

JEKYLL



Adapted By
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Jekyll & Hyde

Notes on the Work:

- According to Wendy Moore, author of *The Knife Man*, Dr. Jekyll's house was modeled after the home of famous eighteenth century anatomist and surgeon John Hunter. Hunter, always in need of cadavers for his research, was deeply involved in the Resurrectionist business, employing body-snatchers to dig up graves (often entire graveyards) in search of corpses. His house was designed to receive high society at the front and stolen bodies at the back, reflected in the dualist nature of Dr. Jekyll/Mr. Hyde and his surroundings. At the time of writing the book, Stevenson was possibly being treated with the fungus ergot at a local hospital. While ergot has been known to induce psychoactive experiences, there is no factual basis that ergot was an influence on Stevenson or the book. Stevenson was a broadly gifted artist, almost every one of his literary works broke ground in a new genre, including the psychological thriller.
- Stevenson's death in 1894, eight years after finishing the story, happened while he was straining to open a bottle of wine in his kitchen. He suddenly exclaimed that his face had changed appearance. Collapsing on the ground, he was dead within six hours of a burst blood vessel in the brain. It remains a curious thematical link between the last episode in Stevenson's life and the transformations he wrote about in his book.
- According to Paul M. Gahlinger, M.D., Ph.D., "Robert Louis Stevenson used cocaine for inspiration, and is said to have written *The Strange Case of Dr. Jekyll and Mr. Hyde* in a single six-day and night binge" (Gahlinger, 2001). If this is based on factual evidence, or is merely speculation, is unclear.
- At Makar's Court in Edinburgh there is a museum dedicated to Stevenson, Robert Burns, and Walter Scott. Among the exhibits is a large chest of drawers, one of the few surviving pieces known to have been made by the notorious Deacon Brodie, a famous citizen of Edinburgh who led a double life as a cabinetmaker by day and a house-breaker by night. This chest was in Stevenson's room when he was young, and bears a strong resemblance to the press in Doctor Jekyll's cabinet.

This novel has become a central concept in Western culture of the inner conflict of humanity's sense of good and evil. It has also been noted as "one of the best guidebooks of the Victorian era because of its piercing description of the fundamental dichotomy of the 19th century outward respectability and inward lust" as it had a tendency for social hypocrisy.

Various direct influences have been suggested for Stevenson's interest in the mental condition that separates the sinful from moral self. Among them are the Biblical text of Romans (7:20 "Now if I do that I would not, it is no more I that do it, but sin that dwelleth in me."); the split life in the 1780s of Edinburgh city councillor Deacon William Brodie, master craftsman by day, burglar by night; and James Hogg's novel *The Private Memoirs and Confessions of a Justified Sinner* (1824), in which a young man falls under the spell of the devil.

Literary genres which critics have applied as a framework for interpreting the novel include religious allegory, fable, detective story, sensation fiction, science fiction, doppelgänger literature, Scottish devil tales, Gothic novel.

Stevenson never says exactly what Hyde takes pleasure in on his nightly forays, saying generally that it is something of an evil and lustful nature, and thus in the context of the times, abhorrent to Victorian religious morality. However scientists in

the closing decades of the 19th century, within a post-Darwinian perspective, were also beginning to examine various biological influences on human morality, including drug and alcohol addiction, homosexuality, multiple personality disorder, and regressive animality.

Jekyll's inner division has been viewed by some critics as analogous to schisms existing in British society. Divisions include the social divisions of class, the internal divisions within the Scottish identity, the political divisions between Ireland and England, and the divisions between religious and secular forces. In early Autumn of 1885 Stevenson's thoughts turned to the idea of the duality of man's nature, and how to incorporate the interplay of good and evil into a story. One night he had a dream, and on waking had the idea for two or three scenes that would appear in *Strange Case of Dr Jekyll and Mr Hyde*. "In the small hours of one morning," says Mrs. Stevenson, "I was awakened by cries of horror from Louis. Thinking he had a nightmare, I awakened him. He said angrily 'Why did you wake me? I was dreaming a fine bogey tale.' I had awakened him at the first transformation scene."

Lloyd Osbourne, Stevenson's step-son, remembers "I don't believe that there was ever such a literary feat before as the writing of *Dr. Jekyll*. I remember the first reading as if it was yesterday. Louis came downstairs in a fever; read nearly half the book aloud; and then, while we were still gasping, he was away again, and busy writing. I doubt if the first draft took so long as three days."

As was the custom, Mrs. Stevenson would read the draft and offer her criticisms in the margins. Louis was confined to bed at the time from a haemorrhage, and she left her comments with the manuscript and Louis in the bedroom. She said in effect the story was really an allegory, but Louis was writing it just as a story. After a while Louis called her back into the bedroom and pointed to a pile of ashes: he had burnt the manuscript in fear that he would try to salvage it, and in the process forcing himself to start over from scratch writing an allegorical story as she had suggested. Scholars debate if he really burnt his manuscript or not. Other scholars suggest her criticism was not about allegory, but about inappropriate sexual content. Whatever the case, there is no direct factual evidence for the burning of the manuscript, but it remains an integral part of the history of the novel.

Stevenson re-wrote the story again in three days.

CAST LIST

Utterson:	Jekyll's lawyer and friend
Poole	Jekyll's butler in Harley Street/Craig Lea Drive
Maggie	Servant girl
Bridie	Another servant
Dr Henry Jekyll	Tall, upright, well built, solid
Edward Hyde	Small, rat like, 'somehow inhuman'
Enfield	Nephew of Utterson
Dr Lanyon	Friend and associate of Jekyll
'Girl'	A victim of Hyde
Sir Danvers Carew	respected MP and victim of Hyde
Mrs Grigson	Hyde's landlady in Whitechapel/ The Grass Market
Inspector Broad	Of Scotland Yard
Various lowlifes, servants, etc	

Possible doubling: Actor 1 plays Utterson

Actor 2 plays Jekyll and Broad

Actor 3(female?) plays Hyde and Maggie and 'girl' and Enfield

Actor 4 (female?) plays Mrs Grigson,Lanyon,Poole and Bridie

Set:

Various doors, at least three, all with big keyholes, varying in appearance from shabby to ornate and respectable

Stiff-backed armchairs, velvet or otherwise, Victorian in appearance, a freestanding mirror full length Victorian; a lab bench with test tubes and flasks and chemicals and powders in glass jars, a desk covered in papers.

ACT ONE – SCENE ONE – THE DOOR

- Utterson:** *(Raps his cane on the shabbiest door)* This door, you say?
- Enfield:** Aye.
- Utterson:** But this is the door to... *(Trails off. A long pause. He turns to go)*
- Enfield:** Yes? What's behind that door?
- Utterson:** *(evasively)* What indeed? *(He surveys Enfield, and the other doors with a thoughtful air)* Any door in this street. What do they conceal? Who can judge a house by its door, or the events unfolding within, by the externals.
- Enfield:** Uncle, I see you are determined to evade the point as usual.
- Utterson:** Well, well. As you say. As a lawyer these thirty years I have become used to hearing many strange tales. But this one of yours is a new and altogether more inexplicable one. You say you saw him enter this very door?
- Enfield:** Yes. And what's more, with a key.
- Utterson:** *(Cannot conceal his amazement on hearing that)* But - surely? *(recovering himself)* At what time was this?
- Enfield:** At half past three, of a foggy morning last week... last Monday. I had been called out, as we doctors are, and was coming home from the place at the end of the world- as it seemed, for all the world was asleep. Nothing to be seen but lamps, with blackness and cold between. I got into that state of mind when one listens and listens, and longs for the sight of a policeman. It was then I - *(stops and interrupts himself)* But why shouldn't he have a key? Do you know who lives here?
- Utterson:** *(Thoughtfully)* Do I know who lives here? A very good question. Do any of us know who anyone really is? Or what they are capable of? Their inner secrets?
- Enfield:** Uncle, please! I have told you all I know of the case, and yet you will not return the favour.
- Utterson:** You said the mob brought the man here, and forced him to pay compensation for his crime.
- Enfield:** Yes. They would take no less than one hundred pounds. But really it chills the blood to recall how he trampled over that child, simply walked over her unheedingly and crushed her face against the cobbles: her screams, and his total indifference!
- Utterson:** He came here, and came out with the money, in a matter of.. ten minutes at the most, I think you said?
- Enfield:** Five, I would guess. He returned with ten pounds in cash, and a cheque for the remainder.
- Utterson:** A cheque? In whose name? Who had signed the cheque? Did you see the name? *(Utterson grabs the lapels of his nephew, then recovers his composure)* I beg your pardon nephew.
- Enfield:** Won't you trust me Uncle? I know you have a personal interest in the case, and Dr Jekyll is your friend and your client, but-
- Utterson:** Dr Jekyll? You don't mean... it was his name? On the cheque? *(he mops his brow with a large handkerchief)* But why would he want to pay for the crimes of... of... what was the blackguard's name again?
- Enfield:** Mr Hyde. I wondered that myself. I recognised the name 'Jekyll' when I heard the girl's father grasp the cheque, and read it, with the same amazement I felt myself. Everyone knows dear Dr Jekyll, and of his kindness to the poor and deprived, of his many charitable works, his...

generosity. I told myself this fiend Hyde must have become Jekyll's latest project.

Utterson: Yes, his latest philanthropic project. No doubt the mysterious Mr Edward Hyde has persuaded the good Doctor of his possibility for change.

Enfield: Edward? Edward Hyde? You know the man?

Utterson: What? Why do you say that?

Enfield: How did you know his first name? I never told you.

Utterson: (*caught out*) I... I... may have heard of him. Some other... misdemeanours, other crimes. I am a lawyer, and we hear many things. He is... infamous, in the circles in which I... (*trails off*) But nephew, I feel I may well have to unburden myself to you ere long. This... case is... possibly... one which... will baffle even the greatest minds in our city: my thoughts are in a maze.

Enfield: Uncle, you seem much affected. Come, let us sit down. Or should I knock, and seek aid? A brandy might settle your nerves.

Utterson: Not on this door! Do not knock on this door, nephew. Who knows what is behind it.

Song here – 'Hidden secrets - behind the mask'

Smile on my face
Like Janus, like masks
I'm alone with myself
I change with the light
Hiding away running from reality
Who am I now
A shadow in this game

Feel my vibrations
While shaking my mind
Changing my face
Which one is mine
Excited by the strength
Drunk with the freedom
Makes me totally blind
Hypnotise .Traumatise
Morph into me
Split in my mind

I can't resist the voices
Tempted by the choices
Like a diamond
Sparkling and shining
All my hours of torment
Don't stop this feeling
Change with the light
Change with the night

Be my double
Change with the light
Change with the night
What's wrong or right?
How can I learn control again