

In Hiding

A Screenplay Written by **Carlos Perez**

Based on, "Dr. Jekyll and **Mr. Hyde**"

by Robert Louis **Stevenson**

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FADE IN:

INT. THEATRE DRESSING ROOM - CIRCA 1860 - EVE.

YOUNG DANVERS CAREW (17) and YOUNG HENRY JEKYLL (17) are both in the make-up room of a theater in the 1860s.

Danvers leaves for a moment, while Henry gazes at himself in the mirror.

Henry starts to remove his make-up but stops, noticing that he makes for quite a beautiful woman in the make-up, and even without it would have an appealing 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 his original plan. It 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, while Henry gazes 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
None of us really know what we are
or where we belong. We've only
been told from birth by others what
we are and where we belong, and how
could they possibly know that?

YOUNG HENRY
I envy them. It must be gratifying
to have everything so clear, so
delineated. 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? How can you follow a
teacher who contradicts himself?

YOUNG HENRY
Good point.

YOUNG DANVERS
We are what we are. 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.

YOUNG HENRY
No wonder you're going into law.

Danvers kisses Henry again and this time they fall into an
embrace.

While in the embrace the door slowly opens behind them.

Henry's father, MR. JEKYLL (40s), appears at the door and, with a disgusted expression, watches the two of them kissing each other.

He enters the room followed by a huge MAN (30s) 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 Jekyll, this is the little secret you and your mother have been hiding from me. Does she know you're a mandrake?

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 in Henry's expression that he wants him to stay.

YOUNG HENRY
(whisper)
Please don't leave me.

Danvers looks at Henry then at Henry's father. He 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 at 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. Your mother made you a mollycoddle, and it's now 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 make-up table as instructed.

His father signals the man who is with him.

The man walks up behind Henry, while removing his coat and lowering his suspenders from his shoulders. He moves in close behind Henry and starts unbuttoning his trousers.

Henry, watching this in the mirror, tries to move away from the man but the man grabs him firmly and pushes his body against his, sandwiching Henry between his body and the table.

FATHER (CONT'D)

Since you want to pretend to be a bitch, you might as well be treated like one.

Henry tries to pull away again but the man forces his head down onto the table. He is far larger than Henry and so Henry has little choice but to comply.

The man grabs at Henry's trousers and drags them down, exposing his bare buttocks.

FATHER (CONT'D)

This is what happens to he/she boys.

Henry screams.

YOUNG HENRY

No!

FADE TO:

TITLE: "15 YEARS LATER"

CUT TO:

INT. HENRY'S FATHER'S BEDROOM - DAY.

Henry's father is in bed and it's obvious that he's ill. Henry, now 32 years old, is sitting at his bedside.

Henry has a mustache, which helps to cover his still present feminine appearance.

FATHER

So, since my time is short I need to know if you still 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.

HENRY

Thank you, father.

FATHER

I should disinherit you, you know.

HENRY

Go ahead. 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 and Henry rises to look 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.

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.

FADE TO:

INT. LAW OFFICE - DAY.

We are in SAMUEL UTTERSON'S office (50s) 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. I know it must be
a great loss. It's important that
we get together to go over his
will. I realize you're busy with
your experiments at the moment, so
I'd be happy to come to your home,
rather than force you to come here
to my office. Please send back a
time that would be convenient for
our meeting. Yours truly, Gabriel
John Utterson, Attorney at Law.

CUT TO:

INT. HENRY'S LAB/PHYSICIAN'S OFFICE - DAY.

The lab is quite clean, with lab equipment throughout, along with an examination table.

Henry is treating a PATIENT (20s), a clean shaven effeminate looking young man who is seated on the table, and appears to have been beaten.

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 and allows for more easy access.

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? I had refrained out of politeness from asking earlier.

PATIENT

I perform on stage 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. More like who I really am. I guess I just prefer 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

I feel I have no choice. I've liked pretending to be a girl since I was eight years old. Perhaps the men who beat me are driven to do what they do, and started abusing others at a young age. The type of child that hurts small defenseless animals, that sort of thing.

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. Some people are beasts by nature and some are living in the wrong body.

HENRY

Plenty of people go about their lives controlling these 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. Sometimes I talk too much. What do I owe you?

HENRY

Nothing.

PATIENT

No, I can't do that.

HENRY

You can if 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.

FADE TO:

INT. HENRY'S STUDY - DAY.

Henry is seated in his study, reading, when POOLE, his manservant, enters the room.

The study is more of a remnant of his father, and has a rather dead and stuffy feel about it.

The curtains are open and light is streaming inside the room, with dust particles visibly floating about in the air.

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, no, you had nothing to do with the hostility between the two of us. 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 on 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

Quite right. Anyway, Miss Hyde is to be given full reign of my home and the lab. Also, she has a skin condition which she is rather sensitive about, so she will have her face covered by a black veil. Part of my research is to help her to become her real self again.

POOLE

I understand, sir.

HENRY

Good. Thank you, Poole.

Poole starts to leave.

HENRY (CONT'D)
Oh, and Poole, I will also be giving you a raise of thirty pounds per week.

POOLE
Thirty pounds, sir?

HENRY
Yes, Poole. You're a loyal servant, and a friend, it's the least I can do.

POOLE
Thank you, sir.

HENRY
That will be all.

POOLE
Yes, sir.

Poole leaves and Henry returns to his reading.

FADE TO:

INT. OPEN RECREATION SPACE IN HENRY'S FATHER'S HOME - EVE.

Henry and DR. MATTHEW LANYON (40s) are conversing while fencing.

Nearby is a table with two brandy snifters, one half filled with brandy, while the other is nearly empty.

The two of them fence and once tagged they go back to their original positions and start again, continuing their conversation.

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. 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 our true inner self to come out and suppress the false self which man has imposed on us.

LANYON

Then you would unleash the animal in us all.

HENRY

You think so? Look at children. They have the ability to show compassion and caring. 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 and true self that has gradually been suppressed by the influence of man.

LANYON

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

HENRY

Yes.

Lanyon tags him a final time.

LANYON

That's game. Well done, Henry, you're getting better.

Lanyon walks to the table and finishes off his brandy and looks about the room.

LANYON (CONT'D)

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 need something, sir?

HENRY

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

POOLE

Yes, sir.

Poole leaves and the two men sit down at the table.

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

What? 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're a man of means and station. Other than disciplining them, servants are not your concern. Their kind have their own lives to live. 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 theatre 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 was a folly of youth and nothing more. Young men experimenting, if you will. Those creatures you now speak of are selling their bodies and are no better than animals. Creatures such as that will bring down England faster than a war.

HENRY

But why? How? Why do you fear what they do?

LANYON

I'm not afraid of them?

HENRY

Then what is wrong with them?

LANYON

They bring man down to the level of beast. I can't even 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
No harm done, Henry.

Lanyon removes his protecting covering and takes in the large recreation space and the rest of the opulent interior of the house.

LANYON (CONT'D)
Henry, you're a successful doctor and researcher with an impeccable reputation. Don't spoil that by telling others of those experiments of yours. And of all things, forget the past, it's best left forgotten. And you really shouldn't have shaved, it makes you look weak.

HENRY
What do you mean weak?

Lanyon quickly finishes off his brandy and checks his pocket watch then puts on his overcoat.

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
Be careful what you do, Henry, and 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 removes his protective covering.

HENRY (CONT'D)
There's nothing like denial, is
there, Matthew?

FADE TO:

EXT. GARDEN - HENRY'S HOME - DAY.

Henry and his lawyer, Utterson are seated across from each other at a small table in the garden. 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 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
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 dealt with
severely, especially for those sort
who do it so openly.

HENRY
What do you mean?

UTTERSON

Why, I was recently approached by a man offering me sex in the public water closet of all places. Turns out he was a actually a policeman attempting to blackmail me. Once he found out who I was he immediately ran away before I could discover his identity.

HENRY

Then he wasn't a homosexual.

UTTERSON

Well, no. What difference does that make?

HENRY

It was the misplaced fear of being called a homosexual that allowed him to try to blackmail you in the first place. If there have been eighty executions for buggery, it doesn't seem to be working as a deterrent. There must be an internal motivation driving these men forward in their actions, perhaps something innate.

UTTERSON

I can understand the sort of motivation you're referring to happening in one's youth as experimentation, or in prisons, or possibly in the military when sent off to war, but otherwise...now please, if you don't mind, I'd like to get to the reason I came here, the contents of your father's will.

HENRY

Of course, but I need a moment longer before we get into that. My research has moved further along so I've hired an assistant. I'd like you to open 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 yourself?

HENRY

I don't want any appearance of impropriety. If I start writing checks for her or giving her money people will make assumptions about our relationship, and 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

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 need to be sure that I can trust this individual will not 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 appropriate 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 boy will be boys sort of thing.

(MORE)

UTTERSON (CONT'D)

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

I'd prefer to focus on your will if you don't mind.

HENRY

Of course.

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

UTTERSON

Since you are your father's 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. Perhaps I will give up my practice of seeing patients.

UTTERSON

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 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.

FADE UP FROM
BLACK.

INT. HENRY'S LAB - EVE.

Henry is writing in his journal and periodically mixing chemicals in some vials. We HEAR his journal writings as a VOICE OVER.

HENRY (V.O.)

Lanyon has it wrong. By freeing this inner self, I will be allowing God to bring forth his creation as He intended.

(MORE)

HENRY (V.O.) (CONT'D)

Had he wished us to all be the same then we would all look and think the same. Since we don't, it stands to reason that each of us has something special to offer mankind, something that God wishes us to share with each other. I have met this inner self twice now, not for long, but for long enough to know that it is good, and that it means no harm and is no threat to others. In my next experiment I intend to go outside of the lab and see the world within the form that I believe 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. This place he speaks of seems like a possible place where I can test this part of myself that my father tried his best to destroy. Why I feel forced to carry on with these experiments I don't know. I only know that in order to be free I must free Miss Hyde, and allow her to find her true place in the world. My father's inheritance will allow her the financial freedom most women would die for. 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.

He drops the vials and it breaks on the floor.

He then falls to the floor behind a table and when he stands back up, his head is down and he staggers a bit and grabs the table to help stabilize himself;

however, unlike other Jekyll/Hyde tales, when Henry looks up his appearance hasn't change. He still looks just the same, although all his mannerisms, including his walk, are now quite feminine.

He makes his way over to a large floor length mirror and gazes into it.

HENRY'S POV.

Henry's stares at the mirror and sees that he is young again, the same age and appearance as he was before his father had him assaulted. He now believes himself to be MISS EDWINA HYDE.

MISS HYDE

Ah, Miss Edwina Hyde, you're looking lovely tonight. However, you do need just a bit of makeup, and you simply must do something with that hair.

Miss Hyde picks up a wig on the counter and places it over her head and looks into the mirror, so that she now appears exactly as she did before Jekyll's violent experience with his father.

This is how Jekyll will see himself whenever he believes himself to be Hyde. This is his delusion, that only he will see when he looks in a mirror, and in turn assumes that everyone else he meets sees him the same as he currently sees himself.

Miss Hyde picks up young Jekyll's old make-up case and begins to apply make-up to prepare for her first night out alone on the town.

MISS HYDE (CONT'D)

I think it's time for Miss Edwina Hyde to venture outside alone, and live as she was meant to live.

She pulls out the card given to Jekyll by the patient who was beaten. She studies it carefully.

MISS HYDE (CONT'D)

This seems like a good place to start. Odd that Jekyll didn't throw the card away. I guess that somehow he knew I might desire it.

FADE TO BLACK.

FADE UP FROM
BLACK.

INT. BOARDING HOUSE - EVE.

Miss Hyde is alone in one of the rooms that his patient, Miss Stevens told him about.

The room is far different from the furnishings at Jekyll's home; however, Miss Hyde isn't bothered by this, actually she seems pleased to be there.

She looks at the bed and runs her hands over the covers.

Miss Stevens enters and the two of them take in one another.

They are both in female attire.

MISS STEVENS

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

MISS HYDE

On the contrary, I find it quite
charming. It should do nicely.

MISS STEVENS

I want to thank you for the loan.
I was really beginning to get
desperate.

MISS HYDE

It is my pleasure, Miss Stevens.
Thank you for introducing me to
this place.

MISS STEVENS

I'm sure you are accustomed to much
better.

MISS HYDE

As long as I am able to be who I
wish to be, the location does not
matter.

MISS STEVENS

I understand. Now, If I may thank
you.

Miss Stevens kisses Miss Hyde.

MISS HYDE

That was nice.

MISS STEVENS
Was it?

MISS HYDE
Yes.

MISS STEVENS
Are you sure you're ready to do
this, Miss Hyde?

MISS HYDE
Please call me Edwina. And yes,
I've waited a long time for this
moment.

Miss Stevens starts to remove her clothing while Miss Hyde
watches.

MISS STEVENS
Aren't you going to...

MISS HYDE
In a moment.

MISS STEVENS
Very well.

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

After a moment, sensing a tenseness from Miss Hyde, Miss
Stevens stops.

MISS STEVENS (CONT'D)
It's all right you know, we don't
have to do this if you don't want
to.

MISS HYDE
No, I want to, it's just been a
long time, that's all. You won't
hurt me, will you?

MISS STEVENS
No, absolutely not.

MISS HYDE
Good.

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

There is a knock on the door and Miss Hyde, clearly terrified, rushes to cover herself and tries to hide somewhere within the bedroom.

Seeing a standing walnut wardrobe, she hides within it, closing the doors behind her.

Surprised, Miss Stevens is torn between going to the door or the wardrobe.

MISS STEVENS

(whisper to Hyde)

It's fine, Miss Hyde! Everything's fine.

(to door)

Who is it?

LANDLORD

The landlord. I'm just checking to see if you 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 walks to the wardrobe where Miss Hyde is hiding.

Opening the doors, she takes her by the hand and slowly leads her out of the wardrobe.

MISS STEVENS (CONT'D)

It's all right, it was just the landlord. That's what you get for tipping so much I'm afraid. The more you spend around here the more they'll bother 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 Miss Stevens remains on top of the covers.

MISS STEVENS (CONT'D)

It's been a very long time, I take it.

MISS HYDE

Yes.

MISS STEVENS

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

MISS HYDE

Except prison.

MISS STEVENS

Yes, there is that. But this place is quite discrete. Around here money pays for discretion, and you've already paid enough for a 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. You don't know this place like I do. 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, is it possible for us to try and relax and quit discussing crime and punishment?

MISS HYDE

Yes. 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.

FADE TO:

INT. HENRY'S LAB - DAY.

Henry's asleep on the floor and slowly awakes, he's still partially dressed in his Miss Hyde outfit.

He looks about him, slightly disoriented, and immediately begins removing the woman's clothing.

He rushes to a closet and pulls out his working attire with lab coat and starts changing.

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. It was so exhilarating to finally be free of that shell that I was forced to live in for the past fifteen years. There also was this intense sense of danger that brought me more energy than I've ever felt before.

There is a knock on the door and Henry goes to answer it when he catches a glimpse of himself in a mirror and notices that he still has some of Miss Hyde's make-up on.

He immediately begins removing it.

HENRY

Who is it?

POOLE
It's Poole, Sir. Are you well?

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 good, 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 continues to remove his make-up.

FADE TO:

INT. HENRY'S STUDY - EVE.

Henry and Dr. Lanyon are 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
It isn't an obsession. This old case can 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.

(MORE)

LANYON (CONT'D)

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. She, I mean he, had a normal set of male organs that were strapped up with a bandage tied around the abdomen, obviously to hide his true sex. 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.

HENRY

So he'd turned himself into a woman.

LANYON

I suppose in a bizarre way of looking at it that would be correct. 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

Why do you say that? 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. Like something has happened to separate you from the rest of the world. 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.

(MORE)

LANYON (CONT'D)

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.

HENRY

Then why me?

LANYON

I don't know. There was something different about you, Henry, something that...I'm sorry, but 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. You are a friend and I care for you. 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.

CUT TO:

INT. OFFICE OF DR. LANYON - EVE.

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

LANYON (V.O.)

I fear that Henry's father's death has taken 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. I found the conversation of our past quite disturbing. Those moments that Henry and I shared could send us both to prison. What if he tells others about what we did? What if it becomes a scandal? I must watch Henry carefully and intervene should he appear ready to publicly discuss too much of our past.

FADE TO:

INT. STRAND THEATER - EVE.

The theater is packed with all sorts of MEN and WOMEN, some of whom are men dressed and women and vice versa.

On stage are FANNY and STELLA, two open transsexuals. They are dressed as women and dancing and throwing up their skirts to give the audience a better view of themselves. The audience goes wild each time they throw up their skirts.

The two of them turn to each other and then turn to address the audience.

FANNY

I just love it here, don't you
Stella?

STELLA

There is nothing like the Strand!

FANNY

Shall we recite our favorite
limerick regarding our dear Strand?

STELLA

Why not? It tells one all one
needs to know.

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

FANNY

Ready?

Stella nods her head.

FANNY (CONT'D)

Go!

FANNY AND STELLA

(pantomiming their words)

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!

The audience goes wild with applause and Stella and Fanny bow and leave the stage.

CUT TO:

INT. BALCONY BOOTH AT THE STRAND - SAME.

Miss Hyde is in the booth with Miss Stevens and is unsure of what to make of it all, but tries to go along with the ribald revelry.

After a moment, Fanny and Stella, along with two male escorts, join her and Miss Stevens. Miss Hyde watches Fanny closely.

MISS STEVENS

Fanny, you really are a charmer.
The men follow you around as if you
were a bitch in heat.

FANNY

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

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. I still
remember when I performed as Agatha
De Windsor in Retained for the
Infirmary. The audience went
absolutely wild for me.

STELLA

Isn't the Strand wonderful? It's all new with a special ventilation system that removes the usual stench of humanity one finds in most theaters.

FANNY

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

STELLA

Why it's rumored that the Prince of Wales can be found in the audience.

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 gives a look to Miss Stevens, who shakes her head no.