

IN
HYDING

Written by

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Based on "Dr. Jekyll and Mr. Hyde" by Robert Louis Stevenson

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In Hyding received its premier staged reading at the Monster Box Theatre in Waterford, Michigan, on November 14th and 15th of 2015 and was directed by Stacy C. Grutza. Multiple casting was used with seven performers, employing non-gendered casting. The casting breakdown was as follows:

Performer #1 Dr. Jekyll

Performer #2 Young Henry Jekyll / Edwina Hyde

Performer #3 Young Danvers Carew / Lord Danvers Carew / Miss Stevens / Policeman #1 / Albert / Mother

Performer #4 Henry's Father / Howard / Doctor

Performer #5 Fanny / Utterson / Landlord / Policeman #2

Performer #6 Stella / Poole / Enfield

Performer #7 Lanyon / James / Man in Black

Running time for *In Hyding*: 90 Minutes--3 Act Structure

Synopsis: Dr. Henry Jekyll develops a drug that will transform him to his true self.

Setting: Set can be representational or suggestive. Areas include a study and lab for Henry; an area for Dr. Lanyon and for Utterson, which can be the same area; an apartment area for Edwina Hyde; and a bedroom area for the father, these could also be the same area. The street also needs to be suggested and a scrim might be used to help differentiate the outdoors from the indoors. Also, a green door needs to be present as this is where the lab for Hyde is entered and is referenced in the script.

Time: Late 1860s Place: England

Note: Character nudity is mentioned, but can just be suggested, or not done at all depending on the theater.

CAST LIST (SOME ROLES WILL OR MAY UTILIZE MULTIPLE CASTING)

Young Henry Jekyll--18 years old--also plays Edwina Hyde

Edwina Hyde--Henry's alter ego--Young Henry Jekyll as a transgendered cross dresser

Young Danvers Carew--18 years old

Sir Danvers Carew--Young Danvers Carew 15 years later (could be same actor)

Henry's father--40s and also 15 years later with consumption (could be same actor)

Man dressed in black--heavy set and muscular in his 20s

Patient/Miss Stevens--30s male transgendered cross dresser

Poole--40s--Manservant to father and Henry Jekyll

Dr. Matthew Lanyon--friend to Henry in his 40s
Gabriel John Utterson--Henry and his father's attorney in his 50s
Landlord/Landlady--40s--Person in charge of the boarding house where Edwina stays
Fanny Park--40s transgendered man and cross dresser
Stella Boulton--40s transgendered man and cross dresser
Howard--20s--One night stand with Edwina
Enfield--late 50s--Friend to Utterson
James--20s--Love interest to Edwina
Albert--50s Producer friend to Fanny and Stella
Policeman 1--20s
Policeman 2--Voice only offstage
Girl--pre-teen
Mother--30s
Doctor--Man in his late 30s
With multiple casting, the play has been and/or may be performed with anywhere from 7 to 22 performers.

IN HYDING

ACT I

ACT I SCENE 1

Lights come up on UTTERSON sitting at a desk and writing in what appears to be a diary.

UTTERSON

As Henry Jekyll's lawyer, when I, Gabriel John Utterson, first received Henry's revised Last Will and Testament, I thought perhaps he was being blackmailed. But I was wrong, this document was not created out of blackmail, but out of desperation. A desperation born when Henry was a young man and his father made a decision that changed Henry's life forever. It seemed to all begin its dark turn for Henry upon Henry's father's death.

The lights fade to...

ACT I SCENE 2

We are in the bedroom of Henry's father. His father is in bed, and it's obvious that he's ill. Henry is sitting at his bedside. Henry has a mustache, which helps to cover his rather feminine appearance.

FATHER

You don't have to stay here with me, Henry. We both know you hate me.

HENRY

I don't hate you, father.

FATHER

Why not? I beat you into what you are today, a successful doctor. Surely you must hate me for that.

HENRY

You did what you felt was right.

FATHER

I did what was right by God's law, and I'd do it again.

HENRY

Yes, father.

FATHER

Yes, Father. That's all you've ever said to me since that day.

HENRY

What do you want father? Do you want me to thank you?

FATHER

Why not? It wouldn't hurt you to show a bit of gratitude, a bit of spine.

HENRY

Thank you, father.

FATHER

Perhaps I should disinherit you.

HENRY

I have my own practice. I don't need your precious money.

FATHER

My precious money paid for an education and a roof over your head.

HENRY

Yes, it did. But it also paid for obedience. My total obedience to you.

FATHER

It's a son's role to be obedient to his father.

HENRY

Yes, a son's and a wife's. Should we talk about mother and how you killed her?

FATHER

I never killed that woman. She threw herself out of a window.

HENRY

Because you drove her to it.

FATHER

She was weak and she made a weak child. All I've tried to do is make you a man.

HENRY

Yes, a man like you

FATHER

And what is wrong with that?

HENRY

What is it you want from me, father? Love? Is that what you want?

His father doesn't answer. Henry rises and looks out the window toward the street below.

FATHER

Have you ever seen him since...

HENRY

Seen who, father?

FATHER

Danvers, of course.

HENRY

No, he went to Oxford and I went to Cambridge as you ordered. Did you tell his father to send him there?

FATHER

No, from what his father tells me, he went there to avoid you.

HENRY

I see. Doesn't it ever bother you?

FATHER

What?

HENRY

What you did to me. What you paid that man to do to me.

His father remains silent.

HENRY (CONT'D)

Well? Answer me. Are you sorry for that vile thing you allowed that man to do to me?

FATHER

No, it had its desired effect. It freed you of a disease; a disease that would have taken your soul.

Henry laughs.

FATHER (CONT'D)

Why do you laugh?

HENRY

In your attempt to save my soul, you stole it from me. Isn't that laughable, father? Why do you think I've never married and had children?

FATHER

To punish me, of course.

HENRY

Of course.

ACT I SCENE 3

We are in Utterson's office as he's writing a correspondence to Dr. Henry Jekyll regarding Henry's father's will.

UTTERSON (V.O.)

Henry, I'm so sorry about your father's death. It's important that we get together to go over his Last Will and Testament. He has a few statements he wants me to deliver in person. Please respond with a time that would be convenient for our meeting. Yours truly, Gabriel John Utterson, Attorney at Law.

BLACK OUT.

ACT I SCENE 4

Lights rise, and we are in Henry's lab/physician's office where he is currently treating a clean shaven effeminate looking young man who appears to have been beaten. Henry is treating his wounds. Henry is wearing a black arm band, signifying a death in the family. His mustache is now gone, thus re-enhancing his own natural feminine appearance.

PATIENT

May I ask you a question, Dr. Jekyll?

HENRY

Yes.

PATIENT

Who died?

HENRY

My father.

PATIENT

I'm sorry.

HENRY

No need to be. We weren't that close.

PATIENT

You too?

HENRY

Pardon?

PATIENT

My father and I weren't close either. He always liked to call me a mollycoddle. I'm sure you've figured out why.

HENRY

You're referring to your other less visible wounds.

PATIENT

Yes, you won't turn me in will you? I really didn't know what else to do, or where else to go.

HENRY

No, I don't discuss my patient's cases. Had you come in with a gun shot wound that would have been different, but this sort of thing is entirely up to the discretion of the doctor. You should consider using chloroform next time for such activities.

PATIENT

How would that help?

HENRY

It relaxes the muscles down there.

PATIENT

I didn't know.

HENRY

You're not a doctor. Since you brought it up, may I ask how you managed to get injured down there? I had refrained out of politeness from asking earlier.

PATIENT

I perform on stage. I do performances dressed as a woman. There are special theaters that cater to that sort of thing.

HENRY

Really?

PATIENT

Yes, the Strand is one of them.

HENRY

And you enjoy that sort of entertaining?

PATIENT

I do except when I get beat up after leaving the theater.

HENRY

Does it happen often?

PATIENT

No, normally I have someone with me to help watch my back, but he wasn't with me this time. My mistake.

HENRY

Does it pay well? This sort of theater?

PATIENT

No, not really, unless you...

HENRY

Then why do it?

PATIENT

I'm not sure I can say. It's just that I feel freer when performing this way. I guess I just like being a woman, even if it's just for a short time.

HENRY

But why? Women are second class citizens without any rights. Why would you want to be a part of that gender?

PATIENT

Let's just say I feel I have no choice. I'm driven to be this way. I've liked pretending to be a girl since I was eight years old.

HENRY

So are you saying we have no control over our own impulses?

PATIENT

No, I'm saying we have no control over what we are.

HENRY

Plenty of people go about their lives controlling their impulses. For example, I have no desire to commit violence against someone else.

PATIENT

Perhaps you've just never been properly motivated.

HENRY

That is hardly the way to show an appreciation for the compassion I've shown you today.

PATIENT

I'm sorry. I apologize. I talk too much when it comes to this subject. What do I owe you?

HENRY

Nothing.

PATIENT

No, I can't do that.

HENRY

You can if I say so, and I say so. You don't owe me anything. Now you should go.

PATIENT

Yes, I apologize if I have offended you.

HENRY

You haven't.

PATIENT

Well, thank you.

He starts to leave then stops and pulls out a card from his jacket and hands it to Henry.

PATIENT (CONT'D)

If you're ever near this area you might stop in after 10 p.m., and catch one of my performances on Friday or Saturday evening.

HENRY

I'm sure I won't.

The patient shoves the card into Henry's hand.

PATIENT

I hope you will; it would be nice to see a kind face there. They also have rooms to let, which I sometimes use.

HENRY

You're not implying?

PATIENT

No, of course not; it's just that...

HENRY

Just that what?

PATIENT

You have no facial hair, so I thought.

HENRY

My father forced me to grow facial hair. The first thing I did when he died was to shave it off. It has no other meaning than that.

PATIENT

I apologize then. Goodbye.

The patient quickly leaves. Henry looks at the card and reads it aloud.

HENRY

Miss Stevens, Performer.

Henry starts to throw the card away, but ends up shoving it into his lab pocket instead.

ACT I SCENE 5

Henry is seated in his study reading when Poole enters the room.

POOLE

You called for me, sir?

HENRY

Yes, Poole. You know, of course, that my father has passed on.

POOLE

Yes, sir. I'm very sorry for your loss.

HENRY

No need to be. It's no secret that he hated me and I had little love for him.

POOLE

Sir, I fear that one should not speak of the dead that way.

HENRY

I'm afraid I don't fear the dead as much as you do, Poole. I've seen them far too often, and believe me, when a body is dead it remains that way. I presume you know why I called you here.

POOLE

You plan on finding another servant.

HENRY

Heavens no. Whatever would give you that idea?

POOLE

I was hired by your father and since he's no longer the master of the house I assumed...

HENRY

You assumed incorrectly. I want you to stay on. You've treated me more like a son than my father ever did.

POOLE

I hope I didn't get between you and your father.

HENRY

No, of course not. If it hadn't been for you I think I might have... Anyway, I just wanted you to know that I wish you to stay on, and that we may have a guest in the house from time to time.

POOLE

Very well, sir.

HENRY

This is a female guest, but don't worry, nothing unsavory is going between us. She is merely here to assist me with my research. Her name is Hyde, Miss Edwina Hyde.

POOLE

Yes, sir.

HENRY

And you will keep this between us, understood?

POOLE

Yes, sir.

HENRY

I know you know how to keep a secret.

POOLE

Sir?

HENRY

That business with my father when I was much younger. The time he brought me home and you, mother, and Dr. Lanyon cared for me.

POOLE

I don't think anything needs to be said about that, sir.

HENRY

You're right. Anyway, now you know that there will be a guest in the house and she may go about the house and my lab as she pleases. Also, she has a minor skin condition which she is rather sensitive about, so she will have her face covered by a black veil. So please don't be alarmed.

POOLE

I understand, sir.

HENRY

Good. Thank you, Poole.

Poole leaves and Henry returns to his reading.

ACT I SCENE 6

We are in Dr. Jekyll's study. He and Dr. Matthew Lanyon are playing chess. Each of them has a glass of brandy beside them.

LANYON

I tell you, Henry, why you insist upon this lark is beyond me.

HENRY

Why is it a lark to try and make the world a better place?

LANYON

Because it can't be done.

HENRY

They said that many diseases could not be prevented or cured, yet medical science has proven them wrong.

LANYON

A behavior is not a disease. Man is not inherently good or evil. You cannot remove evil with an elixir.

HENRY

I wasn't suggesting removing evil. What I'm suggesting is a separation of one's true nature; to allow that which is truly our nature to come out and suppress that which man has imposed on us.

LANYON

Then you would unleash the animal in us all.

HENRY

You think so? Look at children. I've seen children in school yards who when a fellow child has fallen and cries the others have come to the child's aid.

LANYON

And I've seen others laugh and point and hit other children who were different or weaker than themselves.

HENRY

Were their parents nearby?

LANYON

I have no idea. I can't stand the little buggers myself.

HENRY

I propose that those who laughed were taught by their parents to laugh. I believe God has placed within us an inner goodness that has gradually been suppressed by the influence of man.

LANYON

And you propose to free that inner goodness that we as human beings have forced into hiding?

HENRY

Yes.

Lanyon finishes off his brandy and looks about the room.

LANYON

Where's that man servant of yours?

HENRY

You mean, Poole? I'll ring him, and I wish you wouldn't refer to him as a servant.

Henry pulls a satin cord that's nearby which signals Poole that he's needed.

LANYON

Why? He is isn't he? He's been serving your family since before your father died.

HENRY

Yes, he's been caring for us for a quite a while.

LANYON

Took care of you as I remember?

HENRY

Yes, he took over the duties of my mother after she died.

LANYON

Yes, sad business that.

Poole enters.

POOLE

You needed something, sir?

HENRY

Yes, Poole, Dr. Lanyon would like another glass of brandy.

POOLE

Yes, sir.

Poole leaves.

HENRY

I had an unusual patient today who I believe will help prove my point.

LANYON

On dear, we're back on this again. And what was so special about this patient?

HENRY

He was an actor.

LANYON

Oh, one of those. You didn't take a check from him I hope.

HENRY

No, actually, I didn't charge him at all.

LANYON

You won't stay in business long that way, Henry. If others hear about it, they'll all be coming to you for a handout.

HENRY

Don't worry, Matthew. I have no intention of making this a habit.

LANYON

So what was so special about this actor?

Poole returns with Lanyon's brandy and sets it down on the table beside him. Lanyon ignores him.

HENRY

That will be all, Poole. Thank you very much.

POOLE

Yes, sir.

Poole leaves.

HENRY

You could have thanked him.

LANYON

For what? Doing his job? Really, Henry, you're starting to make me think you're turning into a socialist.

HENRY

I was merely thinking of courtesy.

LANYON

Henry, you need to learn your place in the world. You're a man of means and station. Other than disciplining them, servants are not your concern. Now, if you must, tell me about this actor patient of yours.

HENRY

He had been beaten.

LANYON

Well, that doesn't sound all that surprising.

HENRY

He performs at a theater called the Strand. Have you heard of it?

LANYON

Yes, and I would suggest you never go there.

HENRY

Why?

LANYON

It's a theater of ill repute. All kinds of low sorts go there for various forms of entertainment best not mentioned.

HENRY

You mean sodomy?

Lanyon stops dead cold and looks directly at Henry.

LANYON

I do not wish to discuss this subject.

HENRY

But why? You especially should--

LANYON

That occurred during our youth and during moments of weakness; it was a folly of youth and nothing more.

HENRY

That may be true; I was young, and you were only about five years older than I.

LANYON

That's my point, Henry; it was totally innocent.

HENRY

Like what happened when my father was forced to call you?

LANYON

I've tried to drive that from my mind, Henry. When he called upon me, I did the best I could to help you.

HENRY

I know. You helped me in more ways than you know. However, I feel it's time to tell you the whole story, rather than just the one told you by my father. He swore me to secrecy, you see, or shall I say, terrified me into it.

FADE TO BLACK.

ACT I SCENE 7 -- 15 YEARS EARLIER

Lights come up on Young Danvers Carew and Young Henry Jekyll who are sitting in the make-up room of a theater. Danvers gets up and leaves for a moment while Henry looks at himself in the mirror.

He starts to remove his make-up but stops himself. He looks like a woman in the make-up, and even without it would have a very feminine appearance. Danvers returns and closes the door to the dressing room and sits down beside Henry.

YOUNG DANVERS

It's okay, Henry, they're gone.

Henry looks at Danvers who glances over at the wig on the counter in front of Henry. Henry puts on the wig and Danvers kisses him.

YOUNG DANVERS (CONT'D)

It was so nice of our esteemed director to cast you in the role of Rosalind.

YOUNG HENRY

Well, Danvers, it wasn't exactly his original plan now was it? The cast change wouldn't have happened if Emily's father hadn't found out she was performing in the play without his permission.

YOUNG DANVERS

Yes, funny how that worked out. I wonder who told him?

Danvers smiles a knowing smile, and Henry looks at himself in the mirror.

YOUNG HENRY

I don't know why it is, but I like myself this way.

YOUNG DANVERS

So do I.

Danvers kisses Henry again.

YOUNG HENRY

Does that make me bad?

YOUNG DANVERS

No. At least I don't think so.

YOUNG HENRY

It must be nice.

YOUNG DANVERS

What?

YOUNG HENRY

Knowing what you are. Knowing where you belong.

YOUNG DANVERS

I think none of us really know where we belong. We've been told from birth by others what we are and where we belong. How would they know that? How could they possibly know that?

YOUNG HENRY

I envy them. It must be gratifying to have everything so clear, so delineated. To use a book to make all your choices for you. The Bible has all the answers and all you need do is do as it tells you.

YOUNG DANVERS

But it isn't clear; part of it says an eye for an eye, and another part says to turn the other cheek. So which are you to do, seek revenge or forgive? That's why I don't give it much credence. If there is a God who created us then surely this is how He wants us to be, and no book or interpretation of a book should dictate that.

Danvers kisses Henry again and this time they fall into an embrace. While in the embrace they don't notice the door slowly opening behind them. Henry's father, Mr. Jekyll, appears at the door and watches the two of them. He slowly enters the room followed by a huge man dressed in black.

FATHER

Well, isn't this sweet.

Danvers and Henry turn to see Henry's father and they quickly pull away from each other. Danvers gives Henry a quick knowing glance at the wig and Henry realizing he has it on, quickly removes it.

FATHER (CONT'D)

So, Henry, this is the little secret you and your mother have been hiding from me. Does she know just how far your little secret goes?

Henry doesn't answer or make eye contact with his father.

YOUNG DANVERS

Mr. Jekyll--

FATHER

Quiet, Danvers, before I contact your father and bring him here to see just what sort of man his son has become. What do you think he'd make of this? Send you straight to the Haymarket, I would imagine. They would have quite a use of your kind there.

YOUNG DANVERS

Sir, I--

FATHER

Get out! And don't ever speak to my son again. If your father weren't with the House of Lords I'd tell the world about you. But he doesn't need a scandal and neither do I. So we'll just have to keep this foul business to ourselves. Now leave.

Danvers looks at Henry, who returns his gaze; it's clear he wants him to stay.

YOUNG HENRY

(whisper)

Please don't leave me.

Danvers looks at Henry, then at Henry's father and quickly averts his gaze from Henry and leaves, closing the door behind him, leaving Henry alone with his father and the strange man accompanying him.

Henry's father walks up to his son, who averts his eyes in order to not make contact with him.

FATHER

So what do I do with you?

Henry's father picks up the wig and throws it to Henry.

FATHER (CONT'D)

Put it on.

YOUNG HENRY

What?

FATHER

I said, put it on!

Henry hesitantly puts the wigs back on.

FATHER (CONT'D)

Now stand up and turn around and bend over the table.

Henry doesn't move. His father strikes him hard, knocking him to the ground. The wig flies off of him.

FATHER (CONT'D)

Put the wig back on and assume the position or I'll beat you so severely your mother won't recognize you. You forget who's in charge in this family, boy. I humor your mother by letting her think she has a modicum of control, but let me assure you she does not. She made you a molly coddle, and now it's my job to turn you into a man.

Henry puts the wig back on. His make-up is now smeared from having been struck in the face. He stands in front of the table and turns his back to his father and bends over onto the table as instructed.

FATHER (CONT'D)

This is what happens to he/she boys.

His father signals the man who is with him. The man lowers the suspenders on his trousers and suddenly rushes toward a terrified Henry.

YOUNG HENRY
(screams)

No, don't! Please!

BLACKOUT.

ACT I SCENE 8

Lights come up and we are back in Dr. Jekyll's study with Dr. Lanyon.

LANYON

I'm so sorry, Henry. I didn't know. The story I was told was different. Your father--

HENRY

Was a cruel bastard. It was only because of you, my mother, and Poole that I didn't end my life then. That's why I don't understand why you feel as you do about that young actor.

LANYON

That actor, you now speak of, is selling his body.

HENRY

But why do you fear them? There are women who do the same.

LANYON

I'm not afraid of them?

HENRY

Then what is wrong with them?

LANYON

They bring man down to the level of beast, as do those women. I don't understand why you treated him in the first place. I would have called the law on him and had him arrested as they did with those men in Warrington.

HENRY

Warrington?

LANYON

Yes, the 24 men in Warrington in which nine of them were tried and five of them convicted and hanged. The others managed to get off by turning on each other.

HENRY

Five were hanged? No, I don't remember that.

LANYON

That's because they don't hang them anymore.

HENRY

I see. I'm sorry to have upset you so, Matthew.

LANYON

You haven't. And you must understand that the situations are not the same.

Lanyon looks back down at the board and makes his move.

LANYON (CONT'D)

Checkmate.

Henry looks down at the board.

LANYON (CONT'D)

One must always keep your eye on the prize, Henry. Never let anything distract you from that. That's what my father always said.

HENRY

So did mine.

Lanyon looks at the interior of the opulent study.

LANYON

And it appears you've learned the lesson well, Henry. You're a successful doctor and researcher with an impeccable reputation. Don't spoil that by telling others of those experiments of yours. They may not be nearly as understanding as me. And of all things, forget the past; it's best left forgotten. You really shouldn't have shaved either, Henry; it makes you look weak.

HENRY

What do you mean weak?

Lanyon quickly finishes off his brandy and checks his pocket watch.

LANYON

Well, it's late, and I must be off.

Henry stands and walks him to the door.

HENRY

Thank you for coming, Matthew. Our conversations are always stimulating, even though at times rather uneventful.

LANYON

The road you're on is a dangerous one, Henry. Whatever you do, don't go to the Strand theater. You'll find nothing but trouble there, and I'm afraid if I ever find out you've actually been to that place then our friendship may be in jeopardy. Goodnight, Henry.

HENRY

Goodnight, Matthew.

Lanyon leaves and Henry steps over to the chessboard and picks up Lanyon's queen and stares at it.

HENRY (CONT'D)

There's nothing like denial, is there, Matthew?

ACT I SCENE 9

Henry and his lawyer, Utterson are seated across from each other in the study. Each of them has a drink nearby.

HENRY

Tell me more of this case, Utterson; it interests me.

UTTERSON

I have no idea why it should; it's rather distasteful.

HENRY

You don't believe the sentences were rather harsh?

UTTERSON

I'm not sure. I don't know all the details of the case.

HENRY

You don't think that five men sentenced to death for sodomy isn't harsh?

UTTERSON

Surely, you do believe in God, don't you, Henry?

HENRY

Of course. But to sentence men to death for such an offense seems...

UTTERSON

What? Wrong? Between 1800 and 1834 there have been at least eighty men who have been hanged here in Great Britain for that charge. It must be dealt with severely, especially for those sort who do it so openly. Why, I was recently approached by a man offering me sex in the public water closet of all places. Turns out he was in actuality a policeman who attempted to blackmail me. Once he found out who I was he immediately ran away before I could discover his identity.

HENRY

That's a frightening situation. I don't know what I'd have done had it been me. But if there have been eighty such executions, it doesn't seem to be working as a deterrent. There seems to be an internal motivation driving these men forward in their actions. Perhaps something almost innate.

UTTERSON

Sex, of whatever kind, should be in the privacy of one's home, not in an alleyway. Are you proposing we should let them run free in the streets? Is that what you propose?

HENRY

I propose understanding. Surely there must be a reason for this behavior; it can't be done completely out of lust. Have you ever wondered why it was they chose men over women?

UTTERSON

Of course. I can understand the sort of satisfaction you're referring to happening in one's youth as experimentation, or in prisons, or possibly in the military when sent off to war. However, nothing other than that. Now, Henry, I'd like to get to the reason I came here, the contents of your father's will.

HENRY

I'd like a moment longer before we get into that. My research has moved further along, and I've decided to hire an assistant. I need your assistance in opening up an account for her, allowing her to sign for any funds needed for my research.

UTTERSON

Why don't you just write her a check?

HENRY

I don't want any appearance of impropriety. If I start writing checks for her or giving her money people will make any assumptions about our relationship. I wish you to create an account for her that she may draw from at her discretion. I may be out of town for periods of time and she needs to be able to have access to funds that she will need to assist me with my research.

UTTERSON

Very well. May I ask her name?

HENRY

Miss Edwina Hyde.

UTTERSON

Did you say, Miss Edwina Hyde?

HENRY

Yes, I did.

UTTERSON

And you assure me that nothing improper is going on.

HENRY

You mean, is she a lover?

UTTERSON

Well...

HENRY

No, I assure she is not. As a matter of fact, it's doubtful we will be in the same room together at the same time.

UTTERSON

Odd working relationship, isn't it?

HENRY

Not really. She and I are working separately so as to be certain that our research and findings do not influence one another.

UTTERSON

I see. You couldn't find a man to do this research with you?

HENRY

Men have a tendency to become competitive, and I can pretty well trust that a female assistant will not go off on her own and steal my research.

UTTERSON

Ah, that makes sense. I'll draw up the papers and you can send her to my office to have her sign them.

HENRY

No, I'd rather you draw up the papers and have them sent here, and I'll get her signature on them. She's really a rather withdrawn person who prefers to stay indoors.

UTTERSON

Very well. Are you ready to discuss your father's will now? I realize this is a touchy subject for you, but there are papers needing to be signed. I must confess that I was ordered by your father to tell you that he informed me of your past relationship with Danvers Carew, Sir Danvers Carew now.

HENRY

Yes, I read about his knighting in the papers. So my father felt it okay to tell you our personal business?

UTTERSON

I believe he did so because he knew I'd be sworn to secrecy because of our working relationship.

HENRY

Yes, I imagine that's how he felt about Dr. Lanyon as well.

UTTERSON

I assure you that none of what I know will go beyond these walls. I believe your father was truly sorry about the relationship the two of you had.

HENRY

Just what did he tell you?

UTTERSON

Only of the brief relationship you had with Carew. That boys will be boys sort of thing. As I mentioned before, the kind of thing young men sometimes go through when growing up.

HENRY

Did you ever experience that boys will be boys thing?

UTTERSON

What I experienced is not pertinent at this time. I trust that what happened between you and your father and Carew has long past and is now forgotten.

HENRY

Even though our recent discussion could have some relationship to this present one?

UTTERSON

Henry, I don't wish to discuss this matter any further. Now may we get on with the subject of the will?

HENRY

Of course.

Utterson pulls out some papers, and spreads them out on a table in front of him.

UTTERSON

Actually, this isn't going to take much time. Since you are his only heir, he has left everything to you. The total value of his assets, his money, gold, and other investments totals to a quarter of a million sterling. I'd venture to say that with these investments you could give up your practice altogether.

HENRY

This will make things easier for me to continue my research. Perhaps I will give up my practice of seeing patients.

UTTERSON

Yes, if your research is that important, you now have the time to pursue it. But as a member of the upper class, you also have social obligations to meet.

HENRY

Do I?

UTTERSON

Yes, there are certain expectations.

HENRY

You mean parties, ceremonies, and so forth?

UTTERSON

Yes, I'd venture to say a number of young ladies of breeding would love to meet you.

HENRY

Utterson, I have no interest in young ladies of breeding. I'm a confirmed bachelor. My servants can handle all of my needs without my having to share my bed or my finances.

UTTERSON

And other needs?

HENRY

Frankly, I'm not disturbed by those needs. My research fulfills all of my needs.

UTTERSON

Would you mind telling me a bit more about your research?

HENRY

In due time, Utterson, in due time. In the mean time I believe you have a few papers for me to sign.

UTTERSON

Yes.

Utterson pulls out a pen and Henry sits down at the table beside him.

FADE TO BLACK.

ACT I SCENE 10

We are in Henry's lab, as he periodically writes in his journal and mixes chemicals in some vials. We HEAR his thoughts as a VOICE OVER.

HENRY (V.O.)

Lanyon has it wrong. Man's desire for power, wealth, and fame have corrupted the inner soul given us by God. By freeing this inner self, I will be freeing man from itself, and allowing God to bring forth his creation as He intended. I have met this inner self twice now and I know it is no threat to others. However, men with Lanyon's attitude frighten me. The disgust they show for others that are not like them is terrifying. The thought of a group of them together when embraced by this disgust is unbearable. I must be careful, for in the next step of my experiment I intend to go outside of the lab and see the world within the form that I'm certain God intended for me.

He reaches into his lab pocket and pulls out the card his recent patient gave him. He reads it aloud.

HENRY (V.O.)

Miss Stevens, Performer. This young man who poses as a woman interest me. I envy him because he has the courage to embrace what he feels he truly is. If Miss Hyde is truly who I am supposed to be then I will permanently let go of Dr. Jekyll and embrace the newly born, Miss Edwina Hyde.

Henry holds up a vial of blue liquid, which he stares at for a moment then swallows.

After a few moments he doubles over in pain, and sits down on a chair with his back to the audience.

He drops the vials and it breaks on the floor.

He falls to the floor behind a table and when he stands back up he's young again, and looks the same as he was when his father had him assaulted.

After a moment he looks into a mirror that, for audience view, is see through.

Henry, now as Hyde, picks up a wig on the counter and places it over his head so that he now appears exactly as he did before his violent experience with his father.

He picks up his old make-up case and begins to apply make-up to prepare for his first night out alone on the town as Miss Edwina Hyde.

FADE TO BLACK.

END OF ACT 1

ACT II

ACT II SCENE 1

Miss Hyde is alone in the room that his patient, Miss Stevens told him about. Hyde is taking in the room; it's far different from his furnishings at his real home as Jekyll. Miss Hyde isn't bothered by this, actually she seems happy to be there. She looks at the bed and runs her hands over the covers. Miss Stevens enters and the two of them look at one another. They are both in female attire.

MISS STEVENS

I know, it isn't much to look at. I am sure you have seen better.

MISS HYDE

On the contrary, I find it quite cozy.

MISS STEVENS

I want to thank you again for the loan, Dr.--

Miss Hyde suddenly grabs Miss Stevens arm and holds it firm. For a moment it isn't certain if it's Hyde or Jekyll in the room with her.

Miss Stevens looks back at her. She's caught her mistake, and appears to be a slight amount of pain.

MISS STEVENS (CONT'D)

I'm sorry, I mean Miss Hyde.

Miss Stevens looks down at her arm and at Miss Hyde's hand holding it firmly.

MISS STEVENS (CONT'D)

Miss Hyde, please let go. You're hurting me.

Miss Hyde stares at her hard for a moment then softens, and gently lets her go. Dr. Jekyll has left.

MISS HYDE

I'm sorry, sometimes I don't know my own strength.

MISS STEVENS

I don't think it was the strength, I think it was the pressure.

MISS HYDE

There are different nerves in the body that when stimulated properly can bring pleasure or pain.

MISS STEVENS

I noticed.

MISS HYDE

I hope I didn't--

MISS STEVENS

No, I'm fine. Thank you for your concern. I just wanted to thank you again, Miss Hyde, for the loan.

MISS HYDE

I was happy to help.

Miss Hyde gently strokes the side of Miss Steven's face, who pulls back just a little.

MISS STEVENS

Sometimes the money just does not go far enough.

MISS HYDE

I'm quite comfortable financially, Miss Stevens. It was very nice of you to introduce me to this place. I hope to make full use of it.

MISS STEVENS

And now if you don't mind, I'd like to show my appreciation for your kindness.

Miss Stevens places her hand over Hyde's which is still next to her face and gently caresses it. Then she slowly kisses Miss Hyde, who appears unsure of how to proceed. She suddenly seems embarrassed.

MISS STEVENS (CONT'D)

Are you certain you're want to continue, Miss Hyde?

MISS HYDE

Please call me, Edwina. And yes, I am sure.

Miss Stevens slowly pulls away from her and starts to remove her clothing while Miss Hyde watches.

MISS STEVENS

Aren't you going to...

MISS HYDE

In a moment.

MISS STEVENS

All right.

Miss Stevens continues to disrobe. After she's fully unclothed she goes over to Miss Hyde and starts to remove her clothing. Miss Stevens stops.

MISS STEVENS (CONT'D)

It's fine you know; we don't have to do this if you don't want to, if you're not ready--

MISS HYDE

No, I wish to, it has been a long time, that is all, 15 years to be exact.

Miss Stevens continues to remove Miss Hyde's clothing, and soon they are both standing naked together.

Suddenly there is a knock on the door and Miss Hyde quickly rushes to cover herself and tries to hide somewhere within the bedroom; it's clear she's terrified. She rushes into a wardrobe that is sitting in the room nearby.

MISS STEVENS

(to Hyde)

All's well, Miss Hyde! Everything's fine.

(to door)

Who is it?

LANDLORD

Just checking to see if need anything else. I'd be happy to supply you with some wine if you like, for a fee of course.

MISS STEVENS

No, thank you, I believe we're fine at the moment.

LANDLORD

Very well, then. Let me know if you need anything. I'm here to serve.

MISS STEVENS

Thank you.

Miss Stevens goes to the wardrobe where Miss Hyde is hiding. She takes her by the hand and slowly pulls her out of the wardrobe. Miss Stevens then removes her wig.

MISS STEVENS (CONT'D)

It's fine; it was just the landlord.

MISS HYDE

I'm sorry, for a minute I thought it was--

MISS STEVENS

All is well, Miss Hyde, I'm afraid that's what one gets for tipping so much I'm afraid. The more you spend around here the more they'll disturb you in hopes of getting more tips.

MISS HYDE

I'll try to remember that.

MISS STEVENS

How about we go to bed now?

Miss Hyde climbs under the covers, while Stevens remains on top of the covers.

MISS STEVENS (CONT'D)

It's okay, there's nothing for you to be afraid of.

MISS HYDE

Except prison.

MISS STEVENS

Yes, there is that. But around here money pays for discretion, and you've already paid enough for month's worth of anonymity.

MISS HYDE

I'm sorry about my actions earlier.

MISS STEVENS

Under the circumstances, hiding in the wardrobe seemed like a very good idea. The three blocks in this area are a sort of sanctuary. The police don't tread here because they know that many people with station and money come here. Now, try and relax.

MISS HYDE

Are you sure you want to...

MISS STEVENS

With you?

MISS HYDE

Yes.

MISS STEVENS

Why not?

MISS HYDE

Well, I thought you might desire a certain kind of person.

MISS STEVENS

You know the sort of person I desire?

MISS HYDE

No.

MISS STEVENS

Those who I know are kind. And you Miss Edwina Hyde are kind.

Stevens kisses Miss Hyde as the lights...

FADE TO BLACK.

ACT II SCENE 2

Lights come up on Henry's lab. He's asleep on the floor and slowly awakes, he's still partially dressed in his Miss Hyde outfit, yet now looks like his true self.

He looks about him slightly disoriented, and immediately begins tearing away the clothing. He rushes to a closet and pulls out his working attire with lab coat, and starts changing clothes. Once changed, he sits down and begins writing in his journal.

HENRY (V.O.)

I've just completed my first night out as Miss Hyde, and to say it was illuminating is an understatement. I can't believe the sense of freedom I felt in literally being someone else. In freeing myself of this shell that I've been forced to live in for fifteen years. There was also this incredible sense of danger that seemed to bring me more energy than I've felt in some time.

There is a knock on the door, and Henry starts to go to answer it when he catches a glimpse of himself in a mirror. He sees that he still has his make-up on. He immediately starts removing it.

HENRY

Who is it?

POOLE

It's Poole, Sir. Are you all right?

HENRY

Yes, Poole, I'm fine.

POOLE

Breakfast is ready, Sir. Would you like me to bring it to you?

HENRY

No, Poole, I'll be out presently.

POOLE

Very well, Sir.

Henry listens as Poole's footsteps fade away.

HENRY

That was a bit close. One might think I was trying to...I just need to be more careful from now on. Make sure I don't draw too much attention to myself.

He stops for a moment to think.

HENRY (CONT'D)

For some reason I think something bad happened while I was Edwina, for a moment I was rough with someone, but...I don't remember. I must remember to take better notes.

He continues to remove his make-up as the lights fade.

ACT II SCENE 3

Henry and Dr. Lanyon are once again playing chess and having brandy.

HENRY

Tell me more about this Eliza Edwards.

LANYON

This obsession of yours, Henry, is getting a little disconcerting.

HENRY

This old case may lend some insight into my research. Now where did you learn of her, or him, as it were?

LANYON

At Guy's Hospital, that's where they were performing the dissection. Apparently, the body had been in the possession of the autonomists for four hours before the discovery was made.

HENRY

And she was actually a man?

LANYON

Yes, she definitely was a man; however, without close inspection one could have easily been fooled. For all other outward appearance he appeared to be a woman with long hair in ringlets and no facial hair to speak of. He apparently appeared as an actress and used the name Lavina when on stage. I personally fail to see how any man intimate with him would not have known his true sex. However, apparently even his own sister didn't know he was a man.

HENRY

Maybe she didn't want to know.

LANYON

Henry, you're starting to worry me, especially since we both know the circumstances of how we met.

HENRY

That's the past. It died with my father, remember?

LANYON

Has it? It seems almost the reverse to me; it seems you're showing more interest in this subject since your father's funeral.

HENRY

Don't be absurd. I'm just trying to understand how a person could live two lives and not be discovered until their death.

LANYON

I'm sure there are many criminal elements that manage to do that for years.

HENRY

Are you equating what happened with this poor soul to that of a criminal act?

LANYON

It is a criminal act, Henry. Surely, you know that?

HENRY

Of course. I'm sorry. I guess I've been too caught up in my research to look at things in such a black and white manner.

LANYON

It seems to me that's what your research is, trying to separate good from evil, and then dispose of the latter.

HENRY

Yes, I suppose you could look at it that way.

LANYON

What other way is there?

HENRY

None, I suppose. You know, I've never truly thanked you.

LANYON

For what?

HENRY

Taking care of me when...

LANYON

I don't really want to talk about it.

HENRY

But I do. If it hadn't been for you I might have died.

LANYON

You must not dwell on this, Henry. Your father's dead and that day has died with him.

HENRY

I'm afraid that day has never left me. He paid for all of your medical school, didn't he?

LANYON

Yes, although it wasn't necessary.

HENRY

You realize you're the reason I became a doctor, don't you?

LANYON

I had my suspicions. Do you regret it?

HENRY

No, of course not.

LANYON

It just seems that lately there's been a bit of a barrier between us. I've noticed that you don't go out as much as you did before you started your research.

HENRY

My research just takes up a lot of my time, that's all. I'm sorry if I've made you feel cut off.

LANYON

Don't be ridiculous. You have a life to live, and now that your father is gone, you should live it. Perhaps you might consider taking a wife.

HENRY

Whatever for? I have servants to take of my household needs.

LANYON

Companionship then.

HENRY

You don't have a wife, and neither does Utterson, or Poole.

LANYON

That's true. I'm not sure why that is. Perhaps we're married to our professions.

HENRY

Did you ever have a desire for a wife and children?

LANYON

No, not really. When your father agreed to pay for my medical training I devoted all of my time to that. I saw no need for a mate.

HENRY

What about...

LANYON

What about what?

Henry raises his eye brows.

HENRY

You know.

LANYON

That can be taken care of in ways other than getting married. Surely you know that.

HENRY

Actually, no, I don't.

LANYON

You've never...

HENRY

Afraid not. Not since we.

LANYON

That never happened, Henry. We agreed to never discuss it again after that part of our relationship ended.

HENRY

I know. It's just that.

LANYON

What?

HENRY

I thought perhaps with my father gone, that you'd...

LANYON

No. We can't go back there. I don't even know what possessed me in the first place.

HENRY

I think you pitied me.

LANYON

No. Henry, you are my friend, and always will be. What your father did was monstrous. I did my best to help you get through that experience. Sometimes a doctor gets too close to a patient, and his empathy gets the best of him. But what happened was never out of pity. Please don't ever think it was.

HENRY

Have you ever...with another man?

LANYON

No. Now I must insist that this conversation end now or else I'll need to leave.

HENRY

Yes, of course, I apologize.

LANYON

Henry, I love you as much as a man can love another man. Your father was a monster, and what he did was despicable. But you must move on and not return to the past or the impulses that brought you to that moment in time. Promise me you won't go back there.

Henry looks at the chessboard and makes a move.

HENRY

I believe that's checkmate my friend. Looks like you took your mind off the prize.

LANYON

Looks more like someone misdirected me away from my goal.

FADE TO BLACK.

ACT II SCENE 4

Dr. Lanyon is seated at his desk writing. We are hearing his thoughts.

LANYON (V.O.)

I found Henry's conversation quite disturbing. I fear that his father's death has taken much more of a toll on him than I expected. Perhaps due to his inability to resolve the issues with his father. Business left undone as it were. Those moments that Henry and I shared could end up with both of us sent to prison. I'm certain his father never knew, but Henry's mental state is concerning me. What if he tells others about what we did? What if it becomes a scandal? What's to become of me then? I must watch Henry carefully and intervene should he appear ready to discuss too much of our past.

ACT II SCENE 5

We are back in Hyde's boarding room. There are several people in the room.

Every one is drinking and enjoying themselves.
There are two men besides Miss Stevens and
Miss Hyde who are also dressed up as women,
their names are Fanny and Stella. Miss Hyde is
watching them, studying their moves. They
seem to know exactly how to look feminine.

MISS STEVENS

Fanny, you really are a charmer; all of the men were following you around as if you were a bitch in heat.

FANNY

Men are easily manipulated, Miss Stevens. Surely, you know that by now.

Fanny turns to Miss Hyde.

FANNY (CONT'D)

I noticed you watching me, Miss Hyde. Is there anything you wanted to ask me?

MISS HYDE

Yes, how long have you....

FANNY

Been an actress?

MISS HYDE

Yes.

FANNY

Since I was six years old. I performed in many private theatricals for my mother. My father had no interest as you might imagine.

MISS HYDE

Not many fathers enjoy the theatre.

FANNY

True, none the less, even without any paternal support I have been rather successful.
Speaking of theaters, you really must join Stella and me for an evening at the Strand.

STELLA

Yes, it's all new with a special ventilation system that removes the usual stench of humanity one finds to most theaters.

FANNY

It even has a perfume that's sprayed into the air to make the surroundings all the more pleasant.

MISS HYDE

I haven't been to the theatre in quite a while. Does much happen there?

FANNY

Oh, there are wonderful melodramas and pantomimes in which those of us who prefer to be of the fairer sex feel right at home.

STELLA

Yes, it's really the place to be. Why it's even rumored that the Prince of Wales can be found in the audience.

MISS HYDE

The shows must be quite entertaining then?

FANNY

It's not just the shows, my dear.

(to Stella)

Shall we recite our favorite limerick regarding our dear Strand?

STELLA

Why not? It tells one all one needs to know of the place.

Fanny and Stella look at one another in eager anticipation. They've done this little performance before.

FANNY

Ready?

Stella nods her head.

FANNY (CONT'D)

Go!

FANNY AND STELLA

There was a young man of St. Paul, possessed of the most useless of balls, till at last, at the Strand, he managed a stand and tossed himself off in the stalls.

Stella and Fanny, along with their escorts laugh quite loudly. Miss Hyde is unsure of what to make of it all, but tries to go along with the ribald revelry.

FANNY

I hope we didn't shock you too much.

MISS HYDE

No, it was quite delightful. The two of you are most entertaining.

Fanny looks at Miss Hyde closely.

FANNY

Of course we are. Miss Hyde, you must let Stella and I assist you in your makeup sometime. We could also help you with dresses that would better accent your strengths.

MISS HYDE

My strengths?

FANNY

Yes, your bum is quite beautiful. You need to accent it more.

MISS HYDE

Thank you.

FANNY

Well, when one reaches a certain age, one needs all the assistance one can get.

MISS HYDE

I'm sure I don't know what you mean.

FANNY

Of course, my mistake.

Miss Stevens interrupts.