



# Jekyll & Hyde – The Musical

22<sup>nd</sup> – 25<sup>th</sup> May 2019

## Audition, Membership and Rehearsal information

### MEMBERSHIP & SHOW FEE DETAILS

Society Membership Fee details:

- Annual membership is £30, which is reduced to £20 if paid by Standing Order
- Membership is open to anyone over 16 at the time of opening night. All new members must successfully pass a simple singing audition to join DMTC, after which the membership fee is payable.
- The membership year runs from 1st July to the 30th June each year.
- All performers must be members of DMTC to be covered by insurance.
- Only members of DMTC may audition for a part in a show.

Show Fee details

- Show fees for the show are £30.
- Full show fees must be paid before opening night.

### REHEARSALS

All rehearsals will commence **promptly** please at 7:45pm on Tuesday evenings and 7.45pm on Friday evenings unless otherwise stated on rehearsal schedules. Rehearsals will usually take place in the LUBYA hall, **Manchester Place, Dunstable**. Please check the schedule carefully and arrive promptly as we do not wish to call extra rehearsals as a result of time being lost through late starts. Be prepared for some Sunday morning or afternoon rehearsals during the 4 weeks before the show.

Please note that attendance at rehearsals for which you are called is necessary and a register may be taken. We will try to schedule rehearsals around any known absences in advance e.g. holidays, business commitments etc. However, anyone who misses a substantial number of rehearsals risks being asked to leave the show unless the Committee accepts there are exceptional extenuating circumstances.

If you are unable to attend a rehearsal for which you are called, please contact one of the numbers on the rehearsal schedule that will be published, as this will affect your fellow cast members. If you are absent from a production rehearsal, please ask your fellow cast members to take notes for you and liaise with them between rehearsals.

**PLEASE NOTE EVERYONE IS REQUIRED TO FILL OUT THE AUDITION FORM AT THE END OF THIS DOCUMENT**

**AUDITIONS**

**Sunday 17<sup>th</sup> February at 2:00 pm in Manchester Place**

If you cannot audition on this date you must audition **BEFORE** it.

Make sure you know your audition pieces. Please note that if the casting committee cannot cast the show that day, they may **recall** some of those who auditioned to try again. If they still cannot cast after that, they may look to other members of DMTC who did not audition or invite outsiders to be considered.

**AUDITION GUIDELINES**

**1. General Comments**

- 1.1 Members and auditionees may watch the auditions. However, only members of the audition panel will take part in the decision making process to cast the show.
- 1.2 Only members of DMTC may audition for a role in the show.
- 1.3 All members of the Society are valued, but please be aware that auditioning does not guarantee a role, even if only one person auditions for the part. Roles will be given to those that the Panel feel are suitable for that role.
- 1.5 Those auditioning for more than one principal part may be asked to sing and deliver dialogue for each part but this is at the discretion of the casting committee.
- 1.6 If auditionees want feedback, this can be requested of the Director or Chairman of the Panel, but otherwise will not be given

**2. Audition Panel**

- 2.1 The casting will be undertaken by an Audition Panel
- 2.2 No member of the Panel shall audition for a principal part
- 2.3 If a member of the family of any Panel member is auditioning, they may be asked to withdraw for that audition and any discussion thereafter
- 2.4 The Chairman of the casting committee will post the full cast on the DMTC Facebook group or website or send out an email as soon as possible after auditions announcing the cast.  
N.B. This may not be possible until after any recall auditions
- 2.5 Auditionees may be offered roles for which they have not specifically auditioned unless you expressly indicate otherwise



### Audition Form

Auditions will be held on **Sunday 17<sup>th</sup> February** at **2:00 pm** in **Manchester Place**  
If you wish to audition please complete and return this form (preferably by email) before the start of the auditions. If returning by email send to [info@dunstablemtc.org](mailto:info@dunstablemtc.org)

Name: .....

Tel: ..... Mobile: .....

Address:.....

.....

Email: .....

#### What do you want to audition for?

Principal part/s:.....

Chorus/ensemble: .....

Voice: ..... **1st Soprano / 2nd Soprano / Contralto / Tenor / Bass / Don't Know**

I will accept a part offered other than my choices above: ..... **Yes/No**

I will attend rehearsals apart from agreed holidays: ..... **Yes/No**

I will commit to attend rehearsals for the two weeks prior to the show: ..... **Yes/No**

***Please use the back of this form or another sheet to list any known commitments between now and show week, especially any known holiday dates.***

**AS THIS SHOW AS AT THE DUNSTABLE REP AS WE ARE RESPONSIBLE FOR GETTING IN AND GETTING OUT, EVERY CAST MEMBER WILL BE EXPECTED TO HELP ON THE SUNDAY BEFORE THE SHOW AND ON THE SATURDAY NIGHT AFTER THE SHOW TO SETUP/CLEAR OUT AS NECESSARY.**

**THIS INFORMATION ON THE BACK OF THIS FORM WILL BE USED TO COMPLETE THE FLOOR REHEARSALS SCHEDULE SO PLEASE DO TRY TO BE ACCURATE.**

I am willing to take on a backstage, FOH or other production role if no part in the show is suitable: ..... **Yes/No**

***All members of the cast are expected to assist with publicising the show and participating in as many marketing events as possible.***

FACADE

1

10 (BISHOP) 11 12

There's a face that we wear in the cold light of day, it's so -

13 14 3 15

ci - e - ty's mask, it's so - ci - e - ty's way, and the truth is —

16 3 3 17 18

Ha! that it's all a fa - cade! — There's a

19 20

face that we hide 'til the night - time ap - pears, and what's

21 22 3 23

hid - ing in - side — be - hind all of our fears is our true self —

24 3 3 25 26

locked in - side the fa - cade —

27 (ALL) 28 29

Ev - [v] ry — day — peo - ple in their own sweet — way —

30 31 32 (1.) 3

like to add a coat [t] of — paint, [t] an' be what they

33 34 3 3

ain't, — that's how their lit - tle

35 (S/A - 2 part)

game is played, li - vin' out a

game is played, li - vin' out a

37 38 39

mas - que - rade, Get - ting rich and get - ting laid

mas - que - rade, Get - ting rich and get - ting laid

40 41 42 (POOR)

while play - in' the saint! But there's

43 44

one thing I know, an' I know it for sure. This di -

45 46 47

sease that we've got has got no read - y cure, an' I'm cer - tain

(ALL)

48 49 50 51

life is ter - rib - ly hard when your life's a fa - cade.

52 53 (POOR W.) 54

Look a - round you, I have found you can - not tell by look - in' at the

#5 - Facade

17

THIS IS THE MOMENT

Rubato

(JEKYLL)

This is the mo - ment — this is the day when I send

all my doubts and de - mons — on their way Ev - 'ry en -

dea - vor — I have made ev - er — is com - ing — in - to play is

here and now — to - day — This is the

mo - ment — this is the time when the mo -

men - tum — and the mo - ment — are in — rhyme — Give me this

mo - ment — this — pre - cious chance — I'll

ga - ther up — my past — and make some sense at —

last — This is the mo - ment — when all I've done All of the

dream - ing, schem - ing and scream - ing — be - come one This is the

day — see it spar - kle and shine when all I've

lived for — be - comes mine For all these years I've


faced the world — a - lone And now the time has come — to

prove to them — I made it — on my own This — is the


mo - ment — my fi - nal test Des - ti - ny

beck - oned I ne - ver reck - oned se - cond best I won't look

#17 - This Is the Moment

36  37  
 down I must not fall This is the

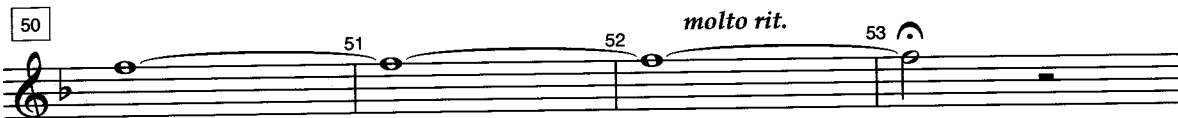
38  39 40 *ritard*  
 mo - ment, the sweet - est mo - ment of them all This is the

41  42  
 mo - ment damn all the odds This day or

43  44  
 ne - ver I'll sit for - ev - er with the Gods! When I look

45  46  
 back I will al - ways re - call mo - ment for

47  48 49 *ritard*  
 mo - ment This was the mo - ment The great - est mo - ment of them

50  51 52 *molto rit.* 53  
 all!

#17 - This Is the Moment



19

ALIVE

6

7 (HYDE) 8 9 10

What is this feel - ing of po - wer and drive I've ne - ver known I feel a - live

11 12 13 14

Where does this feel - ing of po - wer de - rive mak - ing me know why I'm a - live

15 16 17 18

Like the night it's a se - cret — sin - is - ter dark and un - known

19 20 21 22 23

I don't know what I seek yet I'll seek it a - lone!

24 25 26 27

I have a thirst that I can - not de - prive ne - ver have I felt so a - live

28 29 30 31

There is no bat - tle I could - n't sur - vive feel - ing like this, feel - ing a - live

32 33 34 35

Like the moon an e - nig - ma — lost and a - lone in the night

36 37 38 39

damned by some hea - ven - ly stig - ma but blaz - ing — with light

(HYDE)

41

40 It's the feel - ing of be - ing a - live \_\_\_\_\_ filled with e - vil but

43 tru - ly a - live \_\_\_\_\_ 44 it's a truth that can - not be de - nied \_\_\_\_\_ 45

46 - it's the feel - ing of be - ing Ed - ward 47 48

49 Hyde \_\_\_\_\_ 50 51 52 53 4

57 Wait! What's this sweet miss At last I have found you here. 58 59 60

61 Fate what bliss sweet miss I've run you to ground, my dear. 62 63 64

65 **Suddenly Slower** 4

69 *Safety - 2 times* 73 74 I feel your

75 fin - gers, \_\_\_\_\_ brush - ing my shoul - ders, \_\_\_\_\_ your temp - ting 76 77 78

79 touch, as it tin - gles my spine. 80 81

29

IN HIS EYES

*ritard* Rubato

1 (JEKYLL) 2 (LUCY) 3

(So?) I sit and watch the rain and see my tears run down the

4 5 (EMMA) 6

win - dow pane. I sit and watch the sky and I can hear it breathe a

7 (LUCY) 8 (EMMA) 9 (LUCY) 3

sigh. I think of him... How we were... And when I

10 (EMMA) 3 11 (+LUCY) 12

think of him... Then I re - mem - ber... Re - mem - ber...

13 (EMMA) 14 15

In his eyes I can see where my heart

16 17 (LUCY) 18

longs to be! In his eyes I see a gen - tle glow, and

19 20 21

that's where I'll be safe, I know.

22 (EMMA) 3 23 3

Safe in his arms, close to his heart.

24 (LUCY) 3 25 (EMMA)

But I don't know quite where to start... By look - ing

6

(EMMA) 27 (LUCY) 28 29

in his eyes, will I see be - yond to - mor - row? ————— By look - ing

30 31 32 33

in his eyes, will I see be - yond the sor - row that I feel?

1

(EMMA) 35

Will his eyes re - veal to me pro - mis - es or lies?

(LUCY) 36 37

But he can't con - ceal from me the love in his

(LUCY) 38 39

eyes. They're like an o - pen book. His

(EMMA)

I know their ev - ry look. His eyes.

40 41 *ritard*

eyes the look that hyp - no - tized me.

And most of all the look that hyp - no - tized me.

#29 - In His Eyes

42

(EMMA)

43

44

45

(LUCY)



If I'm wise, I will walk a-way and glad-ly. But sad-ly,

46

47

48

49



I'm not wise. It's hard to talk a-way the mem'-ries that you prize.

50

(LUCY)

(EMMA)

51



Love is worth for-giv-ing for... Now I re-a-lize

52 (BOTH)

53

54 *ritard*



Ev-ry-thing worth liv-ing for, is there in his eyes.

55

(LUCY)

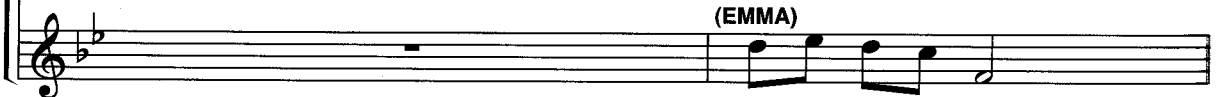
56



Love is worth for-giv-ing for...

Now I re-a-

(EMMA)



Now I re-a-lize

*molto rit.*

57

58



lize is there in his



Ev-ry-thing worth liv-ing for, is there in his

59

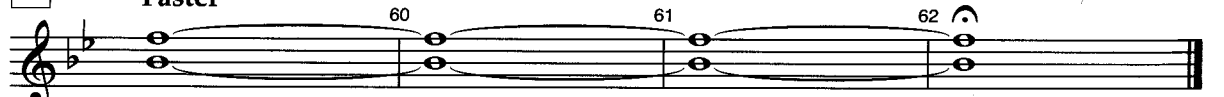
**Faster**

*ritard*

60

61

62



eyes.

#29 - In His Eyes

IF YOU LIVE IN TOWN, DEAR,  
 THEN YOU MUST CUT A DASH!  
 'TISN'T HARD, DEAR,  
 TO CREATE A FACADE!

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

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

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

#### **ACT I, SCENE 4**

#### **8 – The Engagement Party**

*Sir Danvers Carew's house in regent's park*

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

**SAVAGE**

Who does this Jekyll feller think he is?

**GLOSSOP**

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

**BISHOP**

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

**UTTERSON**

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

**SAVAGE**

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

**LADY BEACONSFIELD**

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

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

**EMMA**

That's not father's decision, Lady Beaconsfield — it's mine!

**DANVERS**

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

**LADY BEACONSFIELD**

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

**EMMA**

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

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

**STRIDE**

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

**DANVERS**

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

**STRIDE**

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

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

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

POOLE

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

JEKYLL

Send her away.

POOLE

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

JEKYLL

*a pallor sets on him, realizing who she must be*

I'll see her Poole.

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

Lucy At Jekyll's Study

LUCY

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

JEKYLL

What brings you here...?

LUCY

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

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

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

LUCY

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

*(SHE looks at him)*

JEKYLL

*(treating her back with medicine)*

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



LUCY

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

JEKYLL

*(quiet shock)*

Why come to me?

LUCY

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

JEKYLL

Why didn't you go to the police?

LUCY

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

*(HE continues to treat her back.)*

- Sympathy, Tenderness

LUCY

SYMPATHY – TENDERNESS  
WARM AS THE SUMMER  
OFFER ME THEIR EMBRACE.  
FRIENDLINESS – GENTLENESS  
STRANGERS TO MY LIFE  
THEY ARE THERE IN HIS FACE.

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

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

LIVES IN LONDON!  
BLOODY MURDER  
IN THE NIGHT

*(Blackout)*

**END OF SCENE 1**

**ACT II, SCENE 2**

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

**JEKYLL**

*(voice-over)*

October 7, after midnight. I am dangerous. More dangerous than any wild animal stalking its prey...

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

# 26 - *Emma in the Lab*

**JEKYLL**

*(surprised, sharp and angry)*

What do you want here?

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

**EMMA**

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

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

**JEKYLL**

How long have you been here? How long!

**EMMA**

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

**JEKYLL**

*(Furious)*

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

EMMA

*(deeply upset)*

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

JEKYLL

*(almost a swoon)*

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

EMMA

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

– *Once Upon a Dream*

EMMA

WHEN THIS ALL BEGAN...  
 WE KNEW THERE'D BE A PRICE –  
 ONCE UPON A DREAM  
 WE WERE LOST IN LOVE'S EMBRACE  
 THERE WE FOUND A PERFECT PLACE  
 ONCE UPON A DREAM

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

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

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

JEKYLL

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

*SHE starts to leave.*

= 25 - *Streak of Madness*

EMMA

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

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

JEKYLL

*(voice-over)*

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

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

UTTERSON

*(off)*

Henry. It's John.

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

UTTERSON

Henry? What is the meaning of this letter? Who is Edward Hyde? And why, in God's name, would you want to leave everything you possess to someone I've never heard of?

*UTTERSON reads from the letter he carries.*

"He is to have full control of all my assets immediately upon my death, or indeed, my unexplained absence of longer than three months."

UTTERSON

*(Continued)*

Are you out of your mind?

## JEKYLL

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

## UTTERSON

I do trust you ... with my life.

## JEKYLL

Then you will do as I ask.

## UTTERSON

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

## JEKYLL

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

## UTTERSON

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

## JEKYLL

*(handing him the chemical case)*

John. Bisset the apothecary is preparing some vital chemicals for me. I need you to collect them and bring them here. I cannot leave this place.

## UTTERSON

Alright. I'll do it.

*HE goes.*

## JEKYLL

*(Voice-over)*

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

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

**ACT II, SCENE 4**

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

**3 - Utterson & Hyde in the Lab**

**UTTERSON**

Henry?

**HYDE**

I'm afraid Dr. Jekyll is not available.

**UTTERSON**

Who the devil are you?

**HYDE**

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

**UTTERSON**

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

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

**HYDE**

Just leave them and go!

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

*UTTERSON stares in disbelief and horror at the sight, then pulls himself together.*

**UTTERSON**

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

**HYDE**

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

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

**UTTERSON**

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

**HYDE**

*(another soft chuckle, with none of the familiar maliciousness)*

What have I done with Jekyll? You wish to see him?

*(UTTERSON pulls back the hammer of the revolver).*

**HYDE**

Very well. So you shall.

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

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

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

**UTTERSON**

*(In agony, dropping the revolver)*

Henry! ... Oh, my God! Henry!!

**JEKYL**

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

**UTTERSON**

You must save yourself before this thing kills you.

**JEKYL**

*(With the drugs)*

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

*HE hands UTTERSON an envelope*

## UTTERSON

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

## JEKYLL

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

## UTTERSON

I understand.

## JEKYLL

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

## UTTERSON

God help you, Henry. God help us all.

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

4 - Angst 2

## JEKYLL

COULD IT BE?  
HAVE I REALLY LOST MY WAY?  
HAVE I LOST MY MIND?  
WILL I LOSE THE DAY?

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

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

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