOLUTELY - NAY!

STRIDE  
SIR DANVERS?

SIR DANVERS  
(Spoken) Abstain.

STRIDE  
By six votes to none - with one abstention - proposition 929 is rejected. Thank you for your time, Dr. Jekyll.  
(THE GOVERNORS all exit)

UTTERSON  
(To JEKYLL) They think your mad...

JEKYLL  
They can't admit to what they all know to be true. They're hypocrites, John, everyone.

UTTERSON  
Hypocrites yes, but powerful. They can cause you harm if you cross them.

JEKYLL  
(He sings)  
HOW CAN I CONTINUE ON  
WHEN THEY CAN BLOCK  
EACH STEP I TAKE

UTTERSON  
HENRY, YOU HAVE  
COME THIS FAR  
NOW, THINK OF ALL  
YOU HAVE AT STAKE

JEKYLL  
JOHN, I KNOW I'M RIGHT  
I HAVE LET THOSE FOOLS  
MISGUIDE ME.  
I'M SO WEARY OF THIS FIGHT  
THERE'S SO LITTLE LEFT  
INSIDE ME!

UTTERSON  
IF YOU KNOW  
THAT YOU ARE RIGHT  
THEN YOU'VE GOT  
TO SEE IT THROUGH.  
YOU HAVE TO SEE IT THROUGH.

JEKYLL  
SEVEN YEARS AGO  
I STARTED OUT ON THIS ALONE,  
AND IT'S ALONE I'LL SEE IT  
THROUGH TO IT'S CONCLUSION.

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

IT'S MADNESS  
I'M BOUND BY THEIR DECISION

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

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

IT'S ABSURD!

UTTERSON  
AND YET THE FACT REMAINS  
THOSE BASTARDS HOLD THE REINS!

(JEKYLL and UTTERSON exit as we segue into a street scene and we find a STREET DANDY on the catwalk. He sings the reprise to FACADE. Several STREET WOMAN enter also.)

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

(As they sing the company enter on the lower stage dressed for the party and begin dancing)

STREET WOMEN  
EVERY NIGHT HERE  
ONE HOUSE OR ANOTHER  
IS A FUN HOUSE CAUSE' THERE'S  
SOMEONE GIVING  
A PARTY AS YOU SEE, SIR!

STREET DANDY  
THIS ONE HERE TONIGHT  
IS RATHER SPECIAL  
AM I RIGHT  
IT'S THE BETROTHAL OF  
SIR DANVERS DAUGHTER, LISA!

Scene 4: The scene segues into THE ENGAGEMENT PARTY.

GENERAL GLOSSOP  
Jekyll! Disgraceful display. If he'd been in the Army, I'd given him a good flogging.

BISHOP OF BASINGSTOKE  
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 ones 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 mans 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've lived in St. James and Oxford all me life, and I hardly ever see any poor people.

LADY BEACONSFIELD

I think he's mad if you must know. (She notices SIR DANVERS, 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.

LISA CAREW

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

SIR DANVERS

Don't worry, Bessy. Whatever your views of him as a scientist, Lisa assures me that, Henry Jekyll is impeccable husband material.

LADY BEACONSFIELD

Being late for ones own engagement party, shows a remarkable lack of style...

LISA CAREW

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

LADY BEACONSFIELD

Well! (She and several of the BOARD OF GOVERNORS move to the back of the stage)

LORD SAVAGE

(He sings)

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!

STRIDE

TIME TO AWAKEN  
BEFORE IT'S TOO LATE  
BEFORE YOU'VE FOREVER  
DETERMINE YOUR FATE!

LISA CAREW

BUT SIMON, YOU KNEW  
I HAD TO BE FREE!  
WHAT I CHOOSE TO DO  
IS DECIDED BY ME!

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

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

I MUST PICK WHOM I PREFER!  
I'M NOT THE WEAK YOUNG THING  
YOU'RE SEEKING, SIMON.  
SOMEONE SEVENTEEN, OBEDIENT AND SWEET!  
I AM NOT THE PRODIGY  
TO WASTE YOUR TIME ON  
I'M COMPLETE!

(JEKYLL enters from the rear of the stage and comes into the party)

IN HENRY'S EYES IT SEE  
WHAT I AM MEANT TO BE!

(JEKYLL walks up to LISA as TWO GENTLEMEN stand beside them)

FIRST YOUNG MAN  
(They sing)  
HENRY JEKYLL, YOU'RE A DEVIL!  
YOU HAVE ROBBED US  
OF LONDON'S MOST LOVELY GIRL...

SECOND YOUNG MAN  
I COULD TURN TO DRINK  
WHEN I STOP TO THINK

BOTH  
LISA'S MARRYING A DOCTOR  
INSTEAD OF AN EARL!  
POOR GIRL!

SIR DANVERS  
Ah, the late, Henry Jekyll.

JEKYLL  
Sir Danvers, forgive me.

SIR DANVERS  
Nothing to forgive, dear boy. I'm thinking of inviting the guest for the day after the wedding...so that you will appear to be on time.

UTTERSON  
(He raises his glass to make a toast) Sir Danvers. My Lords, lady's and gentleman. To the intolerably happy couple. (To JEKYLL) Henry, may all of your research result in discoveries as wonderful as this one.  
(He raises his glass) To Lisa and Henry.

THE COMPANY  
(In unison) Lisa and Henry. Lisa and Henry (As the guest leave they continue to softly speak) Lisa and Henry...

LISA CAREW  
(To JEKYLL) My dear doctor. While you're off fighting full time to change the world, I seem to be fighting full time to save your reputation. I'm getting quite good at it.

JEKYLL  
Oh? Well maybe you should present my case to the Board of Governors. You can't do any worse than I.

LISA CAREW  
Oh, Henry, you'll win in the end. You always do.

JEKYLL  
Lisa, (He sings)  
I MUST GO ON WITH  
THE WORK I'M COMMITTED TO!

HOW COULD 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!

LISA CAREW  
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!

LISA CAREW  
HENRY, PLEASE BELIEVE ME,  
I SEE EVERYTHING THERE IS TO SEE!

JEKYLL  
THEN WHAT, BY GOD  
AM I SUPPOSED TO DO?!

LISA CAREW  
WHEN THIS ALL BEGAN  
I KNEW THERE'D BE A PRICE TO PAY  
TOO LATE NOW TO TURN AWAY  
YOU 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!

LISA CAREW  
LOOK IN MY EYES  
WHO DO YOU SEE THERE?

SOMEONE YOU KNOW?  
OR JUST A STRANGER?

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

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

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

SWEAR TO ME WE'LL  
NEVER PART WE'LL NEVER PART!  
YOU KNOW WHO I AM YOU KNOW WHO I AM  
THIS IS WHO I AM THIS IS WHO I AM

BOTH  
TAKE ME AS I AM!

(They kiss passionately. Pause as SIR DANVERS and UTTERSON enter and interrupt the moment)

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

SIR DANVERS  
(Pulling JEKYLL aside) I have to tell you, Henry, that your half-hour with the Board of Governors this afternoon, was the longest of my life!

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

SIR DANVERS  
Even at the expense of antagonizing the established authority on these matters?

JEKYLL  
Especially then! Sir, they are not the established authority, merely the established prejudice.

SIR DANVERS  
I want to be proud of you, Henry.

JEKYLL  
Then listen to me, sir. (He turns toward LISA and kisses her. He then turns and walks away holding her hand) Good night my angle.

LISA CAREW  
Good night...my devil. (They smile at each other, then JEKYLL and UTTERSON exit)

SIR DANVERS  
Lisa, there are times when it is difficult to tolerate, Henry's behavior. His eccentricities...

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

SIR DANVERS  
(He sings)  
LISA DON'T YOU UNDERSTAND  
IT'S YOU THAT I AM CONCERNED FOR!

LISA CAREW  
BUT DON'T BE,  
YOU MUST BE CONCERNED FOR HIM!  
THAT'S WHERE I SHOULD BE!

SIR DANVERS  
I'M 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 LOOSE YOU.  
I FIND IT VERY HARD TO LET YOU GO

LISA CAREW  
PAPA, IF YOU TRIED TO  
YOU COULD NEVER LOOSE ME.  
DARLING, PAPA  
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 HAVE TO  
LET YOU GO.

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

Scene 5: The scene segues into THE DREGS.  
(JEKYLL and UTTERSON appear on the upper catwalk in their coats and hats. At the other side of the catwalk we find NELLIE a prostitute at the Dregs.)

UTTERSON  
Now, Henry, how can you possibly contend that only an evil man is free?

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. (Pause) As an animal is free to do exactly as he wants, when he wants, with no restrictions of any kind.



UTTERSON

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

JEKYLL

I do not believe it. (They both walk across the catwalk and up to NELLIE)

NELLIE

(She spies the pair of them. She speaks with a thick Cockney accent) Here'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

(Pointing to NELLIE) For instance, take this charming creature here. 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.

UTTERSON

(Urging JEKYLL to move on) Come along, Henry...

JEKYLL

John, where's your sense of adventure? I think we must remain open to new experiences. Maybe I can find a subject for my experiment? A volunteer.

UTTERSON

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

NELLIE

You got that right dear. Me names Nellie...welcome to the Dregs.

(The attention is drawn to the stage floor where enters a Spanish dancer, then a Can Can dancer, a Primitive, a Harem, Half and Half Couple and several male and female "customers" and "workers" of the club. The dancing and excitement builds until the patrons begin shouting for LUCY the star attraction at the Dregs.

JEKYLL and UTTERSON are escorted to a table by NELLIE.)

MEMBERS OF THE DREGS

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

{“BRING ON THE MEN”}

LUCY

(LUCY appears center stage with two women on each side of her. They are dressed as men. LUCY sings)

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!

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

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

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

STEP THIS WAY

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

I ALWAYS KNEW - - I ALWAYS SAID  
THAT SILK AN' LACE - - IN BLACK AN' RED  
WILL DRIVE A MAN RIGHT OFF HIS HEAD  
IT'S EASY!

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

A DRUNK SOLIDER  
(Spoken low and deep) Nooo....!

LUCY  
I DON'T KNOW WHY THEY SAY THAT I'M  
TOO EASY!

THEY MAKE ME LAUGH - - THEY MAKE ME CRY  
THEY MAKE ME SICK - - SO GOD KNOWS WHY...

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

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  
UP THE CAGES GIRLS,  
AND LET THE TIGERS LOOSE!

(The dancers perform their various acts for the crowd as the music plays on)

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

LUCY & THE GIRLS  
SO LET'S BRING ON THE MEN  
AND LET THE FUN BEGIN!

A LITTLE TOUCH OF SIN  
WHY WAIT ANOTHER MINUTE?  
STEP THIS WAY  
IT'S TIME FOR US TO PLAY!

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

BRING ON THE MEN!!!

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

(The two Female Harem dancers suddenly are revealed to be Men as the number concludes)

LUCY  
(LUCY walks up to JEKYLL and UTTERSON'S table and sings)  
S'NOT EVERY DAY  
ME FRIENDS AN' I  
'AS GENTS LIKE YOU  
JUST DROPPIN' BY.  
BEFORE YOU GO,  
YOU'LL KNOW JUST WHY YOU CAME HERE.

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

JEKYLL  
OF THAT MY DEAR,  
I'VE LITTLE DOUBT  
ONE ONLY HAS  
TO LOOK ABOUT  
IT'S NOT TO 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!

(LUCY picks up her wine glass and clicks it to JEKYLL's) Cheers... (The action of the Dregs becomes

more sensual as patrons and girls get together for their “arrangements.”) You got name brown eyes?

JEKYLL  
(Softly) Henry...

LUCY  
Well, Henry, aren't you going to ask my what I'm doing in a place like this?

JEKYLL  
(Trying to be polite) Yes, actually, I would...

LUCY  
(Interrupting him) You see I'm in between engagements...at the Royal Albert Hall! (Pause) 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 cities... more colorful haunts. (Pause) Actually I'm looking for someone to help me with an experiment. Someone unafraid to take a chance?

LUCY  
This must me your lucky night. (She sings)  
HERE'S TO THE NIGHT!  
HERE'S TO ROMANCE!  
TO THOSE UNAFRAID  
OF TAKING A CHANCE!

JEKYLL  
I THINK I'VE TAKEN ENOUGH FOR ONE DAY!  
AS I HAVE LEARNED TO MY COST  
CHANCES ARE SOMETHING YOU DON'T TAKE  
ONCE YOU HAVE LOST!

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

(SPIDER enters and gestures to NELLIE)

JEKYLL  
(UTTERSON comes back over to the table)  
IT'S GETTING LATE - - I HAVE TO GO  
IF ANY TIME - - YOU NEVER KNOW  
YOU NEED A FRIEND...

(JEKYLL gives LUCY his business card)

LUCY  
(She reads the card) Doctor Henry Jekyll, 46 Harley Street...

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 some things, were on 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...(JEKYLL and UTTERSON exit up the catwalk stairs)

SPIDER

(To LUCY) 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 to you at mid-night...for my pleasures! (He exits to the rear of the stage and picks one of the male dancers who follows him up the catwalk stairs.)

LUCY

(LUCY is left sitting at the table. She looks down at the business card) Doctor Henry Jekyll, 46 Harley Street. (She sings)

IF ANY TIME... YOU NEVER KNOW...  
YOU NEED A FRIEND...

(The light slowly fade as the Company exits the stage)

Scene 6: The scene segues into THE TRANSFORMATION.

(JEKYLL and UTTERSON enter on the cat walk and descend the stairs into JEKYLL's home)

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're playing for high stakes...Henry, you're gambling your entire career! Your reputation! And Lisa's future! (JEKYLL removes his hat and coat and hands them to POOLE)

POOLE

(To JEKYLL) Good evening, sir.

UTTERSON

You have a lot to loose, Henry. (Pause) 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  
(Smirking) Some fires you just have to walk through by yourself...

UTTERSON  
(Giving up) You talk to him, Poole.

POOLE  
Yes, sir.

UTTERSON  
(Crossing to POOLE) I'm going home.

POOLE  
Of course, sir.

UTTERSON  
(To POOLE) Good night. (To JEKYLL) Good night, Henry. (He exits)

JEKYLL  
Good night, Poole.

POOLE  
And good night to you, sir. (He exits)

JEKYLL  
(Alone on stage he thinks to himself. He sings)  
NO 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”}  
THIS IS THE MOMENT  
THIS IS THE DAY  
WHEN I SEND ALL MY DOUBT AND DEMONS  
ON THEIR WAY!  
EVERY ENDEAVOR  
I HAVE MADE - EVER  
IS COMING INTO PLAY  
IS HERE AND NOW - TODAY!

THIS IS THE MOMENT  
THIS IS THE TIME  
WHEN THE MOMENTUM  
AND THE MOMENT ARE IN RHYME!

GIVE ME THIS MOMENT  
THIS PRECIOUS CHANCE  
I'LL GATHER UP MY PAST  
AND MAKE SOME SENSE AT LAST!

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

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

(As he sings he gestures with his hands and the rear of the stage opens up to reveal a large laboratory table,  
with 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!

(He gestures again and the table slowly moves forward)

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!

(He goes to the table and pulls a series of levers that another section of the lab lowers from above)

THIS IS THE MOMENT  
DAMN ALL THE ODDS!  
THIS DAY OR NEVER  
I'LL SIT FOREVER  
WITH THE GODS!

WHEN I LOOK BACK  
I WILL ALWAYS RECALL  
MOMENT FOR MOMENT  
THIS WAS THE MOMENT  
THE GREATEST MOMENT  
OF THEM ALL!!

JEKYLL/VOICE OVER

(He pulls some more levers and the lab comes alive with lights. He begins to write in his journal)  
September 13th. 11:56 pm. I have started this alone...and I must finish it alone. There is no longer a  
choice...I know I must use myself as the subject for the experiment. (He slowly rolls up his shirt sleeves. He  
reaches for a bicker with a red liquid in it)

JEKYLL  
{“TRANSFORMATION”}  
(He sings)  
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 pours in another set of chemicals)

LIKE A WARNING LIGHT  
GLIMMERING IN RED  
LIKE CRIMSON BLOODSHED  
SHIMMERING IN RED.  
BEAUTIFUL AND STRANGE  
SEE THE COLORS CHANGE BEFORE MY EYES!  
SEE HOW THEY DANCE AND THEY SPARKLE  
LIKE DIAMONDS AT NIGHT!  
LEADING ME OUT OF THE DARKNESS  
AND INTO THE LIGHT!

(He slowly brings the bicker up to his lips and drinks. He pauses as if to expect a reaction. He then begins to write in his journal again) 11:58 pm. Consumed 10 centiliters of Formula HJ7. Salty, bitter taste. Stings the tongue. Warm in the gullet. Heat spreading strongly through my veins. A slight feeling of euphoria. Light-headedness. No noticeable behavioral differences.

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

(JEKYLL is suddenly gripped with a strong pain) My God! - - what's this? Something is happening I can't explain!

SOMETHING INSIDE ME  
A BREATH-TAKING PAIN  
DEVOURS AND CONSUMES ME  
AND DRIVES ME INSANE!

(He screams out desperately in pain. He begins to jerk and spasm as he is taken over by his other self)

SUDDENLY  
UNCONTROLLED  
SOMETHING IS  
TAKING HOLD

SUDDENLY  
AGONY  
FILLING ME  
KILLING ME!

(He is tortured with the pain)

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

(JEKYLL's voice begins to change and lower in tone as he becomes HYDE)

SUDDENLY



LOOK AT ME - - CAN IT BE?!  
WHO IS THIS CREATURE THAT I SEE?

HYDE

(He slowly stands up and stretches his arms to the sky) Free...!!! (HYDE picks up the pen clumsily and writes in JEKYLL's journal) Midnight...un-expected development. (He give and evil laughs low and deep)

{“ALIVE”}

(He sings)

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 CANNOT BE DEPRIVED  
NEVER HAVE I FELT SO ALIVE!

THERE IS NO BATTLE  
I COULDN'T SURVIVE  
FEELING LIKE THIS  
FEELING ALIVE!

LIKE THE MOON, AN ENIGMA  
LOST AND ALONE IN THE NIGHT!  
DAMNED BY SOME HEAVENLY STIGMA  
BUT BLAZING WITH LIGHT!

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

(HYDE gestures and the table and the upper portion lab move back and away. HYDE runs to the catwalk and puts on his hat and coat)

Scene 7: The scene segues back to the DREGS.

(HYDE enters on the upper portion of the catwalk. There are two “Bouncers” standing by the entrance to the Dregs)

HYDE

(Shouting) Champagne! Champaign! Champaign! (He is blocked from entering by the two “Bouncers.”) Excuse me. You are in my way... (They do not move. He speaks to them more forcefully) I said you are in my way! (He uses his cane to move one of the men out of his path)

BOUNCER ONE

(He sings)

ALL RIGHT MATE,  
TAKE IT EASY!

BOUNCER TWO

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!  
BOUNCER ONE

Here...Lucy! Nellie! The gentleman here says that he's a friend of yours?! What do you say?

NELLIE  
(To HYDE) Since when?

HYDE  
SINCE I PAID  
FIFTY GINNIE  
FOR THE COMPANY  
OF YOUR LOVELY FRIEND!

(HYDE produces a small leather purse from his pocket and tosses it at NELLIE's feet. You can hear the sound of coins from inside it) There...!

NELLIE  
(Quickly picking up the purse) He's a friend! (To LUCY) Take care of Champaign Charlie here...

LUCY  
You know what they say about a fool and his money! (HYDE enters down the catwalk stairs)

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...friend.

LUCY  
(A bit puzzled) I know you, don't I?!

HYDE  
(He sings)  
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'ert?

HYDE  
(He climb upon a chair and stands before the group)  
HYDE...EDWARD HYDE.

A TOAST TO THE NIGHT!  
A TOAST TO ROMANCE!  
TO THOSE UNAFRAID  
OF TAKING A CHANCE!

LUCY  
(She sits beside him at the table.)  
I MUST ADMIT THAT I LIKE YER APPROACH!  
IT'S ONE THAT I'VE NOT SEEN BEFORE!

(The bar patrons all laugh)

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 SIMPLY FOLLOW MY LEAD!

LUCY  
(Scoffs at HYDE)  
SOUNDS LIKE A NICE BIT OF BUSINESS  
YES, INDEED!

(The bar patrons all laugh)

HYDE  
(He grabs LUCY by the hair and pulls her head back)  
I AM THE MAN!  
MARK MY WORDS WELL  
WITH WHOM YOU'LL SHARE  
HEAVEN OR HELL!

LUCY  
(Some of LUCY's friends start to go to help her but are stopped with a gesture from SPIDER.)  
'EAVEN I FANCY HAS 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!

(HYDE grabs hold of LUCY and begins kissing her hard)

LUCY  
Stop it you're hurting me! (She pulls away from him)

HYDE  
I'm buying what you're selling and you'll do as I say!  
LUCY  
(She backs away from him) We'll play by my rules or not at all!

SPIDER  
(He calls to her from a dark corner of the stage) Lucy, it's fifty guineas!

LUCY  
(She picks up the purse from the table and thinks about it) Piss off!! (She throws the purse on the floor.  
NELLIE again quickly and without HYDE noticing picks it up. LUCY runs to the other side of the stage  
with HYDE slowly following her. One of the down-stairs "Bouncers" steps in front of HYDE)

DOWNSTAIRS BOUNCER  
(Pointing a finger at HYDE) All right, friend! (He pokes HYDE in the shoulder) You heard the lady.  
She's not in the mood! (He goes to poke HYDE again, but HYDE catches his hand in mid-air)

HYDE  
(Holding the DOWNSTAIRS BOUNCER by the wrist) No one...ever touches, Hyde!! (He twist and breaks  
the "Bouncers" wrist and throws him to the ground. The room breaks into the fight. Everyone goes  
running. Several patrons and bouncers attempt to subdue HYDE but he is unstoppable.) Who's next. (Ad

lib)

LUCY

(Watching from the stairs) The man's crazy!?! (HYDE looks up and runs to her, she hurries up the stairs to the top of the upper catwalk)

HYDE

{“ALIVE” REPRISE}

(He sings)

ANIMALS TRAPPED BEHIND BARS IN THE ZOO  
NEED TO RUN RAMPANT AND FREE!

(He glances up at LUCY and she quickly exits along with all the rest of the Dregs people.)

PREDATORS LIVE BY THE PREY THEY PURSUE  
THIS TIME THE PREDATOR'S ME!!

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

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

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

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

WITH THIS FEELING OF BEING ALIVE,  
THERE'S A NEW WORLD I SEE COME ALIVE!  
IT'S A TRUTH THAT CANNOT BE DENIED  
THERE'S NO FEELING LIKE BEING EDWARD HYDE!!

(Lights Black-out)

Scene 8: The scene segues into the HOME OF DR. JEKYLL.  
(POOLE meets LISA on the upper portion of the catwalk)

POOLE

I'm sorry, Miss Carew. Dr. Jekyll has left the strictest instructions that he is not to be disturbed under any circumstance. Even by you.

LISA CAREW

(POOLE exits down the stairs into JEKYLL's living-room. UTTERSON enters and meets with LISA) He won't see me! It's been nearly two weeks now, John...

UTTERSON

I am too, Lisa, but you know, Henry...

LISA CAREW  
(Strongly) John, I said I'm worried.

UTTERSON  
I know.....I'll speak to, Poole. (He descends the stairs as LISA slowly paces on the catwalk)

POOLE  
(Standing at attention in the living-room) Mr. Utterson, as you know I am completely devoted to, Dr. Jekyll. And I do not wish to judge him uncharitably. But there are extraordinary circumstances I must make you aware of. (Pause) Dr. Jekyll, has been locked in his laboratory day and night for over a week now. He instructed me not to disturb him for any reason. And to leave his meals outside the door.

UTTERSON  
You have not seen nor spoken to him at all during this time?

POOLE  
No, sir! Not once!

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

POOLE  
(He relaxes somewhat) Yes, sir. Last night I brought him his tray as usual. And I noticed yesterday's meal was still untouched. And from inside, I heard these noises. The strangest noises. And a voice that I did not recognize. (Pause) I heard him...or it...or whatever it was behind that door weeping like an animal! Like a lost soul. Crying out night and day for some kind of medicine...(JEKYLL enters quickly, not noticing

UTTERSON)

JEKYLL  
(Handing POOLE a note) Poole. Poole, I want you to go to the apothecary immediately and get me these chemicals. (POOLE takes the note and exits immediately)

UTTERSON  
(Shocked at JEKYLL's appearance) Henry, what in the devil's name is happened to you? You look like the wrath of God!

{“HIS WORK AND NOTHING MORE”}  
(He sings)  
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  
JOHN, I DON'T NEED YOU TO TURN ON ME AS WELL!  
MORE THAN EVER NOW I NEED A FRIEND!  
CAN'T YOU SEE AND DON'T YOU KNOW  
I'VE BEEN THROUGH HELL?  
DON'T CONDEMN WHAT YOU DON'T COMPREHEND!

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

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 DREAMS 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

UTTERSON JEKYLL  
THERE WAS A TIME WHEN  
YOU LIVED YOUR LIFE  
AND NO ONE LIVED BE-  
THE WAY THAT YOU DID! COME  
YOU HAD A PLAN  
YOU FOUND A WIFE MY  
YOU SAW YOUR WORLD WORK AND  
AS VERY FEW DID! NOTHING MORE?

YOU HAD IT ALL! I  
THE OVERALL! KNOW  
YOU SEEMED TO KNOW THAT'S  
JUST WHAT TO LIVE FOR! NOT

BUT NOW IT SEEMS WHAT  
YOU DON'T AT ALL! I'M  
YOU HAVE YOUR WORK LIVING  
NOTHING MORE! FOR!

(SIR DANVERS enters onto the other side of the upper catwalk)

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

SIR DANVERS  
LISA, 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...

LISA CAREW  
IT IS HIS WORK!

SIR DANVERS  
IT'S MORE THAN WORK!

HE IS OBSESSED!  
THE MAN IS DRIVEN!

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

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

LISA CAREW  
THERE'S NOT AT ALL!  
DON'T BE UNKIND!  
THE PROBLEMS ALL  
IN YOUR MIND!

SIR DANVERS UTTERSON JEKYLL  
HE HAS HIS WORK HAVE YOU LISA...  
AND NOTHING MORE YOU  
HE IS OBSESSED BE-  
THE MAN IS DRIVEN COME

LISA CAREW UTTERSON JEKYLL  
JUST GIVE HIM TIME YOUR LISA...  
I ASK NO MORE WORK AND  
HIS WORK'S A CRIME NOTHING  
TO BE FORGIVEN MORE?

SIR DANVERS UTTERSON JEKYLL  
THERE'S SOMETHING I LISA...  
STRANGE KNOW  
UNLESS I'M BLIND THAT'S  
I SEE A CHANGE NOT  
OF A BIZARRE KIND!

LISA CAREW UTTERSON JEKYLL  
THERE'S NOT ALL! WHAT LISA...  
DON'T BE UNKIND YOU'RE  
THE PROBLEM'S ALL LIVING  
IN YOUR MIND! FOR

LISA CAREW SIR DANVERS UTTERSON JEKYLL  
STILL I PRAY DEAR I PRAY I I  
EVERY DAY EVERY DAY PRAY PRAY  
HENRY MAY HENRY MAY YOU I  
FIND HIS WAY FIND HIS WAY MAY MAY  
I PRAY HE I PRAY HE FIND FIND  
MAY FIND FIND HIS YOUR MY  
HIS WAY. WAY WAY. WAY.

LISA CAREW SIR DANVERS UTTERSON JEKYLL  
I WILL PRAY I WILL PRAY I I

EVERY DAY EVERY DAY PRAY PRAY  
HENRY MAY YOU TWO MAY YOU I  
FIND HIS WAY. FIND YOUR WAY MAY MAY  
I PRAY I PRAY YOU FIND FIND  
HE MAY FIND YOUR YOUR MY  
MAY FIND HIS WAY WAY. WAY.  
WAY.

(The lights slowly fade and LISA, SIR DANVERS and UTTERSON exit the stage. JEKYLL is left alone in a single spot-light. As the lights slowly come up POOLE is standing on stage and LUCY is just off to the side)

POOLE

A young woman to see you, sir. The kind...one can not mistake.

JEKYLL

(Softly) Send her away...

POOLE

Yes, sir. (Pause) I cannot imagine how she came to have your visiting card? Sir.

JEKYLL

(Turns towards POOLE) What? I'll see her, Poole...(POOLE gestures to LUCY and she steps up into the examining room. POOLE exits.)

LUCY

(To JEKYLL) I'm the one you and your friend met that night...remember?

JEKYLL

(Looking at her nervously) Well, what brings you here?

LUCY

You said if...I ever needed a friend...(She undoes her top and exposes her back to JEKYLL. He looks at the marks with shock) Pretty isn't it. (He has her sit in the chair) This one he enjoyed himself doing it too. Things like this happen were I come from, but you don't expect it from a gentleman.

JEKYLL

Gentleman? What sort of monster would do such a thing!

LUCY

Hyde, he called himself. Edward Hyde.

JEKYLL

Why come to me?

LUCY

You gave me your card. I never had someone like you be nice to me before.

JEKYLL

Why didn't you go to the police?

LUCY

(JEKYLL opens a medical case on the table he then applies some medicine to LUCY's wounds) You don't understand, sir. He being a gent...who'd listen to me? 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 if he found out. (She takes his hand) He's not like you. You make me feel like a lady.

JEKYLL

(He kneels beside her) You are...a most extraordinary lady. (She kisses him on the mouth. JEKYLL slowly rises)

{“SYMPATHY - TENDERNESS”}



LUCY  
(She sings)  
SYMPATHY - TENDERNESS  
WARM AS THE SUMMER  
OFFER ME THEIR EMBRACE.  
  
FRIENDLINESS - GENTLENESS  
STRANGERS TO MY LIFE  
THEY ARE THERE IN HIS FACE.

(JEKYLL turns his face away from her and slowly walks toward the rear of the stage)  
GOODNESS AND SWEETNESS  
AND KINDNESS  
ABOUND IN THIS PLACE...

I AM IN LOVE  
WITH THE THINGS THAT I SEE  
IN HIS FACE...

(JEKYLL slowly exits)

IT'S A MEMORY I KNOW  
TIME WILL NEVER ERASE.

{“SOMEONE LIKE YOU”}

LUCY  
(She sings)  
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!

SO MANY SECRETS  
I LONG TO SHARE  
ALL I HAVE NEEDED  
IS SOMEONE THERE...

TO HELP ME SEE A WORLD  
I'VE NEVER SEEN BEFORE  
A LOVE TO OPEN EVERY DOOR  
TO SET ME FREE  
TO LET ME SOAR!

FOR IF SOMEONE LIKE YOU  
FOUND SOMEONE LIKE ME

THEN SUDDENLY.  
NOTHING WOULD EVER BE THE SAME!

THERE'D BE A NEW WAY TO LIVE  
AND A NEW LIFE TO LOVE  
IF SOMEONE LIKE YOU  
FOUND ME!

OH, IF SOMEONE LIKE YOU  
FOUND SOMEONE LIKE ME  
THEN SUDDENLY,  
NOTHING WOULD BE THE SAME!

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

(The lights slowly fade to black. LUCY exits. Then the lights slowly come up on the upper portion of the catwalk. We find NELLIE and the BISHOP OF BASINGSTOKE, they are just finishing a transaction. We see HYDE stalking in the lower section of the catwalk)

Scene 8: We segue into the DEATH OF BASINGSTOKE.

THE BISHOP OF BASINGSTOKE  
It's very thoughtful of our friend, Spider, to arranged these little rendezvous for us my dear. It makes such a pleasant change from my charity work.

NELLIE  
As long as you have a good time, your Grace, that's all that matters to me. (She sticks a wad of money into the top of her bodice) I don't do it for charity. (She exits)

HYDE  
(HYDE crosses and confronts the BISHOP) Well, well, well! It warms my heart to see that romance still blossoms in the sewers of London. If it isn't the Romeo of the cloth, and the Juliet of the gutter. A truly pretty pair...

THE BISHOP OF BASINGSTOKE  
How dare you speak to me like that, sir.

HYDE  
How dare I, sir?! How dare you, sir! (They begin to circle each other)

THE BISHOP OF BASINGSTOKE  
Do you know who I am?

HYDE  
Oh, yes! I know exactly who you are. (Shouting) You are Basil...The fourteenth Bishop of Basingstoke! You are on the Board of Governors of St. Judes Hospital! You're obscene...self-indulgent...degenerate...(He raises his cane and strikes down on the BISHOP) Hypocrite! (He strikes him again and the BISHOP falls) Hypocrite! (He strikes him again and again until he's dead) Hypocrite!! (He pulls the cross from around the BISHOP's neck. He sings)

{“ALIVE” REPRISE}  
AND I FEEL I'LL LIVE ON FOREVER

(He spits on the cross and tosses it to the ground)

WITH SATAN HIMSELF BY MY SIDE!  
AND I'LL SHOW THE WORLD  
THAT TONIGHT AND FOREVER  
THE NAME TO REMEMBERS  
THE NAME EDWARD HYDE!

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

(Black-out)

END OF ACT ONE

## JEKYLL & HYDE

### ACT TWO

Scene 1: The Company and 'MURDER MURDER'

(The scene opens with UTTERSON in a single spot-light. THE COMPANY are gathered together behind him. They are dressed in different attire, POLICE MEN, PROSTITUTES, SOCIETY MEN and WOMEN, etc.)

UTTERSON

London was startled by crime a of singular ferocity. Made all the more notable by the high position of the victim.

{“MURDER, MURDER”}

1ST. MALE STREET MEMBER

(He sings)

READ ABOUT THE HIDEOUS MURDER  
PROFANE, RELIGIOUS MURDER  
THE POOR OLD BISHOP,  
WHAT A SHOCK!

2ND. MALE STREET MEMBER  
SEEN WALKING WITH HIS DAUGHTER  
A MORE THAN PIOUS DAUGHTER!

1ST. MALE STREET MEMBER  
THE SHEPHERD TENDING TO HIS FLOCK!

SIR PROOPS

HE DIED IN THE LONDON SLUM!

LORD SAVAGE  
A SLAVE TO MARTYRDOM!

SIR PROOPS  
HE DIED WITHOUT COMPLAINT!

LORD SAVAGE  
HE SHOULD BE MADE A SAINT!

THE COMPANY  
HE'S 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!!

{“MASS”}

(The whole company lines up in a funeral precession with the BISHOP held aloft the heads of four pawl-bearers. A YOUNG BISHOP leads the CONGREGATION and GENERAL LORD GLOSSOP brings up the rear. HYDE enters and stalks the GENERAL)

YOUNG BISHOP  
(He sings)  
SWEET DEATH HAS TAKEN THIS BRAVE MAN FROM US!

THE CONGREGATION  
REQUIEM!

YOUNG BISHOP  
FRIENDS TAKE WHAT COMFORT THAT YOU CAN FROM US!

THE CONGREGATION  
GOD IN HEAVEN - NOW, FOREVER  
TAKE HIM HOME AND HOLD HIM NEAR!

(HYDE sneaks up behind GENERAL GLOSSOP and steals one of his walking canes. HYDE then knocks him to the ground and uses one of the canes to break his neck. The CONGREGATION does not see this happen. Only LORD SAVAGE .)

{“MURDER, MURDER”}  
LORD SAVAGE  
LOOK AT THIS - ANOTHER MURDER!  
JUST LIKE THAT OTHER MURDER!

THAT POOR OLD GENERAL GLOSSOP - DEAD!

1ST MALE STREET MEMBER  
LAST WEEK THE BISHOP COPPED IT!  
THE BLOKE WHAT DONE IT HOPPED IT!

2ND. MALE STREET MEMBER  
THAT FELLER MUST BE OFF HIS HEAD!

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

1ST. MALE STREET MEMBER  
TO KILL OUTSIDE ST. PAUL'S

2ND. MALE STREET MEMBER  
REQUIRES A LOTTA BALLS!

WOMEN OF THE COMPANY  
HE HATES THE UPPER CLASS!

MEN OF THE COMPANY  
HE MUST BE ON HIS ARES!

THE COMPANY  
WHO COULD IT BE?  
DON'T LOOK AT ME!

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

(The scene focuses on the catwalk where DR. JEKYLL meets with BISSET the apothecary to gain more chemicals)

JEKYLL  
(Urgently) Bisset, do you have those chemicals?

BISSET  
(Handing JEKYLL the chemical) All but two, sir. You know I could loose my license doing this?!

JEKYLL

(Looking desperately at the vial's) When will I know about the others?!

BISSET

Tomorrow night, sir. What are they for...?

JEKYLL

(Snaps at him like HYDE) It's none of your bloody business, what they're for, Bisset!!

BISSET

No, sir. I'm sorry, sir! It's just that you don't seem to be quite yourself, Dr. Jekyll.

JEKYLL

(He turns to leave desperately gripping the vials) I've been better, Bisset...I've been better!! (He and BISSET exit. The lights now focus on the main stage)

THE WOMEN OF THE COMPANY  
LONDON HAS THIS KILLER ON THE LOOSE!

THE MEN OF THE COMPANY  
OR A GANG!

STRIDE  
EITHER WAY - LET 'EM HANG!

THE MEN OF THE COMPANY  
GOTTA GET 'IS HEAD INSIDE A NOOSE!

LADY BEACONSFIELD  
RIGHT AWAY!

NELLIE  
THE POLICE ARE NO USE!

THE WOMEN OF THE COMPANY  
MAYBE HIS NERVE WILL FAIL HIM!

THE MEN OF THE COMPANY  
THEY MUST GO OUT AN' NAIL HIM!

THE COMPANY  
THEY'VE GOTTA TRAIL AN' JAIL HIM  
NOW!

MURDER!!

THE WOMEN OF THE COMPANY  
NO MATTER WHO WERE BLAMIN'

THE MEN OF THE COMPANY  
TILL THEY PULL WOTSISNAME IN,

THE COMPANY  
THERE'S GONNA BE ONE FLAMIN'  
ROW!!

MURDER, MURDER!  
IT'S A CURSE, MAN!  
MURDER, MURDER!  
IT'S PERVERSE, MAN!

MURDER, MURDER!  
NOTHING'S WORSE THAN  
BLOODY MURDER IN THE NIGHT!

(The COMPANY now segues and from the front doorway of a home with their bodies, as LORD SAVAGE, SIR PROOPS and LADY BEACONSFIELDS exit through the archway to center stage.)

LADY BEACONSFIELD  
(Laughing) I am board gutless, with these damn charity dinners, Archie!

SIR PROOPS  
Then why do you go to them?

LADY BEACONSFIELD  
Because I'm board even more gutless at home! (They laugh)

LORD SAVAGE  
I agree with you, Bessie. Damn all charities and good causes. (HYDE suddenly appears from among the crowd)

HYDE  
Well, well, well! If it isn't faith, hope and chastity!

SIR PROOPS  
(To HYDE) Be on your way, man! Off with you! (HYDE takes his cane and shoves it into SIR PROOPS chest) Damn insolence...have you arrested! (He tugs on the cane and it pulls away leaving HYDE holding a long sword blade)

HYDE  
The only thing arrested here, sir, is your intelligence! Hypocrite!!(He stabs PROOPS through the forehead and sticks him to the catwalk stairs. He then turns his attention to LADY BEACONSFIELD) Now let's have a closer look at you...you despicable drunken hag! As I'm sure in your will you've left everything to yourself to be sent on to you in Hades! (He grabs hold of her and produces a large knife) We'll put this in your memory to charity! Hypocrite!! (He slashes at her throat twice severing her head. He turns to LORD SAVAGE) A little gift for you from the late, Lady Beaconsfield!! (He tosses her head to him and vanishes into the crowd)

1ST. MALE STREET MEMBER  
(He sings)  
READ ABOUT THE WORST TWO MURDERS!

2ND. MALE STREET MEMBER  
MUCH WORSE THAN THE FIRST TWO MURDERS!

BOTH  
THAT MAKES IT MURDERS THREE AND FOUR!

1ST. FEMALE STREET MEMBER  
THEY'VE MURDERED DEAR OLD BESSIE!

2ND. FEMALE STREET MEMBER  
I HEAR EXTREMELY MESSY!

3RD. FEMALE STREET MEMBER  
AND POOR OLD ARCHIE IS NO MORE!

THE COMPANY  
THAT'S FOUR IN THE LAST EIGHT DAYS!  
IT'S LONDON'S LATEST CRAZE!

THE WOMEN OF THE COMPANY  
THIS TIME IT WAS IN PARK LANE!  
AND HE MAY COME BACK AGAIN!

THE MEN OF THE COMPANY  
UNTIL THE KILLER'S FOUND

THE COMPANY  
THERE'S DANGER ALL AROUND!  
WHAT CAN WE DO?  
WE WISH WE KNEW!

MURDER, MURDER!  
ONCE THERE'S ONE DONE  
MURDER, MURDER!  
CAN'T BE UNDONE!

MURDER, MURDER!  
LIVES IN LONDON!  
MURDER, MURDER  
IN THE NIGHT!!

(The COMPANY segues into the living-room of LORD SAVAGE, they form the furniture in the room with their bodies. LISA CAREW and SIR DANVERS are there. LISA and LORD SAVAGE are seated.)

LORD SAVAGE  
(Pleading) I tried to save them, Danvers, I did! But I was lucky to escape with my life!

SIR DANVERS  
My dear, Herbert...I don't doubt that you conducted yourself throughout, in the manner befitting an English gentlemen.

LORD SAVAGE  
I did! Absolutely...Throughout! But I couldn't save them!

SIR DANVERS  
Those are decisions for God to make, not you. And you and God know ...(Pause) that you tried... Come Lisa. Goodnight. (SIR DANVERS and LISA exit)

(LORD SAVAGE begins laughing because he thinks he pulled one over on SIR DANVERS)

HYDE  
(HYDE turns around, he was the back of LORD SAVAGE's chair) Bad news from God, Herbert!  
(SAVAGE stands as HYDE grabs him from behind and uses his cane to chock him) And the word is your a hypocrite!! (He breaks his neck and exits into the crowd)

THE COMPANY  
(They sing)



CATCHIN' SUCH A MADMAN COULD BE HARD!

1ST. WOMAN  
SHOULDN'T BE!

2ND. WOMAN  
I AGREE!

3RD. WOMAN  
WE SHALL SEE!

THE COMPANY  
'COS THEY'RE ALL SO THICK IN SCOTLAND YARD!

1ST. MAN  
TELLIN' ME!

2ND. MAN  
I AGREE!

3RD. MAN  
SO DO WE!

THE WOMEN OF THE COMPANY  
HE'LL KILL US IF WE LET HIM!

THE MEN OF THE COMPANY  
THEY GOTTA GO AN' GET HIM!

1ST. MAN  
I KNOW A WAY TO NET HIM!

2ND. MAN  
HOW?

THE COMPANY  
MURDER!!

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

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

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

BLOODY MURDER  
IN THE NIGHT!!

MURDER!!

(The lights slowly fade on the COMPANY. Slowly the scene changes into JEKYLL's laboratory. LISA is by the lab table looking at JEKYLL's journal.

Scene 2: The scene segues into DR. JEKYLL'S LABORATORY.

JEKYLL/VOICE OVER

October 7th. After midnight. I am dangerous - more dangerous than any wild animal stalking its prey...  
(JEKYLL suddenly burst onto the catwalk and sees LISA)

JEKYLL  
(Shouting) Who let you in here?!

LISA CAREW  
(She sings)  
HENRY?  
OH, YOU SCARED ME.  
FOR A MOMENT, I THOUGHT...  
IT DIDN'T SOUND LIKE YOU.

JEKYLL  
How long have you been here?! How long! (He hurries down the stairs)

LISA CAREW  
ONLY THESE FEW MINUTES.  
AND I SAW THE DOOR WAY OPEN  
I THOUGHT YOU MIGHT BE HERE TO...

JEKYLL  
(JEKYLL quickly picks up the journal she was reading. He sings)  
HOW DARE YOU LOOK INTO MY JOURNAL  
WHAT DID YOU SEE?  
WHAT DID YOU SEE!

(He rushes into the chair and sits desperately grasping the journal)

LISA CAREW  
HENRY, PULL YOURSELF TOGETHER!  
IT'S LISA THAT YOU'RE SCREAMING AT!  
I CAN'T REMEMBER WHAT I SAW...

JEKYLL  
(Recovering is composure somewhat) Lisa, please forgive me. These experiments are taking me to places even I don't understand. I can't explain them to myself, let alone to you! I need to be left alone! To finish what I've started! (LISA very slowly goes to JEKYLL. She compassionately kneels beside him and takes his hand)

{“ONCE UPON A DREAM”}  
LISA CAREW  
(She sings)  
WHEN THIS ALL BEGAN..  
I KNEW THERE'D BE A PRICE...

ONCE UPON A DREAM,  
I WAS LOST IN LOVE'S EMBRACE  
THERE I 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 IF FADE  
AND I AM HERE ALONE...

ONCE UPON A DREAM,  
YOU WERE HEAVEN-SENT TO ME  
WAS IT NEVER MEANT TO BE?  
ARE YOU JUST A DREAM?

COULD WE BEGIN AGAIN?  
ONCE UPON A DREAM.

JEKYLL

(He kisses her softly) Lisa, please don't abandon me. I just need some time. I do love you. (LISA slowly gets up and begins to exit up the stairs of the catwalk)

LISA CAREW

(She pauses on the stairs and turns to JEKYLL) I will wait...and pray for you! (She quickly exits)

JEKYLL/VOICE OVER

(JEKYLL goes to the lab table and begins writing in the journal. He then also works with several of the glass bickers) October 7th. 4am. The experiment is out of control. The transformations are starting to recur of their own accord. I have radically altered the balance of the formula, to contain and overcome the powerful and darker forces at work inside me. I know now that I risk death. (There is a pounding on the rear lab door)

UTTERSON

(From off stage) Henry! It's John! (JEKYLL slowly and casually puts away the chemical and closes his journal. He then opens the rear door to admit UTTERSON) Henry, what is the meaning of this letter? (He produces a letter from his breast pocket) Who is, Edward Hyde? And why would you want to leave everything to someone I've never even heard of? (He reads the letter) He is to have all control of these assets immediate upon my death, or indeed my unexplained absence of longer than three months! (To JEKYLL) Are you out of your mind?!

JEKYLL

(Trying to cover-up) Hyde, is a colleague...he is helping me with my research. If anything should happen to me, he must have a way-to-all to carry on my work. You have to trust me, John...

UTTERSON

I do trust you. With my life!

JEKYLL

Well do as I ask.

UTTERSON

Henry, it's not that simple...as your lawyer I insist on knowing more! Does this man Hyde have some hold on you? Tell me what the problem is, we can work it out!

JEKYLL

Not this time, John. I beg you in the name of friendship, just do as I ask and do not question anything!

UTTERSON

All right, Henry. I don't like it...but if that's your wish, I'll revise the will.

JEKYLL

John. Bisset the apothecary has some vital chemical for me. He is going to bring them to you. When you receive them I need you to bring them here. I must not leave this place.

UTTERSON

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 killer.

UTTERSON

Of course, your right, Henry. But do be careful! (He exits out the rear lab door)

(JEKYLL again begins to write in his journal and work with the chemicals on the lab table. He gathers up a syringe and fills it with some chemical.)

JEKYLL/VOICE OVER

I am aware of my peril, and the need to control Hyde's evil influence, which disappears within me like a stain of breath upon a mirror. I am his perfect hiding place...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 wonder full is his love of life...

(He injects himself with the syringe, and sits in the chair. He begins to hallucinate and dream)

(He sings)

SO WONDERFUL IS HIS LOVE OF LIFE...

{“STREAK OF MADNESS”}

WHAT STREAK OF MADNESS LIES INSIDE OF ME?

WHAT IS THE TRUTH MY FEARS CONCEAL?

WHAT EVIL FORCE MAKES EDWARD HYDE OF ME?

WHAT DARKER SIDE OF ME DOES THIS REVEAL?

(As JEKYLL sings he imagines that he sees both LISA and LUCY appear in the mirror at the rear of the lab.)

WHAT IS THIS STRANGE OBSESSION?

THAT'S TEARING ME APART?

SOME STRANGE DERANGED EXPRESSION

OF WHAT'S IN MY HEART?

AM I THE MAN THAT I APPEAR TO BE?

OR AM I SOMEONE I DON'T KNOW?

IS THERE SOME MONSTER DRAWING NEAR TO ME?

BECOMING CLEAR TO SEE?

WILL WHAT I FEAR TO BE SO?

(LISA and LUCY slowly step from behind the mirror and take a seat on opposite sides of the stage.

JEKYLL is now the illusion as he steps behind the glass)

Scene 4: The scene segues into LISA and LUCY.

{“IN HIS EYES”}

LUCY

(She sings)

I SIT AND WATCH THE RAIN...

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

LISA  
I SIT AND WATCH THE SKY...  
AND I CAN HEAVE A SIGH...

LUCY  
I THINK OF HIM

LISA  
HOW WE WERE...

LUCY  
AND WHEN I THINK OF HIM...

LISA  
THEN I REMEMBER...

BOTH  
REMEMBER...

LISA  
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.

LISA  
SAFE IN HIS ARMS - CLOSE TO HIS HEART

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

LISA  
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?

LISA  
WILL HIS EYES REVEAL TO ME  
PROMISES OR LIES?

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

LISA  
I KNOW THEIR EVERY LOOK  
HIS EYES!

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

BOTH  
AND MOST OF ALL THE LOOK  
THAT HYPNOTIZED ME!

LISA

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

LISA  
LOVE IS WORTH FORGIVING FOR

LUCY  
NOW I REALIZE

BOTH  
EVERYTHING WORTH LIVING FOR  
IS THERE IN HIS EYES!

LISA  
LOVE IS WORTH FORGIVING FOR  
NOW I REALIZE

LISA  
NOW I REALIZE  
EVERYTHING WORTH LIVING FOR  
IS THERE IN HIS EYES!

(The lights slowly fade and LISA and LUCY exit. The light come up on the upper section of the catwalk and we see a STREET DANDY)

Scene 5: The scene segues into BACK AT THE DREGS.

(Slowly a couple pass by the STREET DANDY as he sings)

{“FACADE” REPRISE}

STREET DANDY  
IF YOU LIVE AROUND HERE  
LOTS OF PEOPLE, MY DEAR  
WILL MAKE PROMISES  
THEY WILL NOT HONOR  
I FEAR!

AND THE TRUTH IS  
YOU END UP  
GETTING SCARED!

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

(The lights fade on the catwalk and come up on the main stage. We find LUCY, NELLIE and THE GIRLS)

{“THE GIRLS OF THE NIGHT”}

NELLIE  
(She sings)

WE'RE THE PLEASURES OF THE NIGHT TIME  
THAT FADE AT DAWN  
SELLING TREASURES OF THE NIGHT TIME  
TILL 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?

1ST. GIRL  
NIGHT TIME IS WHERE WE LIVE  
NIGHT IS WHEN WE GIVE  
EVERYTHING WE HAVE TO GIVE.

1ST. AND 2ND. GIRL  
MOST LOVERS CAN REJOICE  
WE DON'T HAVE A CHOICE  
WE JUST KNOW WE HAVE TO GIVE.

ALL  
THAT'S WHY THE DAY CAN NEVER BE BRIGHT  
FOR THE GIRLS OF THE NIGHT.

3RD. GIRL  
FLY AWAY, FLY AWAY  
LET ME FIND MY WINGS!

LET ME BE  
THE GIRL I WANT TO BE!

4TH. GIRL  
I'M AFRAID TO FLY AWAY  
FOR ALL I HAVE IS HERE!

1ST. GIRL  
I HAVE MY HOPES!

2ND. GIRL  
I HAVE A CHILD

1ST. AND 2ND. GIRL  
AND CHILDREN MUST BE FED

5TH. GIRL  
FORGET YOUR HOPES  
OR YOU WILL BE MISLED!

(A group of men gather on the catwalk watching THE GIRLS)

NELLIE  
WITH THE DAWN THEY DISAPPEAR!

LUCY  
THEN WHY AM I STILL HERE

ALL  
FLY AWAY!  
FLY AWAY!  
FLY AWAY!!

(The men slowly descend the stairs and choose their “date” for the evening.)

ASK ME TO SHARE  
YOUR FANTASIES, DEAR,  
BUT DON’T ASK ME  
WHERE TOMORROW IS.

DON’T ASK ME  
WHERE TO FIND HAPPINESS  
THOUGH I KNOW FOR SURE  
WHERE SORROW IS.

NELLIE AND THE GIRLS  
SORROW IS WHERE THE DARK MEETS THE LIGHT...

LUCY  
SOMEDAY I PRAY MY DREAMS WILL TAKE FLIGHT...

LUCY, NELLIE AND THE GIRLS  
SORROW IS WHEN ALL HOPE FADES FROM SIGHT...

(Each pair slowly exit the stage in various directions)

LUCY AND NELLIE  
FOR THE GIRLS OF THE NIGHT...

THE GIRLS  
(They sing as they exit)  
WE’RE THE GIRLS OF THE NIGHT...

LUCY AND NELLIE  
JUST THE GIRLS OF THE NIGHT!!

(LUCY and NELLIE are left alone on the stage, except for HYDE who has very quietly crept to the foot of the stairs)

LUCY  
(To NELLIE)  
NOBODY KNOWS,  
NOT EVEN YOU.  
NO ONE KNOWS  
WHO I AM...

JEKYLL  
(Just for a moment) I know who you are, my dear.

LUCY  
(She quickly turns around and goes to JEKYLL. She stops as HYDE emerges from the shadows) Oh...For a moment I thought it was...someone else. (NELLIE exits)

HYDE  
(Mockingly) Oh...for a moment it almost was... (He enters and removes his hat and coat. He places them on the table) I have some rather sad news. I have to go away for a little while. (LUCY tries to restrain her joy at this news) That pleases you doesn’t it?



LUCY

(Trying not to show her true feelings) No, sir!

HYDE

You're lying to me! I can always tell when your lying...

LUCY

Where are you going?

HYDE

To a place...where no one will find me. But I could not leave, Lucy, without saying good-bye to your first!

(HYDE steps up behind LUCY and slowly begins to caress her shoulder and neck. LUCY tries to think of JEKYLL to help her get through this ordeal)

{“IT’S A DANGEROUS GAME”}

LUCY

(She sings)

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

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

HYDE

(He continues to pursue her)

IT’S A SIN WITH NO NAME  
LIKE A TIGER TO TAME  
AND MY SENSES PROCLAIM  
IT’S A DANGEROUS GAME!

A DARKER DREAM  
THAT HAS NO ENDING  
SOMETHING UNREAL  
THAT YOU WANT TO BE TRUE.

LUCY

(Trying to escape from him)

A STRANGE ROMANCE  
OUT OF A MYSTERY TALE

HYDE

THE FRIGHTENED PRINCESS  
DOESN’T KNOW WHAT TO DO!

DOES SHE JUST RUN AWAY?  
DOES SHE RISK IT AND STAY?  
EITHER WAY, THERE’S NO WAY TO WIN!

LUCY  
ALL I KNOW IS I'M LOST  
AND I'M COUNTING THE COST  
MY EMOTIONS ARE IN A SPIN.  
AND THOUGH NO ONES TO BLAME,

HYDE  
IT'S A CRIME AND A SHAME...

LUCY  
BUT IT'S TRUE ALL THE SAME

HYDE  
IT'S A DANGEROUS GAME!

BOTH  
NO ONE SPEAKS  
NOT ONE WORD  
ALL THE WORDS ARE IN OUR EYES!

LUCY HYDE  
SILENCE SPEAKS SILENCE SPEAKS  
LOUD AND CLEAR LOUD AND CLEAR  
ALL THE WORDS WE  
WANT TO HEAR! WE WANT TO HEAR!

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

(HYDE grabs LUCY and places her on his lap. She is now very much caught up in the moment and wants  
HYDE as well)

HYDE  
IT'S A SIN WITH NO NAME  
LIKE A TIGER TO TAME!

LUCY  
AND THOUGH NO ONE'S TO BLAME,

HYDE  
IT'S A CRIME AND A SHAME...

BOTH  
AND THE ANGELS PROCLAIM...

IT'S A DANGEROUS GAME!  
IT'S A DANGEROUS GAME!  
SUCH A DANGEROUS GAME!

(The embrace passionately as the lights slowly fade, they exit)

Scene 6: The scene segues back into DR. JEKYLL'S LABORATORY.  
(As the light slowly come up we find HYDE relining in a chair. UTTERSON cautiously enters the lab. The light are dim and he cannot see clearly.)

UTTERSON  
(He carries with him the new chemicals for JEKYLL) 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 is no point you're waiting, Mr. Utterson. Dr. Jekyll is most unlikely to return...

UTTERSON  
(Slowly makes his way around the lab table to get a better look at HYDE) It is of the utmost urgency, that I deliver these chemical personally.

HYDE  
(Barking) Leave the chemicals and go!

UTTERSON  
I'm not leaving until I know precisely where he is! (He lights a candle to see better)

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

UTTERSON  
But you will tell me where he is...Mr. Hyde? (He steps closer holding the candle high for light) Yes, I know who you must be. (He picks up JEKYLL's fathers revolver from the lab table and lowers it on HYDE) What have you done with Henry Jekyll!?

HYDE  
(He laughs) What have I done with, Jekyll?! You wish to see him? (UTTERSON stands his ground and pulls back the hammer on the revolver) Oh, very well...so you shall! (HYDE slowly moves towards the lab table. He opens the box that UTTERSON had brought. He begins to mix the chemicals as UTTERSON watches intently) Let what you are about to witness, be on your own head! (HYDE drinks the chemical in one large gulp. He immediately begins to convulse and shriek in out in pain. He screams as UTTERSON watches in amazement. HYDE falls to the ground and slowly crawls and claws his way back to the chair he was seated in. UTTERSON slowly pursues and finally witnesses JEKYLL)

UTTERSON  
(With amazement and confusion) Henry! My god, Henry!!

JEKYLL  
(Slowly rising) I warned you, John...even as Hyde I warned you!

UTTERSON  
You must save yourself! Before this thing kills you!

JEKYLL

There's no time. Now, John there's no time! (He grabs UTTERSON by the shoulders) You must help me with a most urgent errand! (He rushes and gets an envelope from the lab table) Here, I want you to deliver this for me...

UTTERSON

(He reads the address on the envelope) Miss Lucy Harris, the Dregs, Camdin Town? Henry, this is that awful place?! That night! That girl!?...

JEKYLL

(With urgency) John, I beg you. It's a debt I owe...a private affair. Tell her...that she must leave London...and tonight! (UTTERSON does not move. JEKYLL pleads with him) John, there is more than one life at stake here! It is Hyde! He...I cannot say I! John I fear what he might do to the girl!

UTTERSON

Henry!?

JEKYLL

(Pushes UTTERSON away) Go now, please! (UTTERSON slowly begins to leave. JEKYLL goes to the lab table and gathers together the new chemicals. He speaks to UTTERSON) With these chemicals you brought me...I promise I can find an antidote that will destroy Edward Hyde forever! (UTTERSON begins to climb the stairway of the catwalk)

UTTERSON

(He pauses on the stairs and turns back to JEKYLL) God help you Henry! God help us all! (He exits)

{“NO ONE MUST EVER KNOW”}

JEKYLL

(He sings)

NOW 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!

(He begins working with the chemicals. Pulling levers and such. The lab comes alive with activity)

I'LL FIND A MY WAY BACK TO THE HIGHER GROUND  
AND SEE THE VIEW I KNEW BEFORE!  
I'LL SEARCH THE WORLD  
UNTIL THE ANSWER'S FOUND  
AND THEN SUCCESS WILL POUND  
UPON MY DOOR!

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

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

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

(Just as it seems that JEKYLL may have it under control, suddenly HYDE takes over, and JEKYLL is wrought with pain. He falls withering in pain on top of the lab table and changes once again into HYDE. Slowly the lab table is pulled to the rear of the stage. The lights slowly fade)

Scene 7: The scene segues into LUCY'S BEDROOM.  
LUCY sits on her bed. She is dressed completely in a white corset. The room is completely in white.  
UTTERSON speaks to her)

UTTERSON  
Henry Jekyll...asked me to give you this. (He hands her the envelope)

LUCY  
(Taking the envelope) What is it?

UTTERSON  
He told me to tell you to leave this place. To leave London...tonight if you can. (LUCY opens the envelope which is filled with money. She holds it up for UTTERSON to see. She looks at him in puzzlement) He said he owes you a debt.

LUCY  
He was the only one who didn't treat me like a whore.

UTTERSON  
What has passed between you I neither know nor need to know. But I implore you to do as he says.

LUCY  
Why didn't he come himself?

UTTERSON  
(He pauses) He's offering you chance, that few people have. He's trying to help you.

LUCY  
I don't want to be saved.

UTTERSON  
Some people are worth helping. No matter what...

LUCY  
Where am I supposed to go?

UTTERSON  
Far from here. To begin again. To a new place. (He opens the door to exit) Good luck. (He begins to exit. He pauses and turns back ) Miss Harris. (He exits)

{“A NEW LIFE”}

LUCY  
(She sits alone on her bed and sings)

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

A NEW START  
THAT'S THE THING I NEED  
TO GIVE ME NEW HEART  
HALF A CHANCE IN LIFE

TO FIND A NEW PART  
JUST A SIMPLE ROLE  
THAT I CAN PLAY.

A NEW HOPE  
SOMETHING TO CONVINCE ME  
TO RENEW HOPE.  
A NEW DAY  
BRIGHT ENOUGH  
TO HELP ME FIND MY WAY.  
A NEW CHANCE  
ONE THAT MAYBE HAS  
A TOUCH OF ROMANCE.  
WHERE CAN IT BE?  
THE CHANCE FOR ME?

A NEW DREAM  
I HAVE ONE  
I KNOW THAT VERY FEW DREAM.  
I WOULD LIKE TO SEE  
THAT OVERDUE DREAM  
EVEN THROUGH  
IT NEVER MAY COME TRUE.

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

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

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

(As LUCY finishes singing there is a sudden flash of light and the sound of thunder. The lights flash on and off. Suddenly HYDE appears. LUCY has her back toward him and does not hear him. HYDE slams his cane upon the table)

LUCY  
(She turns to him with a start) What do you want with me?

HYDE  
(With contempt) Why, what every lover wants. (He removes his hat and coat) Compassion,

companionship...honesty!

LUCY

(She turns away from him trying to hide the envelope behind her back) 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...

HYDE

(He interrupts her) Shhh...wouldn't you like to tell me about your...Harley street, Dr. Jekyll?...

LUCY

(Surprised) Dr. Jekyll? You know him?

HYDE

(He sits down upon the bed beside her) 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 all of each others secrets. (He reaches out to her and she turns away) Don't you think you should show it to me!

LUCY

I don't know what you're talking...!

HYDE

(Sharply holding out his hand) Show it to me! Now! Now!! (She hands him the envelope, and he snatches it from her and, rips it open and takes out the money. He crumples the envelope.) What is it you find in him, that you can't find in me?

LUCY

He was kind to me!

HYDE

(He begins throwing the money at LUCY, and shouting at her) Well he's not very nice you know! He's a very weak man! (Pause) Undependable. Your friendship with him has hurt me very deeply. (He kneels behind her on the bed and holds her facing the audience) So I'm going to hurt you...

LUCY

(She begins to cry) Please no...

HYDE

(He holds her tightly. He produces a knife from behind his back. LUCY does not see this. He begins to sing)

{“SYMPATHY - TENDERNESS” REPRISE}

SYMPATHY, TENDERNESS  
WARM AS THE SUMMER  
OFFER ME THEIR EMBRACE!!

(He plunges the knife into her back. She does not scream out but show sudden shock. HYDE turns her around to face him and he again stabs her in the side. LUCY tries to get away from him but HYDE pulls her back)

LUCY

(HYDE grabs her again and this time pulls the knife across her throat, she speaks out) Henry...! (She dies)

HYDE

(HYDE slowly gets up from the bed. He takes the knife and wipes it across the white pillows. He goes to the wash basin and begins to clean the blood from his hands. He laughs to himself. Suddenly a shot of pain grips him as JEKYLL tries to emerge from within) Well!! Come on out, Henry! And take a look! (He begins to stain and shake as JEKYLL emerges)

JEKYLL

(He falls upon the bed beside LUCY's body. He screams) No! My god! What have I done, what have I done?! (He suddenly thinks of LISA) Lisa? Lisa!! (The lights suddenly black out)

Scene 8: The scene segues into THE CONFRONTATION.

(We move back into DR. JEKYLL's laboratory. JEKYLL is smashing all of his instruments. The lab explodes with fire and smoke.)

{“THE CONFRONTATION”}

JEKYLL

(He sings)

IT'S OVER NOW!

I KNOW INSIDE!

NO ONE MUST EVER KNOW

THE SORRY TALE OF EDWARD HYDE

AND THOSE THAT DIED

NO ONE MUST EVER KNOW!

(He picks up a vial of the formula and prepares to drink)

AM I A GOOD MAN?

AM I A MADMAN?

IT'S SUCH A FINE LINE

BETWEEN A GOOD MAN

AND A ...

(In the mirror behind JEKYLL appears the image of HYDE. The image begins to sing also)

HYDE/IMAGE

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

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

JEKYLL  
ALL THAT YOU ARE  
IS THE END OF A NIGHTMARE  
ALL THAT YOU ARE IS A DYING SCREAM!

AFTER TONIGHT,  
I SHALL END THIS DEMON DREAM!

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

JEKYLL  
SOON YOU WILL DIE  
AND MY MEM'RY WILL HIDE YOU!  
YOU CANNOT CHOOSE BUT TO LOSE CONTROL!

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

JEKYLL  
I DON'T NEED YOU TO SURVIVE  
LIKE YOU NEED ME!  
I'LL BECOME WHOLE AS YOU DANCE WITH DEATH!

AND I'LL REJOICE  
AS YOU BREATHE YOUR FINAL BREATH!

HYDE/IMAGE  
FOR I'LL LIVE INSIDE YOU FOREVER!

JEKYLL  
(He screams) Nooo!!

HYDE/IMAGE  
WITH SATAN HIMSELF BY MY SIDE!

JEKYLL  
(He screams again) Nooo!!

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

JEKYLL  
(He grabs hold of the beaker with the chemical in it. He tries to drink it but HYDE wont allow him)  
CAN'T YOU SEE  
IT'S OVER NOW  
IT'S TIME TO DIE!

HYDE/IMAGE  
NO, NOT I!  
ONLY YOU!

JEKYLL  
IF I DIE,  
YOU'LL DIE, TOO!

HYDE/IMAGE  
YOU'LL DIE IN ME  
I'LL BE YOU!

JEKYLL  
DAMN YOU, HYDE  
LEAVE ME BE!

HYDE/IMAGE  
CAN'T YOU SEE?  
YOU ARE ME!

JEKYLL  
NO!  
DEEP INSIDE!

HYDE/IMAGE  
I AM PURE  
YOU - ARE - HYDE!

JEKYLL  
NO, NEVER!

(JEKYLL drinks the chemicals)

HYDE/IMAGE  
YES! FOREVER!

JEKYLL  
GOD DAMN YOU, HYDE  
TAKE ALL YOUR EVIL DEEDS  
AND ROT IN HELL!

HYDE/IMAGE  
I'LL SEE YOU THERE, JEKYLL!

(JEKYLL throws the bicker at the mirror, smashing it to pieces. The lights black out)

Scene 9: The scene segues into THE WEDDING RECEPTION.

(As the lights slowly come up members of the company slowly enter. They are dressed in formal attire for JEKYLL and LISA's wedding)

{“FACADE” REPRISE}

MALE GUEST

(He sings)

THERE'S A BEAST AT THE DOOR  
AND HE'S WILD AND FREE!  
AND WE DON'T LET HIM IN  
CUZ' WE DON'T WANT TO SEE

STRIDE

WHAT IS LURKING  
RIGHT BEHIND  
THE FACADE!

THE COMPANY

MAN IS

NOT ONE BUT TWO.  
HE IS EVIL AND GOOD  
AND HE WALKS THE FINE LINE  
WE'D ALL CROSS IT WE COULD  
ARE WE WAITING....

UTTERSON

(He takes center stage) He had walked to the very gates of hell. And seen what laid beyond. The way back; it there was one; would be littered with the corpses of his shattered dream and engulfed by flames that might yet consume him. Yet back from the dead he came. To the sound of...wedding bells. (Every one turns to see JEKYLL and LISA enter together. They both look very happy. Everyone congratulates them)

THE COMPANY

(Cheering) To Lisa and Henry. Lisa and Henry...to Lisa and Henry! (Ad lib)

SIR DANVERS

My friends! My dear, dear friends. Today, it the second happiest day of my life. Second only to the day that I married Lisa's mother. May nothing happen; today or ever; to diminish the great happiness we feel for them. Lisa and Henry. God bless... (Two young men come up and stand on each side of JEKYLL and LISA)

FIRST YOUNG MAN

(They sing)

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

SECOND YOUNG MAN

BEING JEKYLL'S WIFE  
WHAT A GLAMOROUS LIFE

BOTH

ALL THOSE EVENINGS ALONE  
WHILE HE WORKS IN THE LAB  
HOW DRAB!

(They all laugh. Several of the guest begin to talk to LISA as JEKYLL slowly walks to the other side of the stage. UTTERSON follows him)

UTTERSON

Well Henry...? (JEKYLL grabs his stomach in pain) What is it?

JEKYLL

Don't make a fuss...terrible pain...John, get me out of here, I need to breathe. (UTTERSON steps back and tells the others that something is wrong. JEKYLL sings alone)

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!

(UTTERSON comes back to JEKYLL's side as JEKYLL slumps to the ground on bent knees)

OH, GOD HELP ME!

GOD HAVE MERCY!

DON'T LET HER SEE!

NOT ON OUR WEDDING DAY!

(He reaches out for UTTERSON) John! (He is suddenly gripped with the most extreme pain. He jumps up and tries to run away. He runs into LISA's arms) Lisa!! (He turns and runs away from her two members of THE COMPANY grab him and pull his coat from him. JEKYLL continues to transform into HYDE)

LISA CAREW

Henry?!

HYDE

(Slowly) There is no, Henry!...Only Hyde! (All of THE COMPANY scream back in horror)

STRIDE

(Stepping forward) Damn you, Jekyll...enough!

HYDE

Enough indeed! End-of-game! (HYDE grabs STRIDE by the throat and strangles him) All those opposed...Nay! (He breaks his neck. STRIDE slumps, dead to the floor. Everyone draws back away from HYDE. UTTERSON exits)

SIR DANVERS

This is insane! Please, somebody stop this!

HYDE

(He turns to LISA) We seem to be married, my love!! (He starts to cross to her)

UTTERSON

(He enters carrying a revolver. He points it at HYDE) Henry, stay back! Don't go near her! Stop! I beg you stop, now! (HYDE pauses, but then takes a step toward LISA. UTTERSON fires a single round at the ground. HYDE stops and pauses. Again he takes another step and UTTERSON shoots him. HYDE falls to the ground on his knee. LISA rushes to his side)

LISA CAREW

Henry! Oh God! Henry!

UTTERSON

Lisa, no! Stay back!

LISA CAREW

Henry, it's me! If this is you, show me! (HYDE was not badly wounded, he grabs LISA and drags her up center stage. He holds her about the neck)

HYDE

Ready for our bridal bed are you!

SIR DANVERS

No! Stop him!

HYDE

Stay! Or she dies!

UTTERSON

Henry no!

LISA CAREW

Henry, I know you don't want to hurt me! I know you can hear me...let me go. (HYDE begins to lose control, as JEKYLL fights for control) Henry, please...for us...let me go...please...

JEKYLL

(He continues to fight for control. He releases LISA and steps to center stage and faces UTTERSON) Do it John.. For God's sake, set me free!

UTTERSON

(With immense emotion) Forgive me...! (He lowers the gun and fires one shot. JEKYLL is hit. HYDE again takes control and moves toward UTTERSON who fires again, and twice more, until JEKYLL lay dying on the stage)

LISA CAREW

(She screams) No...! (She rushes over and cradles JEKYLL's head, holding him as he dies)

HYDE/JEKYLL

Lisa...Lisa...Lisa... (He dies)

LISA CAREW

(Weeping softly) Go to sleep, my tormented love!

(The lights slowly fade to black and curtains close)

FINISH

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This Libretto was prepared by  
Jack L. Herman

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